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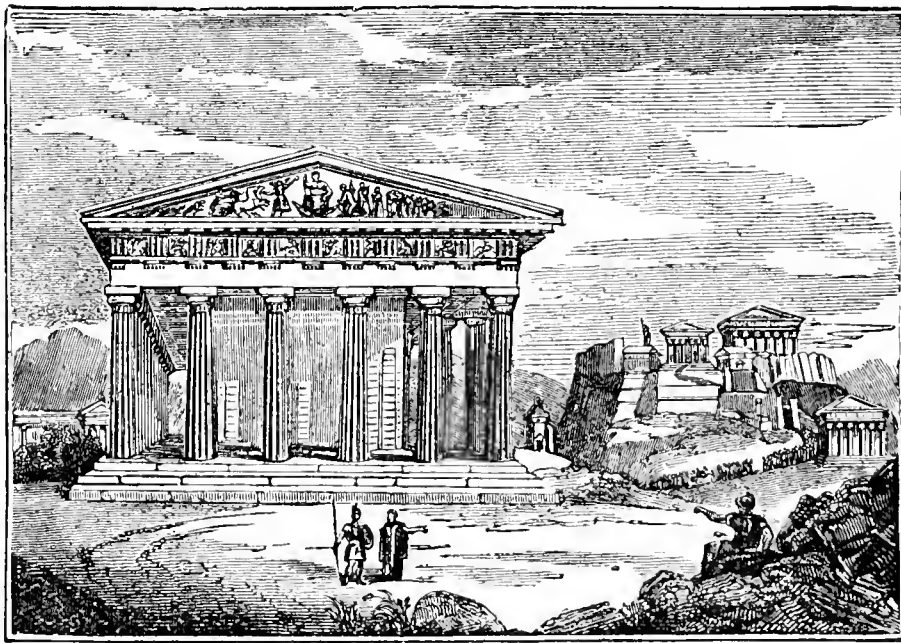
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## INDEX OF CONTENTS.

JANUARY TO JUNE, 1905.

## LITERATURE.

## Reviews.

- Abraham's (W. H.) Church and State in England, 590  
 Adcock's (A. St. J.) London Etchings, 557  
 Adventures of a Post-Captain, by a Naval Officer, 110  
 Aitken's (R.) The Redding Straik, 651  
 Albanesi's (E. M.) Marian Sax, 777  
 Alden's (P.) The Unemployed, 109  
 Alderson's (J. P.) Mr. Asquith, 559  
 Aldis's (H. G.) A List of Books printed in Scotland before 1700, &c., 304  
 Alston's (L.) Modern Constitutions in Outline, 270  
 Altsheler's (J. A.) Guthrie of the 'Times,' 555  
 American Familiar Verse, ed. Matthews, 47  
 Amicis's (Signor de) *L'Idioma Gentile*, 430  
 Appleton's (G. W.) The Mysterious Miss Cass, 106  
 Aristotle: The Politics, tr. Jowett, 463  
 Ascham, Roger, The English Works of, ed. Wright, 144  
 Askew's (A. and C.) Eve and the Law, 269  
 Asquith, Mr., by Alderson, 559  
 Aston's (W. G.) Grammar of the Japanese Written Language, 238  
 Atherton's (G.) The Bell in the Fog, 238  
 Atkinson's (C. M.) Jeremy Bentham, 528  
 Auction Prices of Books, ed. Livingston, Vol. I., 775  
 Bain's (R. N.) Scandinavia, 773  
 Baker's (W. M.) Elementary Algebra, 687  
 Balfour's (M. C.) Examples of Printed Folk-lore concerning Northumberland, ed. Thomas, 206  
 Balkan Question, The, ed. Villari, 239  
 Balzac, Honoré de: *Maximes*, tr. Humphreys, 432; *His Life and Writings*, by Sandars—*L'Homme et l'Œuvre*, by Le Breton—Aspects of, by Helm—*Contes Choisis*, ed. O'Connor, 493  
 Banks's (A.) Chirp and Chatter, 48  
 Baptismal Service, printed by Eyre & Spottiswoode, 432  
 Baring's (M.) With the Russians in Manchuria, 687  
 Baring-Gould's (S.) In Dewisland, 11  
 Barlow's (J.) By Beach and Bogland, 589  
 Barnett's (Mrs. E.) A Garden of Eden, 719  
 Barr's (A. E.) A Song of a Single Note, 106  
 Barr's (R.) The Tempestuous Petticoat, 269  
 Barrett's (F.) The Night of Reckoning, 140; The Error of her Ways, 651  
 Bashford's (H. H.) The Manitoban, 588  
 Bateson's (M.) Borough Customs, Vol. I., 462; *Medieval England, 1066-1350*, 527  
 Battine's (Capt. C.) The Crisis of the Confederacy, 299  
 Beard's (D. C.) The Outdoor Handybook, 528  
 Belle of the Fifties, A, ed. Sterling, 393  
 Bennett's (A.) Tales of the Five Towns, 174  
 Benson's (E. F.) An Act in a Backwater, 203  
 Bentham, Jeremy: his Life and Work, by Atkinson, 528  
 Bérard's (V.) *L'Empire Russe et le Tsarisme*, 781  
 Berg's (F.) Swedish Fairy Tales, tr. Engdahl and Rew, 48  
 Betham-Edwards's (Miss) Home Life in France, 656  
 Bevan's (E.) Jerusalem under the High Priests, 522  
 Birmingham's (G. A.) The Seething Pot, 460  
 Bleackley's (H.) Some Distinguished Victims of the Scaffold, 617  
 Blissett's (N. K.) The Silver Key, 685  
 Bonnefons's (A.) Marie Caroline, Reine des Deux-Siciles, 776  
 Book of the Simple Way of Laotzë, tr. by Old, 13  
 Booksellers' Catalogues, 208  
 Booksellers' Provident Institution, Auditors' Report, 307  
 Bosanquet's (B. H.) Outlines of Synoptic Record, 460  
 Bourget's Divorce, tr. Charlwood, 175  
 Bourne's (A. A.) Elementary Algebra, 687  
 Bovet's (M. A. de) *Contre l'Impossible*, 333  
 Braddon's (M. E.) The Rose of Life, 651  
 Brady's (C. T.) The Two Captains, 460  
 Brækstad's (H. L.) The Constitution of Norway, 652  
 Bramah's (E.) The Mirror of Kong Ho, 272  
 Bremner's (R. L.) The Modern Pilgrimage from Theology to Religion, 45  
 Bremond's (H.) Sir Thomas More (the Blessed Thomas More), tr. Child, 109  
 Bretherton's (R. H.) His Young Importance, 47  
 Brindle's (E.) With Russian, Japanese, and Chunchuse, 622  
 Broche's (G. E.) Une Epoque, 460  
 Broome's (Lady) Colonial Memories, 14  
 Brown's (K. H.) Diane, 237  
 Brown's (V.) The Disciple's Wife, 554  
 Brown's (Dr. W. H.) Carthusian Memories, 749  
 Browne, General Sir James, Life of, by Innes, 361  
 Browne's (B.) South Africa, 305  
 Browne's (G. W.) Japan: the Placo and People, 138  
 Browning, Elizabeth Barrett: *Les Sonnets Portugais*, tr. Henry, 457; *La Vie et l'Œuvre*, by Merlette, 585  
 Browning's (O.) Napoleon: the First Phase, 774  
 Brownlie's (Rev. J.) Hymns from the Greek Office Books, 398, 465  
 Bryden's (H. A.) Nature and Sport in Britain, 307  
 Bunyan, John, 368  
 Burden of Armaments, The, 208  
 Burgin's (G. B.) The Marble City, 304  
 Burke's Peerage for 1905, 49  
 Burleigh's (B.) Empire of the East, 715  
 Burroughs's (J.) Far and Near, 271  
 Byles's (C. E.) Life and Letters of R. S. Hawker, sometime Vicar of Morwenstow, 363  
 Caetani's (L.) *Annali dell' Islam*, Vol. I., 205  
 Cahan's (A.) The White Terror and the Red, 588  
 Calvert's (A. F.) Life of Cervantes, 366  
 Cambridge Historical Series: Europe and the Far East, by Sir R. K. Douglas, 168  
 Cambridge Modern History: Vol. VIII. The French Revolution, 265, 310; Vol. III. Wars of Religion, 583  
 Campbell's (A. G.) *Fleur-de-Camp*, 173  
 Canfield's (H. S.) Fergy the Guide, 364  
 Canning, George, by Temperley, 615, 692, 722  
 Cantonese Love-Songs, tr. Clementi, 749  
 Capart's (J.) Primitive Art in Egypt, tr. Griffith, 557  
 Carpenter's (J. E.) James Martineau, 623  
 Cartwright's French by the Direct Method, 686  
 Castaigne's (A.) *Fata Morgana*, 303  
 Castle's (A. and E.) Rose of the World, 713  
 Catalogues: The Western Manuscripts in Emmanuel College, by James, 305; in Trinity College, 780  
 Cervantes, Life of, by Calvert, 366; in England, by Fitzmaurice-Kelly, 144  
 Chambers's (R. W.) In Search of the Unknown, 555  
 Champney's (E. W.) Romance of Feudal Chateaux, 109  
 Change for a Halfpenny, 496  
 Charles I.: the Martyr King, by Fea, 39  
 Chastean's (L.) *Ames d'autrefois*, 47  
 Chatham, by Harrison, 394  
 Chaucer, by the Rev. W. Tuckwell, 82  
 Chaucer's (G.) The Prioress's Tale, and other Tales, Englished by Skeat, 143  
 Chesson's (Mrs. W. H.) The Bell and the Arrow, 459  
 Chesterton's (C.) Gladstonian Ghosts, 462  
 Christian's (G. A.) A Modern Geometry, 687  
 Churchill, Winston Spencer, by Scott, 174  
 Claretie's *Brichanteau Célèbre*, 560, 755  
 Clergy Directory, The, 81  
 Clergy List for 1905, 240  
 Clyde's (C.) A Pagan's Love, 459  
 Cock's (Mrs. A.) A Country Diary, 589  
 Coke's (Hon. H. J.) Tracks of a Rolling Stone, 655  
 College Histories: Emmanuel College, by Shuckburgh, 138  
 Collins's (F. H.) Author and Printer, 560, 595  
 Colvill's (H. H.) The Stepping-Stone, 459  
 Connor's (R.) The Prospector, 43  
 Constantine the Great, by Firth, 649  
 Conway's (Sir W. M.) Early Dutch and English Voyagers to Spitzbergen, 522  
 Cooks's (G.) Egyptian and other Verses, 270  
 Cooper's (E. H.) The Twentieth-Century Child, 461  
 Cooper's (T. P.) York: its Walls and Castles, 173  
 Copinger's (W. A.) Law of Copyright, ed. Easton, 48  
 Coquelle's (P.) Napoleon and England, 1803-13, tr. Knox, 524  
 Cornelius's (Peter) *Literarische Werke*, Vol. I., ed. C. M. Cornelius, 367  
 Cotterell's (C.) The Virgin and the Scales, 204  
 Courlander's (A.) Seth of the Cross, 588  
 Courtney's (L. H.) The Working Constitution, 559  
 Courtney's (W. P.) A Register of National Bibliography, 553  
 Coutts's (F.) *Musa Verticordia*, 270  
 Crawshaw's (A.) My Turkish Bride, 428  
 Crespigny's (Mrs. P. C. de) The Rose Brocade, 685  
 Crockett's (S. R.) Maid Margaret, 714  
 Crockford's Clerical Directory for 1905, 369  
 Croiset's (A. and M.) An Abridged History of Greek Literature, tr. Hefelbower, 687  
 Croker's (B. M.) The Old Cantonment, 493  
 Cross's (V.) The Religion of Evelyn Hastings, 237  
 Cruppi's (L.) *Avant l'Heure*, 747  
 Cullimore's (H.) The Garden of Francesca, 620  
 Cullum's (R.) The Brooding Wild, 619  
 Cumming's (C. F. G.) Memories, 140  
 Cummings's (D. C.) A Historical Survey of the Boiler Makers', &c., Society, 369  
 Cunningham's (J. F.) Uganda and its Peoples, 239  
 Cunyngame's (H.) Geometrical Political Economy, 207  
 Dagenham, The History of, by Shawcross, 10  
 Dale's (A.) Wanted a Cook, 493  
 Dante: The Commedia, Prose Version, by the Rev. H. F. Tozer—Tr. into Blank Verse by Dr. E. C. Lowe—The Early Lives of, tr. Wicksteed, 142; *Vocabolario Concordanza*, by Fiammazzo, Part I., 526; *Dante's Ten Heavens*, by Gardner—*Un Decennio di Bibliografia Dantesca*, by Passerini and Mazzi—Commedia, ed. Prof. Fornaciari, 527; *Da Dante a Leopardi*, 589, 695  
 Darien's (G.) *L'Epaulette: Souvenirs d'un Officier*, 778  
 Davidson's (J.) The Testament of a Prime Minister, 12; Selected Poems, 328  
 Dawson's (A. J.) The Fortunes of Farthings, 364  
 Debrett's Peerage, Baronetage, and Knightage for 1905, 81; House of Commons and the Judicial Bench, 240  
 De la Pasture's (Mrs. H.) Peter's Mother, 303  
 Diary of a Churchgoer, 82  
 Dickens, C.: The Dickens Country, by Kitton—Dickens, by Shore—Synopsis of his Novels, by McSpadden, 240  
 Dickensian, The, edited by Matz, 176, 240, 787  
 Dickinson's (Miss) Poems, ed. Higginson, 269  
 Dictionaries: A Dictionary of Quotations in Prose, by Ward, 48; A New English, ed. Murray, Bradley, and Craigie, 200, 586; Slang and Colloquial English, by Farmer and Henley, 201; An Italian and English, by Edgren, 430; *Dizionario Moderno*, by Panzini, 431; An Irish-English, by Rev. P. S. Dineen—English-Irish, by O'Neill, 621, 786  
 Dilke's (Lady) The Book of the Spiritual Life, with Memoir by Sir C. W. Dilke, 679  
 Dill's (S.) Roman Society, 362  
 Dixon (T.) jun.'s The Clansman, 303  
 Dobschütz's (E. von) Christian Life in the Primitive Church, tr. Bremner and Morrison, 45  
 Dod's Peerage, Baronetage, and Knightage for 1905, 81; Parliamentary Companion, 207  
 Dodd's (C. I.) A Vagrant Englishwoman, 588  
 Doncieux's (G.) *Le Romancero Populaire de la France*, 460  
 Donne, W. Bodham, and his Friends, ed. Johnson, 431  
 Douglas's (J.) The Man in the Pulpit, 560  
 Douglas's (Sir R. K.) Europe and the Far East, 168  
 Do We Believe? 590, 627  
 Downey's (E.) Twenty Years Ago, 367; Dorothy Tuke, 685  
 Doyle's (A. C.) The Return of Sherlock Holmes, 397  
 Drage's (G.) Trade Unions, 462  
 Dream of the Rood, The, ed. Cook, 686  
 Dream-Garden, The, for 1905, ed. Syrett, 48  
 Driscoll's (C.) The Girl of La Gloria, 556  
 Drury's (Major W. P.) The Peradventures of Private Paget, 494  
 Dudeney's (Mrs. H.) The Wise Woods, 651  
 Duff's (Right Hon. Sir M. E. G.) Notes from a Diary, 1896, to January 23rd, 1901, 456, 500  
 Duffin and Ava, Marquis of, by Sir A. Lyall, 201  
 Duncan's (N.) Dr. Grenfell's Parish, 591  
 Durham's (Miss) The Burden of the Balkans, 305  
 Duruy's (V.) General History of the World, tr. Grosvenor, 307  
 Dutt's (W. A.) The King's Homeland, 173  
 Dyer's (H.) Dai Nippon, the Britain of the East, 8  
 Dyer's (L.) Machiavelli and the Modern State, 462  
 E. G. O.'s Egomet, 79  
 Eastman's (C. A.) Red Hunters and the Animal People, 238  
 Edgren's (H.) An Italian and English Dictionary, 430  
 Elgin, The Earl of, by Prof. Wrong, 688  
 Elgood's (G. S.) Some English Gardens, Notes by Miss Jekyll, 14  
 Eliot's (Sir C.) The East Africa Protectorate, 363  
 Elton's (J.) Some Feudal Mills, 656  
 England a Nation: Papers of the Patriots' Club, ed. Oldershaw, 175  
 England under the Stuarts, by Trevelyan, 135, 330, 400  
 English Catalogue of Books for 1904, 398  
 English Men of Letters: Sydney Smith, by Russell, 234  
 English Theologian's Model Library of Foreign Theological Literature, 461  
 Erman's (A.) *Die Aegyptische Religion*, 557  
 Escott's (W. J.) Fortune's Castaway, 44  
 Evans's (H. R.) The Napoleon Myth, 526  
 Everett's (Dr. W.) The Italian Poets since Dante, 719  
 Facsimiles of Rare Fifteenth-Century Printed Books, 780  
 Fahlbeck's (Prof. P.) *La Constitution Suédoise et le Parlementarisme Moderne*, 652  
 Fairless's (M.) The Grey Brethren, 560  
 Farjeon's (B. L.) The Clairvoyante, 428  
 Fellows's (C.) Mr. Chippendale of Port Welcome, 685  
 Ferguson's (D.) The King's Friend, 747  
 Fergusson, Robert, The Poetical Works of, ed. Ford, 240  
 Ferry's (Commandant E.) *La France en Afrique*, 750  
 Field-Service Pocket-Book, 720  
 Figgis's (Rev. J. N.) Christianity and History, 83  
 Firth's (J. B.) Highways and Byways in Derbyshire, 551; Constantine the Great, 649  
 Fitzgerald's (P.) The Garrick Club, 103; Lady Jean, 779  
 Fitzmaurice-Kelly's Cervantes in England, 144  
 Fitzpatrick's (K.) The Weans at Rowallan, 204  
 Fletcher, Phineas: The Spenser of his Age, 432  
 Flint's (R.) Philosophy as Scientia Scientiarum, 77  
 Florenz's (Dr. K.) *Geschichte der Japanischen Literatur*, 712  
 Forbes's (A. C.) English Estate Forestry, 79  
 Forbes's (Lady H.) The Provincials, 141  
 Fortescue's (Hon. J. W.) British Army, 1783-1802, 749  
 Fossey's (C.) *Manuel d'Assyriologie*, Tome I., 141  
 Fox's (J.) Crittenden, 459  
 Fox (J.) jun.'s Following the Sun Flag, 781  
 Fox's (M.) A Child of the Shore, 651

## LITERATURE.

Reviews—continued.

France's (A.) *Sur la Pierre Blanche*, 202  
 Francis's (M. E.) *Dorset Dear*, 716  
 Franklin, Benjamin, *The Autobiography of*, 240  
 Fraser's (D.) *A Modern Campaign*, 206  
 Fraser's (J. F.) *Canada as It Is*, 528  
 Freeman's (A.) *The Golden Pool*, 459  
 Freeman's (E. A.) *Western Europe in the Fifth Century*  
 — *Western Europe in the Eighth Century*, 43  
 Fremantle's (Admiral the Hon. Sir E. R.) *The Navy as*  
*I have Known It, 1849-1899*, 263  
 Frenssen's (G.) *Jörn Uhl*, tr. Delmer, 588  
 Frere's (W. H.) *A History of the English Church in the*  
*Reigns of Elizabeth and James I.*, 391  
 Freycinet's (M. de) *La Question d'Égypte*, 688  
 Froude, Hurrell, by Guiney, 656  
 Fuchs's (Prof.) *Trade Policy of Great Britain and her*  
*Colonies since 1860*, tr. Miss Archibald, 748  
 Fuller's (R. H.) *The Golden Hope*, 746  
 Fullerton's (G. S.) *A System of Metaphysics*, 302  
 Furniss's (H.) *Poverty Bay*, 778  
 Gallican's (W. M.) *Fishing in Derbyshire*, 717  
 Gallon's (Tom) *Aunt Phipps*, 556  
 Galloway's (G.) *Studies in Philosophy of Religion*, 170  
 Ganz's (H.) *The Downfall of Russia*, 81  
 Gardenhire's (S. M.) *The Silence of Mrs. Harrold*, 746  
 Gardner's (E.) *Dante's Ten Heavens*, 527  
 Garland's (H.) *The Tyranny of the Dark*, 685  
 Garrett-Pegge's (J. W.) *A Transcript of the Parish*  
*Register of Chesham, 1538-1636*, 654  
 Garrick Club, *The*, by Fitzgerald, 103  
 Gaskell's (Lady C. M.) *Spring in a Shropshire Abbey*,  
 749  
 Gaye's (R. K.) *Platonic Conception of Immortality*, 429  
 Geddes's (P.) *City Development*, 774  
 Geil's (W. E.) *A Yankee on the Yangtze*, 13  
 Gerard's (D.) *The Three Essentials*, 620  
 Gerard's (M.) *The Adventures of an Equerry*, 746  
 Giffard, Walter, *Archbishop of York, The Register of*,  
 ed. Brown, 490  
 Gifford's (E. H.) *The Euthydemus of Plato*, 430  
 Gissing's (A.) *Baliol Garth*, 777  
 Glanville's (E.) *A Rough Reformer*, 714  
 Glover's (T. R.) *Studies in Virgil*, 264  
 Glyn's (E.) *The Vicissitudes of Evangeline*, 395  
 Goethe in meinem Leben, by Abeken, ed. Heuermann,  
 366  
 Gomperz's (T.) *Greek Thinkers, Vols. I.-III.*, 520  
 Gordon's (L. D.) *The Story of Assisi*, 14  
 Gorky's (M.) *Creatures that Once were Men*, tr. Shirazi,  
 335  
 Gospel of St. Matthew—Gospel of St. John, ed. Bright,  
 529  
 Gospels in the Oxford Bijou Edition, 398  
 Gosse's (E.) *French Profiles*, 136, 179, 211; *Coventry*  
*Patmore*, 389  
 Govone, Général, *Mémoires de*, tr. Weil, 175  
 Gowans's (A. L.) *Hundred Best Poems (Lyrical)*, 240  
 Gower's (Hon. F. Leveson) *Bygone Years*, 710  
 Gowing's (Mrs. A.) *Lord of Himself*, 173  
 Graham, John, of Claverhouse, by Terry, 456  
 Graham's (R. B. C.) *Progress*, 238  
 Gray's (C.) *A Fit of Happiness, and other Essays*, 79  
 Gray's (J. W.) *Shakespeare's Marriage, &c.*, 648  
 Great Englishmen of the Seventeenth Century, by Lee,  
 73  
 Greek Studies, *A Companion to*, ed. Whibley, 616  
 Green's (A. K.) *The Millionaire Baby*, 714  
 Greener's (W.) *A Secret Agent in Port Arthur*, 108  
 Greville, Henry, *Leaves from the Diary of*, ed. Countess  
 of Strafford, 8  
 Guide-Books: *Italy and Sicily, Fifth Edition*, 110  
 Guildford in the Olden Time, by Williamson, 173  
 Guiney's (L. I.) *Hurrell Froude*, 656  
 Gulick's (Dr. S. L.) *White Peril in the Far East*, 559  
 Gyp's *Cloco*, tr. Statham, 748  
 Hakluyt's *English Voyages*, ed. Speight, 686  
 Halévy's (E.) *L'Angleterre et son Empire*, 335  
 Haliburton's (Lord) *Army Organization: the Arnold*  
*Forster Scheme*, 271  
 Hall's (E.) *The Triumphant Reign of King Henry*  
*the VIII.*, 9  
 Ham House, by Mrs. Roundell, 331  
 Hamilton's (C.) *Duke's Son*, 523  
 Hamilton's (M.) *Cut Laurels*, 268  
 Hannay's (D.) *English Seamen*, 144  
 Hannay's (Dr. J.) *How Canada was Held for the Empire*,  
 688  
 Hannay's (J. O.) *The Wisdom of the Desert*, 306  
 Harbottle's (T. B.) *Dictionary of Battles*, 82  
 Harmsworth *Encyclopædia*, 369  
 Harper's (R. F.) *The Code of Hammurabi*, 141  
 Harrison's (F.) *Chatham*, 394  
 Harrod's (E.) *The Taming of the Brute*, 555  
 Harvey's (C.) *The Biology of British Politics*, 109  
 Hawker, R. S., *Life and Letters of*, by Byles, 363  
 Hayes's (F. W.) *A Prima Donna's Romance*, 685  
 Hayllar's (F.) *The Legend of Saint Frideswide*, 12  
 Hazell's *Annual for 1905*, ed. Palmer, 144  
 Hazlitt, William, *The Collected Works of*, ed. Waller  
 and Glover, 391, 425  
 Headlam's (C.) *Oxford and its Story*, 199  
 Healy's (C.) *Heirs of Reuben*, 365  
 Heifer of the Dawn, A, tr. by Bain, 204  
 Heilborn's (E.) *Ring und Stab: zwei Erzählungen*, 652  
 Heine, Heinrich, *Works of*, tr. Armour, Vol. XI., 748  
 Henderson's (Col.) *The Science of War*, ed. Malcolm, 687

Henderson's (T. F.) *James I. and VI.*, 7  
 Henry VIII., by Hall, 9  
 Henry's (A.) *The Unwritten Law*, 778  
 Herbertson's (J. L.) *The Stigma*, 714  
 Herrick's (R.) *The Common Lot*, 11  
 Hewlett's (M.) *Fond Adventures*, 716  
 Hibbert *Journal, The*, 16  
 Hill's (H.) *The One who Saw*, 395; *Millions of Mis-*  
*chief*, 714  
 Hobbes's (J. O.) *The Flute of Pan*, 746  
 Hobhouse's (L. T.) *Democracy and Reaction*, 14  
 Hollis's (A. C.) *The Masai*, 742  
 Holyoake's (G. J.) *Bygones Worth Remembering*, 232  
 Home's (A. J.) *Helen Murdoch*, 751  
 Hopkins's (L.) *On the Hop*, 689  
 Hornung's (E. W.) *Stingaree*, 716  
 Houmas's (Mount) *A Dreamer's Harvest*, 524  
 Houssaye's (H.) *1815—La Seconde Abdication—La*  
*Terreur Blanche*, 711, 754  
 Houville's (G. d') *Esclave*, 304  
 How's (F. D.) *Six Great Schoolmasters*, 102  
 Howes, John, his MS., 1582, ed. Lempriere, 750  
 Hueffer's (F. M.) *The Soul of London*, 618  
 Hughes's (R.) *The Real New York*, 398  
 Hume's (F.) *The Scarlet Bat*, 778  
 Hume's (M.) *Spanish Influence on English Literature*,  
 365  
 Humières's (Vicomte R. d') *Through Isle and Empire*,  
 tr. by De Mattos, 306  
 Hungry Forties, *Introduction by Mrs. C. Unwin*, 102  
 Hunter's (P. H.) *Bible and Sword*, 44  
 Huntington's (D. W.) *Big Game*, 107  
 Hyne's (C.) *Atoms of Empire*, 46  
 In the Great God's Hair, tr. by Bain, 204  
 Innes's (General J. J. McLeod) *Life and Times of*  
*General Sir James Browne*, 361  
 Iota's *Patricia: a Mother*, 492  
 Ireland's (A.) *The Far Eastern Tropics*, 718  
 J. G. P.'s *Tales from Spain*, 494  
 Jackson's (W. S.) *Helen of Troy, N.Y.*, 237  
 James I. and VI., by Henderson, 7  
 James II., King, *Adventures of*, 171  
 James's (H.) *The Golden Bowl*, 332  
 James's (M. R.) *The Western Manuscripts in the Library*  
*of Emmanuel College*, 305  
 Japp's (A. H.) *Robert Louis Stevenson*, 143  
 Jebb's (R.) *Studies in Colonial Nationalism*, 494  
 Jewish *Encyclopædia, The*, Vol. VIII., 143  
 Johns's (C. H. W.) *Babylonian and Assyrian Laws,*  
*Contracts, and Letters*, 142  
 Johnson, Admiral George, ed. by his Widow, 750  
 Johnson's (C.) *Highways and Byways of the South*, 622  
 Johnson's (O.) *Nicole*, 365  
 Jones's (F.) *A Second Latin Course*, 751  
 Jones's (W. H. S.) *The Teaching of Latin*, 686  
 Joubert's (Carl) *The Truth about Russia, Vol. II.*, 174;  
*The Fall of Tsardom*, 747  
 Juliana, ed. Strunk, 529  
 Kakuzo's (O.) *The Awakening of Japan*, 396  
 Kann's (R.) *Journal d'un Correspondant de Guerre*, 398  
 Keary's (C. F.) *Bloomsbury*, 523  
 Keats, John, *The Poems of—Hyperion*, ed. E. de Selin-  
 court—*Recently Discovered Keats MSS.*, 297, 336  
 Keats's (H. A. M.) *He that Eateth Bread with Me,*  
*106; It was a Boy*, 365  
 Kennedy's (B.) *Slavery*, 495  
 Kent's (A. T.) *Otia*, ed. Hodge and Baumann, 108  
 Kernahan's (C.) *The Jackal*, 619  
 Kernahan's (Mrs. C.) *The Fate of Felix*, 269  
 King's (L. W.) *Records of Reign of Tnkulti-Ninib I.*, 141  
 Kitton's (F. G.) *The Dickens Country*, 240  
 Klado's (Capt.) *The Russian Navy in the Russo-*  
*Japanese War*, tr. Dickinson, 559  
 Knight-Adkin's (J. H.) *The Woman-Stealers*, 174  
 Knoop's (D.) *Industrial Conciliation and Arbitration*, 398  
 Knox, John: *a Biography*, by Rev. D. Macmillan—by  
 Rev. J. Stalker, 526  
 Knox's *History of the Reformation*, ed. Lennox, 526  
 Knox's (G. W.) *Imperial Japan*, 552  
 Laborie's (L. de L. de) *Paris sous Napoléon*, 525  
 Lamb, Charles and Mary, *The Works of*, Vols. VI.,  
 VII., ed. Lucas, 680, 721  
 Lamb's (R.) *Saints and Savages*, 718  
 Lamprecht's (Dr.) *What is History?* tr. Andrews, 529  
 Landon's (P.) *Lhasa*, 231  
 Landon's (A. H. S.) *Tibet and Nepal*, 334  
 Lane's (E. M.) *Nancy Stair*, 428  
 Lang's (A.) *Adventures among Books*, 368  
 Lange's (Prof. Dr. R.) *Uebungs- und Lesebuch zum*  
*Studium der Japanischen Schrift*, 238  
 Langland's (W.) *The Vision of Piers the Plowman,*  
*done into Modern English by Rev. Prof. Skeat*, 527  
 Law, Thomas Graves, *Collected Essays and Reviews of*,  
 ed. with Memoir by Prof. Brown, 104  
 Leaves from the Diary of Henry Greville, ed. Countess  
 of Strafford, 8  
 Leaves from the Past, 719  
 Le Breton's (A.) *Balzac: l'Homme et l'Œuvre*, 493  
 Lee's (S.) *Great Englishmen of the Seventeenth Cen-*  
*tury*, 73, 146  
 Lee's (Vernon) *The Enchanted Woods*, 207  
 Legge, James, *Missionary and Scholar, by his Daughter*,  
 656  
 Lembeck's (R.) *Die besten Gedichte der deutschen*  
*Sprache, Erstes Hundert*, 366  
 Leopardi, Giacomo, *Poems by*, tr. Sir T. Martin, 431  
 Leopold II.: *his Rule in Belgium and the Congo*, by  
 MacDonnell, 584, 659  
 Le Poer's (J. P.) *A Modern Legionary*, 782

Le Queux's (W.) *Sins of the City*, 685  
 Letters of Horace Walpole, Vols. IX.-XII., ed. Mrs. P.  
 Toynbee, 40  
 Leudet's (M.) *L'Almanach des Sports*, 109  
 Levetus's (A. S.) *Imperial Vienna*, 207  
 Levi's (E.) *Lirica Italiana Antica*, 588  
 Library, *The*, 780  
 Lichtenberger's (A.) *Les Centaures*, 46  
 Lightfoot's (J. B.) *Notes on the Epistles of St. Paul*  
*from Unpublished Commentaries*, 461  
 Lilly's (W. S.) *Studies in Religion and Literature*, 78  
 Literary Year-Book for 1905, 48  
 Livingstone's (M.) *A Guide to the Public Records of*  
*Scotland*, 779  
 Locke's (W. J.) *The Morals of Marcus Ordeyne*, 587  
 Logan, Hannah, *her Courtship*, ed. Myers, 393  
 Lorimer's (G. H.) *Old Gorgon Graham*, 207  
 Lorimer's (N.) *More Queer Things about Japan*, 397  
 Loring's (A.) *The Rhymer's Lexicon*, 623  
 Loti's (Pierre) *La Troisième Jeunesse de Madame*  
*Prune*, 528  
 Low's (S.) *The Governance of England*, 79  
 Lowrie's (W.) *The Church and its Organization in the*  
*Primitive Age*, 432  
 Lucas's (St. John) *Aubrey Ellison*, 106  
 Lucy's (H. W.) *Later Peeps at Parliament*, 655  
 Lützow's (Count) *Lectures on the Historians of Bohemia*,  
 710  
 Lyall's (Sir A.) *Life of the Marquis of Dufferin and*  
*Ava*, 201  
 Mabie's (H. W.) *Parables of Life*, 558  
 McCarthy's (J. H.) *The Dryad*, 395  
 McCarthy's (M.) *The Coming Power*, 622  
 McChesney's (D. G.) *Yesterday's To-morrow*, 204  
 McClellan's (E.) *Historic Dress in America*, 649  
 McCutcheon's (G. B.) *Beverly of Graustark*, 524  
 McDonnell's (J. de C.) *King Leopold II.: his Rule in*  
*Belgium and the Congo*, 584, 659  
 McDougall's (E. H.) *Landmarks of European History*,  
 686  
 McKechnie's (W. S.) *Magna Carta*, 458  
 McKenzie's (F. A.) *From Tokyo to Tiflis*, 715, 752, 787  
 Macknight's (T.) *Political Progress of the Nineteenth*  
*Century*, 688  
 MacLehose's (S. H.) *From the Monarchy to the Re-*  
*public in France, 1788-1792*, 101  
 Macmillan's (Rev. D.) *John Knox: a Biography*, 526  
 Macnaghten's (H.) *Ave Regina*, 12  
 Macnamara's (Dr.) *School-Room Humour*, 432  
 McSpadden's (J. W.) *Synopses of Dickens's Novels*, 240  
 Maddock's (A.) *An Autumn Romance, Poems*, 621  
 Magnay's (Sir W.) *A Prince of Lovers*, 746  
 Malot's (Madame H.) *Cœurs d'Amoureuses*, 652  
 Marie Caroline, *Reine des Deux-Siciles*, by Bonnefons, 776  
 Markham, Admiral John, *Selections from the Corre-*  
*spondence of*, ed. Sir C. Markham, 41  
 Marlborough *Newspaper Cuttings Book*, 369  
 Marsh's (R.) *The Confessions of a Young Lady*, 174;  
*A Spoiler of Men*, 492  
 Marshall's (A.) *The House of Merrilees*, 555  
 Marshall's (E.) *The Middle Wall*, 747  
 Martin's (G. M.) *The House of Fulfilment*, 11  
 Martineau, James, *Theologian and Teacher*, by Car-  
 penter, 623  
 Martyr King, *Memoirs of the*, ed. Fea, 39  
 Mason's (A. J.) *The Historic Martyrs of the Primitive*  
*Church*, 653  
 Maugham's (W. S.) *The Land of the Blessed Virgin*, 366  
 Maxwell's (Mrs. M.) *Children's Wild Flowers*, 48  
 Meade's (L. T.) *Mrs. Pritchard's School*, 15; *Little*  
*Wife Hester*, 269  
 Mediæval Lore from Bartholomew Anglicus, ed. Steele,  
 527  
 Medici, Catherine de', and the French Reformation, by  
 Sichel, 521  
 Melville's (L.) *The Thackeray Country*, 240  
 Memoirs of a Royal Chaplain, 1729-1763, annotated and  
 edited by Hartshorne, 743  
 Meredith's (E.) *Heart of my Heart*, 140  
 Merki's (C.) *La Reine Margot et la Fin des Valois*  
*(1553-1615) d'après les Mémoires et les Documents*, 553  
 Merlette's (G. M.) *La Vie et l'Œuvre de Elizabeth*  
*Barrett Browning*, 585  
 Merriman's (C. E.) *A Self-made Man's Wife*, 591  
 Methuen's *England's Ruin, discussed in Sixteen Letters*  
*to the Right Hon. J. Chamberlain, M.P.*, 271  
 Meyrick's (Rev. F.) *Memoirs of Life at Oxford and*  
*Elsewhere*, 741  
 Middle Temple Records, tr. and ed. Martin, 783  
 Millington's (P.) *to Lhasa at Last*, 174  
 Miln's (L. J.) *A Woman and her Talent*, 746  
 Mitzschke's (E. and P.) *Sagenschatz der Stadt Weimar*  
*und ihrer Umgegend*, 367  
 Moberly's (Rev. R. C.) *Problems and Principles*, 45  
 Moffat's (J.) *The Golden Book of John Owen*, 46  
 Money (Capt. A. W.) and others' *Guns, Ammunition,*  
*and Tackle*, 107  
 Montet's (Baroness de) *Souvenirs, 1785-1866*, 525  
 Moore, Thomas, by Gwynn, 327  
 Moore's (F.) *The White Causeway*, 492  
 Moore's (F. F.) *Sir Roger's Heir*, 11; *The Other World*,  
 46  
 Moore's (G.) *Confessions of a Young Man*, 240  
 Moore's (I.) *Talks in a Library with Laurence Hutton*,  
 783  
 Moore's (T. S.) *To Leda, and other Odes*, 12; *Poems*, 620  
 More, Sir Thomas, by Bremond, tr. Child, 109  
 Morning Prayer, Collects, and Psalms—*Evening Prayer*,  
 ditto, in the Oxford Bijou Edition, 496



Mosaic, The, 751  
 Moscow Expedition, The, ed. George, 82  
 Mother Goose's Melody, Facsimile Reproduction, Notes, &c., by Col. Prideaux, 48, 85  
 Mott's (F. B.) Before the Crisis, 269  
 Moulin's (R.) Une Année de Politique Extérieure, 559  
 Muddock's (J. E.) From the Clutch of the Sea, 269  
 Mukasa's (Ham) Uganda's Katikiro in England, tr. Millar, 82  
 Murai's (G.) Hana: a Daughter of Japan, 138  
 Mustard's (Prof. W. P.) Classical Echoes in Tennyson, 110  
 Napoleon: and England, by Coquelle, 524; The Napoleon Myth, 526; The First Phase, by Browning, 774  
 Nevinston's (H. W.) Books and Personalities, 557  
 New Editions, Reprints, &c., 48, 49, 83, 144, 175, 240, 272, 307, 336, 368, 369, 398, 432, 463, 496, 529, 561, 591, 623, 657, 689, 720, 751, 783  
 Newspaper Press Directory, Diamond Jubilee Issue, 268  
 Nijhoff's (W.) L'Art Typographique dans les Pays-Bas (1500-40), Part V., 781  
 Nivedita's (Sister) The Web of Indian Life, 204  
 Noble's (E.) Waves of Fate, 619  
 Norris's (F.) Elementary Schools, 368  
 Norris's (W. E.) Bartram of Beltana, 524  
 Noussanne's (H. de) The Kaiser as He Is, tr. Littlefield, 398  
 Nouum Testamentum Domini Nostri Iesu Christi, ed. Wordsworth and White, Part II., 461  
 Noyes's (E.) The Story of Ferrara, 462  
 O's The Yellow War, 207  
 O'Brien's (B.) Irish Memories, 15  
 Okey's (T.) The Story of Venice, 306  
 Omar al-Khayyâmî, Rubâiyât, tr. FitzGerald, 205; Life of, by Shirazi, 205, 244  
 Ommanney's (E. C.) True to the Flag, 783  
 Oppenheim's (E. P.) The Master Mummer, 492  
 Orcutt's (W. D.) Robert Cavalier, 393  
 Owen, John, The Golden Book of, by Moffat, 46  
 Owen's (M. A.) Folk-lore of the Musquakie Indians of North America, 206  
 Oxenham's (J.) The Gate of the Desert, 237  
 Oxford University, Ancient Kalendar, ed. Wordsworth, 169; Oxford and its Story, by Headlam, 199  
 Pain's (B.) The Memoirs of Constantine Dix, 689  
 Panzini's (Signor A.) Dizionario Moderno, 431  
 Parrish's (R.) My Lady of the North, 365  
 Partridge's (C.) Cross River Natives, 235  
 Paterson's (W. R.) Life's Questionings, 782  
 Patmore, Coventry, by Gosse, 389  
 Patriarchs of the Coptic Church of Alexandria, History of the, Vol. I., ed. Evetts, 15  
 Paul et Virginie, Preface by Vogüé, 686, 724  
 Payne's (E. J.) Colonies and Colonial Federations, 80  
 Payne's (P.) Duchess of Few Clothes, 11  
 Peel's (G.) The Friends of England, 335  
 Pemberton's (Max) 'Mid the Thick Arrows, 492  
 Pendlebury's (C.) New School Arithmetic, 687  
 Pennell's (E. R.) My Cookery Books, 47, 86  
 Penny's (Rev. F.) The Church in Madras, 233  
 Pepys's Diary, by Wheatley, Vols. III. and IV., 83  
 Perris's (G. H.) Russia in Revolution, 590  
 Perry's (B.) The Amateur Spirit, 558  
 Peters's (Dr. C.) England and the English, 14  
 Petherbridge's (M.) The Technique of Indexing, 110  
 Petrarch at Vaucluse, by Wulff, 463  
 Petrie's (W. M. F.) Ehnasya, 1904, 556  
 Phillpotts's (E.) The Secret Woman, 105  
 Plato: The Myths of, by Stewart, 429; The Euthydemus of, by Gifford, 430  
 Platt's (H. E. P.) Byways in the Classics, including 'Alia,' 744  
 Poems of 1848 and Earlier Days, tr. Robinson, 48  
 Pollock's (W. H. and G. C.) Hay Fever, 620  
 Post Office London Directory for 1905, 49  
 Powell-Cotton's (Major P. H. G.) In Unknown Africa, 489  
 Præd's (Mrs. Campbell) Some Loves and a Life, 106  
 Pratt's (A.) A Modern Geometry, 687  
 Pratt's (E. A.) Railways and their Rates, 689  
 Printers' Pie, ed. W. H. Spottiswoode, 720  
 Public Schools Year-Book, 81  
 Punshon's (E. R.) Constance West, 524  
 Putnam's (R.) A Mediæval Princess, 527  
 Q.'s Shining Ferry, 394  
 Radford's (Dollie) The Young Gardener's Kalendar, pictured by Wright, 110  
 Raine's (A.) Hearts of Wales, 587  
 Ramsay's (W. M.) The Letters to the Seven Churches of Asia, 267  
 Rannie's (D. W.) A Student's History of Scotland, 779  
 Rashdall's (H.) Christus in Ecclesia, 652  
 Rathbone, William: a Memoir, by E. F. Rathbone, 718  
 Rawson's (M. S.) Tales of Rye Town, 716  
 Records of the Sheriff Court of Aberdeenshire, ed. Littlejohn, Vol. I., 654  
 Red-Letter Shakespeare, The, ed. Chambers, 240  
 Régnier's (H. de) Le Passé Vivant, 556  
 Report of Investigation into Social Conditions in Dundee, Part I., 271  
 Repplier's (Miss) Compromises, 78, 113  
 Review of Historical Publications relating to Canada, ed. Wrong and Langton, 528  
 Revue Germanique, 432  
 Ricci's (Prof.) Italian Grammar for English Students, 430  
 Rice's (A. H.) Sandy, 684  
 Ridge's (W. Pett) Mr. Galer's Business, 714  
 Roberts's (C. G. D.) The Watchers of the Trail, 46; The Book of the Rose, 270

Roberts's (J.) The Inventors' Guide to Patent Law and the New Practice, 591  
 Roberts's (M.) Lady Penelope, 237; Captain Balaam of the Cormorant, 494  
 Robins's (E.) A Dark Lantern, 651  
 Robinson's (E. K.) The Country Day by Day, 367  
 Rochefoucauld's (G. de la) L'Amant et le Médecin, 107  
 Rodocanachi's (E.) Tolla the Courtesan, tr. Lawton, 686  
 Rosadi's (G.) The Trial of Jesus, ed. Dr. Reich, 623  
 Rose's (M.) The Women of Shakespeare's Family, 657  
 Rossetti's (D. G.) Poems, Vol. II., 15; Early Italian Poets, 142  
 Roundell's (Mrs. C.) Ham House, 331  
 Rowland's (H. C.) To Windward, 428  
 Russell's (G. W. E.) Sydney Smith, 234  
 Russell's (W. C.) His Island Princess, 236  
 Russo-Japanese War: A Secret Agent in Port Arthur, by Greener, 108; Port Arthur, by Villiers, 174; The Yellow War, by O., 207; Journal d'un Correspondant de Guerre, by Kann, 398; The Russian Navy in the Russo-Japanese War, by Klado, 559; With Russian, Japanese, and Chunchuse, by Brindle, 622; With the Russians in Manchuria, by Baring, 687; Empire of the East, by Burleigh, 715; From Tokyo to Tiflis, by McKenzie, 715, 752, 787; Following the Sun Flag, by Fox, 781; En Mandchourie, by De la Salle, 782  
 Ryle (H. E.) On Holy Scripture and Criticism, 44; On the Church of England, 653  
 Sainte-Beuve's (C. A.) Portraits of the Seventeenth Century, tr. Miss Wormeley, 78  
 St. Bonaventura's The Life of St. Francis, tr. Miss Salyer, 143, 178  
 St. Boniface, The Life and Times of, by Williamson, 307  
 St. Ealdhelm, First Bishop of Sherborne, Life of, by Wildman, 650  
 St. Francis, The Life of, by St. Bonaventura, tr. Miss Salyer, 143, 178; The Words of, tr. Macdonell, 143  
 St. John's (Sir S.) The Adventures of a Naval Officer, by Capt. Charles Hunter, 175  
 Saintsbury's (G.) A History of Criticism, Vol. III., 167  
 Salisbury, Marquis of, Essays by the late, 334  
 Salle's (De la) En Mandchourie, 782  
 Sandars's (M. F.) Honoré de Balzac, his Life and Writings, 493  
 Sands's (E.) Sportsman "Joe," 107  
 Schelling's (F. E.) The Queen's Progress, and other Elizabethan Sketches, 78  
 Schlumberger's (G.) L'Épopée Byzantine à la fin du Dixième Siècle, Part III., 301  
 Schneider's (R.) L'Ombrie, l'Ame des Cités et des Paysages, 175  
 Schoolmaster's Year-Book and Directory, 1905, 81  
 Schwappach's (Dr. A.) Forestry, tr. Story, 79  
 Scots Peerage, The, ed. Sir J. B. Paul, Vol. II., 779  
 Scott's (E. H.) A Second Latin Course, 751  
 Scott's (Miss M.) A Robin's Song, 270  
 Scott's (McC.) Winston Spencer Churchill, 174  
 Sergeant's (A.) Nellie Maturin's Victim, 140; The Mystery of the Moat, 172  
 Seton's (E. T.) Monarch: the Big Bear of Tallac, 492  
 Shakspeare, The Red-Letter, ed. Chambers, 240; his Marriage, &c., by Gray, 648; Women of his Family, by Rose, 657  
 Shawcross's (J. P.) The History of Dagenham, 10  
 Sheehan's (Canon) A Spoiled Priest, and other Stories, 46  
 Shelley, Complete Poetical Works, ed. Hutchinson, 368  
 Sheppard's (A. T.) The Red Cravat, 684  
 Sherard's (R.) The Child-Slaves of Britain, 335  
 Sheringham's (H. T.) An Angler's Hours, 716  
 Sherman's (E. B.) Taper-Lights, 558  
 Shirazi's (J. K. M.) Life of Omar al-Khayyâmî, 205, 244  
 Shore's (Teignmouth) Dickens, 240  
 Short Notices, 16, 110, 176, 208, 307, 398, 463, 529, 623, 689, 720, 751, 783  
 Shorter's (D. S.) The Country-House Party, 782  
 Shorthouse, J. H., Life and Letters of, edited by his Wife, 683  
 Shuckburgh's (E. S.) Emmanuel College, 138  
 Siebel's (E.) Catherine de' Medici and the French Reformation, 521  
 Sidgwick's (Mrs. A.) Scenes of Jewish Life, 46  
 Sidgwick's (F.) Popular Ballads of the Olden Time, Second Series, 335  
 Sidgwick's (H.) Miscellaneous Essays, 75  
 Silberrad's (U. L.) The Wedding of the Lady of Lovell, 494  
 Sladen's (D.) More Queer Things about Japan, 397; Playing the Game, 555  
 Smith, Sydney, by Russell, 234  
 Smith's (B.) Bird Life and Bird Lore, 495  
 Sociological Papers, 1904, 239  
 Southey, Sir Richard, Life and Times, by Wilmot, 424  
 Speculative Society, 1764-1904, History of, 779  
 Spencer's (Herbert) Education, Intellectual, Moral, and Physical, 719  
 Stalker's (Rev. J.) John Knox, 526  
 Statesman's Year-Book, ed. Keltie and Renwick, 527  
 Statistical Account of Australia and New Zealand, 1903-4, ed. Coghlan, 462  
 Steuart's (J. A.) The Rebel Wooing, 428  
 Stevenson, Robert Louis, by Japp, 143  
 Stevenson's (B. E.) The Marathon Mystery, 204  
 Stevenson's (P. L.) A Gendarme of the King, 685  
 Stevenson's (R. L.) Essays of Travel, 781  
 Stewart's (J. A.) The Myths of Plato, 429  
 Stories of King Arthur and his Knights, retold by Cutler, 720  
 Strannik's (I.) Les Nuages, 686  
 Stratton-Porter's (G.) Freckles, 428

Street's (G. S.) Books and Things, 143  
 Sullivan's (T. D.) Recollections of Troubled Times in Irish Politics, 270  
 Sweden, its People and its Industry, ed. Sundbärg, 333  
 Sveven's (G.) Limanora: the Island of Progress, 44  
 Swift's (B.) Gossip, 365  
 Sykes's (J. A. C.) The Macdonnells, 555  
 Symons's (A.) Studies in Prose and Verse, 487  
 T. B.'s The Upton Letters, 742  
 Tarkington's (B.) The Arena, 589  
 Taylor, Jeremy, his Life and Times, by Worley, 271  
 Taylor's (Miss I. A.) Revolutionary Types, 109  
 Taylor's (M. I.) The Rebellion of the Princess, 172  
 Temperley's (H. W. V.) George Canning, 615, 692, 722  
 Tennyson: Classical Echoes in Tennyson, by Mustard, 110; Princess, ed. Fry, 686  
 Thackeray, W. M.: The Thackeray Country, by Melville, 240  
 Thirlmere's (R.) Letters from Catalonia, 560  
 Thomas's (O.) Agricultural and Pastoral Prospects of South Africa, 424  
 Thompson's (F.) Health and Holiness, 656  
 Thurston's (E. T.) The Apple of Eden, 172  
 Tilley's (A.) Literature of the French Renaissance, 647  
 Times History of the War in South Africa, ed. Amery, Vol. III., 717  
 Townley's (Lady S.) My Chinese Note-Book, 12  
 Travancore Almanac and Directory for 1905, 271  
 Trench's (R. C.) English Past and Present, ed. Smythe Palmer, 622  
 Trevelyan's (G. M.) England under the Stuarts, 135, 330, 400  
 Trevelyan's (R. C.) The Birth of Parsival, 620  
 Treves's (Sir F.) The Other Side of the Lantern, 143  
 Trotter's (W. F.) Government of Greater Britain, 527  
 Trow's (C. E.) The Old Shipmasters of Salem, 750  
 Tuckwell's (Rev. W.) Chaucer, 82; Reminiscences of a Radical Parson, 455  
 Turley's (C.) Godfrey Marten, Undergraduate, 140  
 Tweedale's (V.) Lord Eversleigh's Sins, 396  
 Tynan's (K.) A Daughter of Kings, 587  
 Upper Norwood Athenæum, Record for 1904, 110  
 Upward's (A.) The Phantom Torpedo-Boats, 559  
 Urban VIII., by Weech, 720  
 Vachell's (H. A.) The Hill, 619, 660, 692  
 Vagabond Songs and Ballads, ed. Ford, 15  
 Vaughan's (General Sir J. L.) My Service in the Indian Army—and After, 42  
 Verney's (Lady) Memoirs of the Verney Family, 175  
 Vickers's (Messrs.) Newspaper Gazetteer for 1905, 272  
 Victoria History of Surrey, ed. Malden, Vol. II., 709  
 Villari's (L.) Russia under the Great Shadow, 747  
 Villiers's (F.) Port Arthur: Three Months with the Besiegers, 174  
 Virgil: The Georgics, tr. into English Verse by Lord Bughclere, 74; Studies in, by Glover, 264  
 Vitelleschi's (Marchesa) Romance of Savoy, 488, 531  
 Voirol's (S.) L'Eden, 495  
 Vontade's (J.) La Lueur sur la Cime, 396  
 Vorst's (M. van) Amanda of the Mill, 395  
 Waddell's (L. A.) Lhasa and its Mysteries, 423  
 Waddington's (Mrs. W.) Italian Letters of a Diplomat's Wife, 494  
 Walpole, Horace, Letters of, Vols. IX.-XII., ed. Mrs. P. Toynbee, 40  
 Ward's (A. L.) A Dictionary of Quotations in Prose, 48  
 Ward's (Mrs. H.) The Marriage of William Ashe, 332  
 Ward's (J.) Our Sudan, its Pyramids and Progress, 557  
 Warden's (F.) The Face in the Flashlight, 107  
 Warren's (R. S.) Jim Mortimer, Surgeon, 620  
 Watson, William, Poems of, ed. Spender, 328  
 Watts's (W. H.) The Commission of H.M.S. Retribution 1902-4, 750  
 Way's (A. S.) David the Captain, 44  
 Wayne's (C. S.) A Prince to Order, 778  
 Weech's (W. W.) Urban VIII., 720  
 Wellesley's (Col. the Hon. F. A.) With the Russians in Peace and War, 298  
 Wells's (H. G.) A Modern Utopia, 519  
 Welschinger's (H.) Le Pape et l'Empereur, 426  
 Wenham's (R. A.) Outlines of the Synoptic Record, 460  
 Wenlock's (A.) The Countermine, 714  
 Weston's (M.) Pamela's Choice, 44  
 Whibley's (C.) Literary Portraits, 78  
 Whishaw's (F.) The Informer, 172; A Grand Duke of Russia, 778  
 Whitaker's Almanack—Whitaker's Peerage, 49  
 White, Andrew D., The Autobiography of, 589  
 White's (E.) Bray of Buckholt, 43  
 White's (P.) The System, 204  
 White's (S. E.) The Mountains, 334  
 Whiting's (M. B.) The Torch-Bearers, 204  
 Wilcox's (D.) Verses from Maoriland, 621  
 Wilde's (O.) Intentions, tr. Joseph Renaud, 306; De Profundis, 397  
 Wildman's (W. B.) Life of St. Ealdhelm, 650  
 Wilkinson's (K.) The Personal Story of the Upper House, 335  
 Wilcocks's (M. P.) Widdicombe, 428  
 William II. of Germany: The Kaiser as He Is, by Noussanne, 398  
 Williamson's (Dr. G. C.) Guildford in the Olden Time, 173  
 Willobie His Avisa, with an Essay by Hughes, 491  
 Wills in the Prerogative Court of Canterbury, 1620, ed. Lea, 653  
 Wilmot's (Hon. A.) The Life and Times of Sir Richard Southey, 424  
 Wilson's (H. L.) The Seeker, 459  
 Wilson's (M. J.) The Knight of the Needle Rock, 524



## LITERATURE.

## Reviews—continued.

Wilson's (T. W.) Langbarrow Hall, 460  
 Winnington-Ingram's (Right Rev. A. F.) The Faith of Church and Nation, 271  
 Winter's (J. S.) Love and Twenty, 173  
 Wintles (G.) Strange Partners, 492  
 Wisdom of the East, tr. from the Chinese by Giles, 13  
 Workman's (Dr. W. H. and Mrs. F. B.) Through Town and Jungle, 334  
 Worley's (G.) Jeremy Taylor, 271  
 Wrong's (Prof. G.) The Earl of Elgin, 688  
 Wulf's (Prof. F. A.) Petrarch at Vacluse, 463  
 Yorke's (C.) Olive Kinsella, 140  
 Young's (F. E.) The War of the Sexes, 238  
 Ystridde's (G.) Three Dukes, 172  
 Zimmermann's (Dr.) Kolonialpolitik, 307

## Poetry.

Winter Sunset, A, by R. M. Watson, 49

## Original Papers.

Adams, Capt. William, 434  
 Advanced Historical Teaching Fund, 209, 242  
 Alcuin's Liturgical Libellus, Sources of, 20  
 Alfred's 'Orosius,' On a Passage in, 784  
 Arabic and Syriac Type in England, First Use of, 497  
 Belcephon and Asmenoth, 530  
 Bibliographical Definitions, 177  
 Book Sales of 1904, 18  
 Booksellers' Provident Institution: Annual Meeting, 337  
 British Museum Reading-Room, 19, 111, 145  
 Cambridge, Notes from, 399  
 Cambridge University Library, 176  
 Canning, 692, 722  
 Catullus, The Discoverer of the Poems of, 336  
 Caxton, A Fragment of, 242  
 Charles II. and the Treaty of Dover, 400  
 Chaucer and Boccaccio, 210  
 Classical Association of England and Wales, 49  
 Coleridge's "Imitation" of Akenside, 177  
 Copyright, English and American, 369  
 Cox, Mr., and *The Examiner*, 145  
 Cricket in India, The First Mention of, 657  
 Cromwell and Irish Prisoners, 530, 592, 624, 657, 721, 785  
 Cromwell on Sir John Palgrave, 145, 210  
 'Dictionary of Indian Biography,' 625, 658, 691, 722, 784  
 Drummond and Giambattista Marino, 177, 210  
 Egypt, The Arab Conquest of, 434  
 'Fair Jilt, The,' 690  
 'Fire and Fleet,' 400, 433, 464, 690  
 'From Tokyo to Tiflis,' 752, 787  
 Gray's Letters, Two Identifications in, 624, 690  
 Greek, Compulsory, and Schoolmasters, 242, 273, 310  
 Harvard Memorial Window at St. Saviour's, 690  
 Historical Manuscripts Commission: Recent Reports, 496  
 History and the Science of Archives, 16  
 'History of Wexford, The,' 50, 85  
 Hotham and Napoleon, 754  
 'Hymns from the Greek Office Books,' 465  
 'Hypnerotomachia Poliphili,' 85  
 Incorporated Association of Assistant Masters, 50  
 Incorporated Association of Head Masters, 83  
 International Congress of Orientalists, 593  
 International Congress of the Press in London, The Committee of the, 592  
 Irish Dictionaries, Two, 786  
 Irish Learning, School of, Dublin, 146  
 Keats Literature, Recent, 336  
 Knox, John, When was he Born? 50  
 Lamb's Letters, 561, 592, 624, 721, 754, 786  
 'Leopold II.: his Rule in Belgium and the Congo,' 659  
 Lyke-Wake Dirge, A, 400, 433, 464, 690  
 'Mother Goose's Melody,' 85  
 'Mulciber's Workhouse,' 786  
 Newnham College, Research Fellowships at, 433  
 News-vendors' Benevolent Institution: Annual Meeting, 273  
 New York Library, A, 626  
 Octavo: What is an Octavo? 273  
 Omar Khayyam, Some New Verses by, 784  
 Oxford Notes, 370  
 'Palio and Ponte,' 84, 112  
 Peerages, Mistakes in, 308, 337, 371  
 Pope's 'Essay on Man,' 112  
 Prayer-Book, Second, of Edward VI., 177  
 Publishing Season, 210, 242, 273, 309, 337, 371  
 'St. Albans Chronicon Angliæ, 1328-88,' The Trustworthiness of the, 112  
 Sales, 146, 210, 274, 338, 339, 371, 401, 434, 435, 465, 466, 500, 531, 562, 626, 659, 692, 723, 724  
 Scott Sale, 434, 465, 531  
 Scott's Bonnets of Bonnie Dundee, 498  
 Shakespeare, The Original Bodleian Copy of the First Folio of, 241  
 Shelley's Romances, The Sources of, 561  
 Shelley's Stanza-Numbering in the 'Ode to Naples,' 497  
 Sherborne Pageant, The, 754  
 Silchester, 85, 114  
 Somerset House, The Literary Department at, 497, 561  
 Spenserian Stanza, The, 146  
 Stendhal Memorial, 784

Stevens's (B. F.) Catalogue-Index of Manuscripts relating to America, 1763-83, 464  
 Stevenson's Occasional Papers, 724, 752  
 Theophrastus, An Unknown Edition of, 562, 626  
 Tilsit, The Mystery of, 752  
 Veteran Scholar, A, 145  
 Viceroy's Postbag, The, 16  
 Women's Degrees at Dublin, 563, 592  
 Wordsworth Sources: Bowles and Keate, 498  
 Wordsworthiana, 112

## Obituaries.

Arnoldt, Dr. E., 755. Bonnières, R. de, 466. Boothby, Guy, 274. Borthwick, Hon. O., 402. Brackel, F. von, 52. Bray, Mrs. C., 244. Brown, J. R., 531. Cadell, M. A., 178. Causse, C. (Pierre Maël), 21. Clay, C. J., 86. Collingridge, W. H., 435. Cox, H. F., 113, 145. Daldy, F. R., 244. Denifle, H., 787. De Soyres, Rev. J., 178. Enoch, F., 113. Ferguson, Lady, 308. Gerard, Miss E. (Madame de Laszowski), 86. Germain, H., 179. Gifford, E. H., 594. Glover, A., 113, 244. Hansen, Prof. P., 532. Hartleben, O. E., 244. Hook, Sergeant H., 372. Hüffer, H., 372. Huitfeldt-Kaas, H. J., 660. Kuun, Count G. de, 532. Leigh, Rev. A. A., 146, 399. Livingstone, E., 692. Lock, J. H., 16. Lovett, Rev. R., 19. Marles, Comtesse B. de, 402. Mason, J., 113. Möllhausen, B., 724. Mussaffia, Prof. A., 787. Nitschmann, H., 627. Paton, A. P., 465. Pingard, J., 787. Poidatz, H., 693. Rae, W. Fraser, 111. Rebell, H., 372. Reid, Sir Wemyss, 272. Richards, F. T., 500, 530. Schwob, M., 273. Skram, Mrs. A., 372. Tavan, A., 660. Valera, J., 530. Verne, Jules, 400. Wallace, General L., 211. Wellmann, F., 86. West, Dr. E. W., 243. Ziegler, J., 595.

## Gossip.

Summary of Books published in 1904, 52. Parliamentary Papers, 114, 147, 179, 211, 244, 275, 310, 339, 372, 402, 436, 466, 501, 563, 595, 627, 660, 693, 724, 787. Booksellers' Provident Institution, 243, 402, 532, 693, 787. The London Library and Mr. H. Y. Thompson, 243. Matriculated Students at the German Universities, 275. Leading Library for the Blind at Hamburg, 402. Library for the Blind at Oxford, 466. Annual Meeting of the Trustees of Shakespeare's Birthplace, 594. Distribution of the Janin and Saintour Prizes, 595. Correctors of the Press, Dinner, 627. List of Prizes in the Gift of the Académie Française, 693, 787. Associated Booksellers of Great Britain and Ireland, 723. Award of the Prix Drouyn de Lhuys to M. R. Waddington, 724. Printers' Pension Corporation, Dinner, 737.

## SCIENCE.

## Reviews.

Aflalo's (F. G.) British Salt-Water Fishes—The Sea-Fishing Industry of England and Wales, 23  
 Allbutt's (T. C.) The Historical Relations of Medicine and Surgery, 788  
 American Ephemeris and Nautical Almanac for 1908, 376  
 Andersson's (Dr. J. G.) Antarctica, 466  
 Annuaire du Bureau des Longitudes for 1905, 55  
 Anthropological Institute Journal, 757  
 Astronomische Nachrichten, 312, 376, 505, 663, 790  
 Astrophysical Journal, The, 535  
 Ball's (Sir R. S.) A Popular Guide to the Heavens, 565  
 Barrett's (C. R. B.) The History of the Society of Apothecaries of London, 532  
 Bartholomew's (J. G.) The Survey Atlas of England and Wales, 181  
 Beccari's (O.) Wanderings in the Great Forests of Borneo, tr. Prof. Giglioli, 180  
 Berliner Astronomisches Jahrbuch for 1907, 758  
 Blondlot's (R.) N Rays, tr. Garcin, 275, 311, 341, 374, 405  
 Booth's (W. H.) Steam Pipes, 564  
 Brachet's (A.) Pathologie Mentale des Rois de France, 310  
 British Association: Report of the Anthropometric Committee, 114  
 Buchanan's (R.) Mathematical Theory of Eclipses, 149  
 Bureau of American Ethnology, Publications of the, 627  
 Butterfield's (W. J. A.) Acetylene, 437  
 Cambrian Natural Observer for 1904, 535  
 Cambridge Natural History, The, Vol. VII., 114  
 Candler's (E.) The Unveiling of Lhasa, 147  
 Cape Observatory, Annals, Vol. XI. Part II., 535  
 Chamberlin's (T. C.) Geology: Processes and their Results, 504  
 Columbus, Christopher, by Thacher, Vol. III., 23  
 Country-Side, The, 631  
 Davison's (C.) A Study of Recent Earthquakes, 404  
 Doubleday's (H. A.) A History of Warwick, Vol. I., 211  
 Duckworth's (W. L. H.) Morphology and Anthropology—Studies from the Anthropological Laboratory, the Anatomy School, Cambridge, 533  
 Duncan's (R. K.) The New Knowledge, 787  
 Dutton's (C. E.) Earthquakes in the Light of the New Seismology, 404  
 Edinburgh Stereoscopic Atlas of Anatomy, ed. Waterston, Section I., 310  
 Elbs's (Dr. K.) Electrolytic Preparations, tr. Hutton, 436  
 Findlay's (A.) The Phase Rule and its Applications, 436  
 Folk-Lore, 405  
 Foster-Melliar's (Rev. A.) The Book of the Rose, 404, 439  
 Fox's (F.) River, Road, and Rail, 628  
 Geikie's (Sir A.) Landscape in History, 504

Gennep's (A. van) Tabou et Totemisme à Madagascar, 86  
 Geographical Society of Paris, Journal, 758  
 Geological Survey of India for 1905, Records, 439  
 Goodrich's (W. F.) Small Destructors for Institutional and Trade Waste, 404  
 Greenwich Observations for the Year 1902, 535  
 Haggard's (H. R.) A Gardener's Year, 503  
 Haldane's (J. W. C.) Life as an Engineer, 629  
 Hall's (R. N.) Great Zimbabwe, Mashonaland, Rhodesia, 501  
 Hamy's (A.) Au Mississipi, la première Exploration, 22  
 Harvard College Observatory, Circulars, 213, 598; Fifty-Ninth Annual Report, 535  
 Harvie-Brown's (J. A.) A Vertebrate Fauna of the North-West Highlands and Skye, 503  
 Heath's (T. E.) Our Stellar Heavens, 469  
 Hewett's (G. M. A.) Animal Autobiographies: The Rat, 404  
 Holdich's (Col. Sir T. H.) India, ed. Mackinder, 402  
 Howorth's (Sir H. H.) Ice or Water, 595  
 Huxley's (T. H.) Physiography, revised by Gregory, 22  
 Jeans's (J. H.) The Dynamical Theory of Gases, 244  
 Knox's (A.) Glossary of Geographical and Topographical Terms, &c., 181  
 Kodaikanal and Madras Observatories, Bulletin, 407; Report for 1904, 505  
 L'Anthropologie, 245, 533  
 Leeds's (F. H.) Acetylene, 437  
 Leihfeldt's (R. A.) Electro-Chemistry, Part I., 436  
 Lick Observatory, Bulletins, 695  
 Macpherson's (Rev. H. A.) A Vertebrate Fauna of the North-West Highlands and Skye, 503  
 Man, 246, 405, 468, 533  
 Maxwell's (J.) Metapsychical Phenomena, tr. Finch, 693  
 Meldola's (R.) The Chemical Synthesis of Vital Products, Vol. I., 436  
 Memorie della Società degli Spettroscopisti Italiani, 151, 247, 312, 439, 535, 664  
 Mill's (H. R.) An Elementary Class-Book of General Geography, 181  
 Miremont's (Comte de) Popular Star-Maps, 565  
 Moncrieff's (A. R. H.) The World of To-day, Vol. I., 789  
 Murray's Small Classical Atlas, ed. Grundy, 181  
 National Physical Training, ed. Atkins, 788  
 Nautical Almanac for 1908, 278  
 Nautical Almanac Circular, 343  
 New Editions and Reprints, 404  
 Nordenskjöld's (Dr. N. O. G.) Antarctica, 466  
 Ogg's (F. A.) The Opening of the Mississippi, 23  
 Olufsen's (O.) Through the Unknown Pamirs, 52  
 Oppel's (Prof. Dr. A.) Natur und Arbeit, Vol. I., 404  
 Ostwald's (W.) The Principles of Inorganic Chemistry, tr. Findlay, 436  
 Oxford University Observatory, Annual Report, 695  
 Page's (W.) A History of Warwick, Vol. I., 211  
 Philippine Islands, The, 1493-1898, 148, 311  
 Philosophical Magazine, The, 724  
 Pickering's (W. H.) The Moon, 564  
 Poynting's (J. H.) Text-Book of Physics, Vol. III., 755  
 Ramsay's (Sir W.) Introduction to the Study of Physical Chemistry, 436  
 Reinach's (S.) Cultes, Mythes, et Religions, Vol. I., 501, 533, 565, 597  
 Renshaw's (Dr. G.) Natural History Essays, 22  
 Reynolds's (J. B.) Regional Geography: the British Isles, 181  
 Righi's (A.) Modern Theory of Physical Phenomena, tr. Trowbridge, 756  
 Rogers's (A. W.) An Introduction to the Geology of Cape Colony, 504  
 Russell's (A.) A Treatise on the Theory of Alternating Currents, Vol. I., 756  
 Salisbury's (R. D.) Geology: Processes and their Results, 504  
 Schuster's (A.) Introduction to the Theory of Optics, 53  
 Scientific Results of the Norwegian North Polar Expedition of 1893-6, Vol. VI., 663  
 Sedgwick's (A.) A Student's Text-Book of Zoology, Vol. II., 564  
 Society of Apothecaries of London, The History of the, by Barrett, 532  
 Spearman's (F. H.) Strategy of Great Railroads, 629  
 Stanford's Geological Atlas of Great Britain, by Woodward, 181  
 Story's (A. T.) The Story of Wireless Telegraphy, 179  
 Strutt's (Hon. R. J.) The Becquerel Rays and the Properties of Radium, 54  
 Thacher's (J. B.) Christopher Columbus: his Life, his Work, and his Remains, Vol. II., 23  
 Thomson's (J. J.) Elements of the Mathematical Theory of Electricity and Magnetism, 54; A Text-Book of Physics, Vol. III., 755  
 Turner's (H. H.) Astronomical Discovery, 148  
 United States Naval Observatory, Report by Admiral C. M. Chester, 24  
 Victoria Observatory, Annual Reports, 343  
 Vierteljahrsschrift für körperliche Erziehung, Part I., 533  
 Walker's (J.) The Analytical Theory of Light, 54  
 Ward's (J. J.) Peeps into Nature's Ways, 789  
 Ward's (H. M.) Trees: Vol. II. Leaves, 22  
 Warwick: a History of the County of, by Doubleday and Page, Vol. I., 211  
 Waterfield's (Miss) Garden Colour, 564  
 Weiser's Tour to the Ohio in 1748, ed. Thwaites, 148

West Hendon House Observatory, Sunderland, Publications of the, 631

Wislicenus's (W. F.) *Astronomischer Jahresbericht* for 1904, 566

Young, John, Essays and Addresses by the late, 404

#### Original Papers.

Anthropological Notes, 114, 245, 405, 468, 533, 630, 757  
Atom, The Structure of the, 373, 405, 437, 469  
Electrical Constitution of Matter, 660, 694  
N Rays, The, 311, 341, 374, 405  
National Physical Laboratory, 374  
Petrarch's Geography, 695  
Philippine Islands, The, 311  
Raffles, Sir Stamford, and the Founding of the Zoological Society, 276, 340  
Research Notes, 149, 339, 438, 469, 596, 661, 724  
Royal Observatory, Greenwich, 725  
Royal Society *Conversazione*, 662  
Totemism and Domestication of Animals, 533, 565, 597

#### Societies.

*Anthropological Institute*—Mr. N. W. Thomas on Group Marriage, 278. Also 213, 375, 468, 631  
*Archæological Institute*—182  
*Aristotelian*—Elections, 183, 439; Prof. W. R. B. Gibson on Self-Introspection, 183; Mr. A. T. Shearman on Controverted Points in Symbolic Logic, 439. Also 727  
*Astronomical*—Annual Meeting, 212. Also 115, 341, 534, 757  
*Bibliographical*—Mr. H. B. Wheatley on Dr. Johnson as a Bibliographer, 375  
*British Academy*—'Don Quixote' Centenary, 150. Prof. Rhys on Celtæ and Galli, 725; Prof. Stout on the Material World and Sensible Appearance, 726  
*British Archæological Association*—Rev. H. Cart on Norman Art and Architecture in Sicily, 115; Mr. A. Oliver on London Monastic and Ecclesiastical, 246; Mr. C. Dack on Folk and Weather Lore of Peterborough and District, 505. Also 375, 662  
*British Numismatic*—Elections, 116, 246, 375, 566, 695  
*Challenger*—Elections, 150, 631; Sir J. Murray on the Relation of Oceanography to other Sciences, 150  
*Entomological*—Annual Meeting, 87; Elections, 342, 406, 663, 789. Also 213, 468  
*Geological*—Elections, 23, 87, 212, 311, 374, 438, 505, 662, 789; Annual Meeting, 246. Also 150, 597, 726  
*Hellenic*—Mr. W. W. Tarn on the Greek Warship, 312. Also 631  
*Historical*—Elections, 116, 375, 505, 663, 790; Annual Meeting, 278  
*Institution of Civil Engineers*—Elections, 54, 183, 312, 439, 468; Annual Meeting, 534. Also 88, 116, 150, 213, 278, 342, 406  
*Linnean*—Elections, 150, 182, 246, 341, 406, 505, 597, 757  
*Mathematical*—Elections, 88, 213, 342, 758. Also 505, 631  
*Meteorological*—Annual Meeting, 87; Mr. E. Mawley's Report on the Phenological Observations for 1904, 213; Mr. R. Strachan on the Measurement of Evaporation, 630. Also 342, 534, 790  
*Microscopical*—Annual Meeting, 150; Mr. J. E. Stead on Practical Micro-Metallography, 277; Elections, 406. Also 23, 566, 695  
*Numismatic*—Elections, 115, 375, 565, 663. Also 246  
*Philological*—Prof. I. Gollancz on Mediæval Latin and Anglo-Saxon Glossaries, 87; Dr. H. Oelsner on Early French Manuals for English Use, 182; Dr. H. Bradley's Report on M-Words 468; Annual Meeting—Prof. Skeat's Notes on English Etymology, 597; Prof. Napier on Old English Words, 758  
*Physical*—Annual Meeting, 213. Also 150, 278, 342, 406, 534, 631, 695  
*Royal Institution*—Elections, 312  
*Society of Antiquaries*—Elections, 87, 277, 341, 789; Mr. A. J. Evans on the Tombs of Minoan Cnossus, 115; Mr. R. Smith on the Iron Currency of the Ancient Britons, 150; Mr. R. G. Rice on Palæolithic Implements from the Terrace Gravels of the River Arun and the Western Rother, 181; Mr. H. Sandars on the Linares Bas-relief and Roman Mining Operations in Bætica, 374; Mr. L. Weaver on Lead Rainwater Heads, 534; Annual Meeting, 597; Mr. E. A. Webb on the Augustinian Priory of St. Bartholomew, West Smithfield, 726. Also 212, 438, 630  
*Society of Biblical Archæology*—Dr. Pinches on Nina and Nineveh, 54; Mr. F. Legge on some Egyptian Magic Ivories, 312; Mr. H. R. Hall on the Eleventh-Dynasty Temple at Dêr el Bahari, 597; Prof. A. H. Sayce on the Hittite Inscriptions, 758  
*Society of Engineers*—Award of Premiums, 183. Also 312, 439, 566, 727  
*Statistical*—375, 630  
*Zoological*—115, 246, 311, 342, 439, 566, 630, 695, 789

#### Obituaries.

Abbé, Prof. E., 116, 213. Acy, E. d', 245. Arselin, A., 245. Basch, Dr. S. R. von, 598. Bastian, Prof. A., 278. Crossley, E., 116. Folie, Dr. F. J. P., 312. Foster-Melliar, Rev. A., 439. Garnier, Dr. P., 376. Henry, P. P., 116. Landois, H., 183. Lefèvre, A., 245. Medlicott, H. B., 469. Mikulicz, Prof. J. von, 790. Reinach, A. von, 88. Rialle, G. de, 245. Roujou, A., 245. Scriba, Prof. J., 247. Shore, T. W., 468. Struve, Prof. O., 566. Tacchini, Prof. P., 407

#### Gossip.

Award of the Lalande Prize of the French Academy to Prof. S. W. Burnham, 24. Award of Medals and Prizes of the Geological Society, 55. Geographical Results of the West Tibet Expedition, 151, 183. Grants by the Trustees of the Percy Sladen Fund—Award of the Gold Medal of the Royal Astronomical Society to Prof. L. Boss, 183. Award of the Prix Lacaze to Dr. A. Jousset, 213. Annual Report of the Council of the Zoological Society, 534. Second Report of the Commission for the Investigation of Mediterranean Fever, 593. Parliamentary Papers, 663.

### FINE ARTS.

#### Reviews.

Adams's (C. L.) *The Ancient Castles of Ireland*, 470  
Aeschylus, *The Oresteia* of, ed. Proctor, 151  
Ancestor, The, 185  
Antiquary, The, 27  
Baddeley's (St. C.) *Recent Discoveries in the Forum* (1898-1904), 598  
Baldry's (A. L.) *The Wallace Collection*, 57  
Barrington's (Mrs. R.) *G. F. Watts: Reminiscences*, 790  
Batsford's *Old Cottages and Farmhouses in the Cotswold District*, 185  
Binstead's (H. E.) *The Furniture Styles*, 88  
Bridgewater Gallery, The, *Photogravures* by Bourke, Text by Cust, 376  
Burchardt's (Dr. R.) *Cima da Conegliano*, 312  
Burlington Magazine, The, 26, 121, 250, 378, 538, 665  
Burne-Jones, Edward, *Memorials* of, by G. B.-J., 24  
Butler's (H. C.) *Architecture and other Arts*, 441  
Capart's *Revue de l'Histoire des Religions*, 761  
Cima da Conegliano, by Burchardt, 312  
Cruftwell's (M.) *Verrocchio*, 116  
Dawe's (G.) *The Life of George Morland*, 470  
Dillon's (E.) *Porcelain*, 55  
Dürer, Albert, by Moore, 247; *Drawings of—Dresdener Altar*, by Justi, 248  
Eaton's (F. A.) *The Royal Academy and its Members, 1768-1830*, 696  
Edinburgh, pictured by Fulleylove, described by Masson, 119  
Fabriczy's (C. von) *Italian Medals*, tr. Mrs. Hamilton, 508  
Fletcher's (Prof. D.) *A History of Architecture*, 440  
Foster's (J. J.) *The True Portraiture of Mary Stuart, Queen of Scots*, 278, 313, 377, 409  
Geisberg's (Dr.) *Der Meister der Berliner Passion und Israhel van Meckenem—Verzeichnis der Kupferstiche Israhels van Meckenem*, 760  
Goudie's (G.) *The Celtic and Scandinavian Antiquities of Shetland*, 214  
Guardi, Francesco, by Simonson, 56, 90  
Hatton's (R. G.) *Figure Composition—Figure Drawing*, 343  
Hayden's (A.) *Chats on Old Furniture*, 377  
Hirth's *Formenschatz*, 760  
Hodgson's (J. E.) *The Royal Academy and its Members, 1768-1830*, 696  
Huish's (M. B.) *British Water-Colour Art, &c.*, 631  
Jackson's (F. H.) *Mural Painting*, 759  
Jungman's (N.) *Norway*, Text by B. Jungman, 791  
Justi's (L.) *Dürer's Dresdener Altar*, 248  
Kendrick's (A. F.) *English Embroidery*, 760  
Keyser's (C. E.) *A List of Norman Tympana and Lintels*, 440  
Lethaby's (W. R.) *Mediæval Art, from the Peace of the Church to the Eve of the Renaissance*, 758  
Liibke's (Dr. W.) *Outlines of the History of Art*, ed. Sturgis, 343  
Macquoid's (P.) *A History of English Furniture, Part II.*, 88; Vol. I., 631  
Mary Stuart, Queen of Scots, *True Portraiture* of, by Foster, 278, 313, 377, 409  
Maclair's (C.) *Auguste Rodin*, 407  
Milton, John, *Poetical Works*, illustrated by Hyde, 185; *Paradise Lost*, *Photogravures* by Strang, 759  
Moore's (T. S.) *Albert Dürer*, 247  
Morland, George, by Williamson—*The Life of*, by Dawe, 470  
Museum of Fine Arts Bulletin, 730  
Northampton's (Marquis of) *Compton Wynnyates*, 632  
Old Testament, The: 396 *Compositions illustrating the Old Testament*, by Tissot, 535  
Pedrick's (G.) *Borough Seals of the Gothic Period*, 152  
Peters's (J. P.) *Painted Tombs in the Necropolis of Marissa*, 727  
Platner's (S. B.) *Topography and Monuments of Ancient Rome*, 599  
Potter's (M. K.) *The Art of the Louvre*, 536  
Redfern's (W. B.) *Royal and Historic Gloves and Shoes*, 507

Reinach's (S.) *Apollo: Histoire Générale des Arts Plastiques—The Story of Art throughout the Ages*, tr. Simmonds, 343, 377  
Revue *Archéologique*, 344, 760  
Rhead's (G. W.) *The Treatment of Drapery in Art*, 343  
Rhodes, John N., by Thorp, 56  
Richter's (J. P.) *The Golden Age of Classic Christian Art*, 183  
Rodin, Auguste, by Maclair, 407  
Rondot's (N.) *Les Médailleurs et les Graveurs de Monnaies, Jetons, et Médailles en France*, 508  
Royal Academy, 1768-1830, by Eaton and Hodgson, 696  
Ruskin, John, *The Complete Works* of, ed. Cook and Wedderburn, Vols. III.-XV., 506  
Scotland, Bonnie, painted by Palmer, described by Moncrieff, 118  
Scottish Life and Character, painted by Dobson, described by Sanderson, 118  
Selected Drawings from the Old Masters at Christchurch, Oxford, described by Colvin, Part III., 506  
Simon's (C.) *English Furniture Designers of the Eighteenth Century*, 88  
Simonson's (G. A.) *Francesco Guardi*, 56, 90  
Spiers's (R. P.) *Architecture, East and West*, 439  
Taylor's (A. C.) *The Golden Age of Classic Christian Art*, 183  
Thédénat's (H.) *Le Forum Romain et les Forums Impériaux*, 598  
Thiersch's (H.) *Painted Tombs in the Necropolis of Marissa*, 727  
Thorp's (W.) *John N. Rhodes*, 56  
Tissot's (J. J.) 396 *Compositions illustrating the Old Testament*, 535  
Turbayne's (A. A.) *Alphabets and Numerals*, 760  
Twopeny's (W.) *English Metal Work*, 441  
Verrocchio, by Cruftwell, 116  
Wall's (J. C.) *Shrines of British Saints*, 507  
Wallace Collection at Hertford House, by Baldry, 57  
Watts, G. F.: *Reminiscences*, by Mrs. Barrington, 790  
Williamson's (G. C.) *George Morland*, 470  
Wood's (L. L.) *Scottish Pewter-Ware and Pewterers*, 117  
Year's Art for 1905, compiled by Carter, 343  
Zorn, Anders, *Das radierte Werk des*, by Schubert-Soldern, 760

#### Original Papers.

Aberdeen Sculpture Gallery, 472  
'Apollo: the Story of Art throughout the Ages,' 377  
Archæological Notes, 120, 215, 344, 508, 633, 760  
Arundel Club, The, 344  
Athens, International Congress at, 537  
'Autumn Leaves' and Ford Madox Brown, 472  
British School at Rome, 281  
Bryan's 'Dictionary of Painters,' 473  
Gardner, Daniel, 377  
Guardi, Francesco, 90  
Huth's (Louis) *Pictures*, 665, 697  
Mary, Queen of Scots, *Portraits* of, 313, 377, 409  
National Art Collections Fund, 471  
National Gallery: The 'Ariosto' in the, 89, 121; The Retirement of Sir E. Poynter, 214  
Northamptonshire Church Chest, A, 600, 698  
Peak, The, *Archæology* in, 792  
Roman Britain in 1904, 249  
Rome, Notes from, 216  
Sales, 90, 121, 153, 186, 217, 218, 250, 281, 313, 345, 377, 378, 409, 442, 473, 509, 569, 600, 634, 665, 666, 697, 698, 729, 761, 793  
Tweedmouth Sale, 729  
Vasari Society, The, 536

#### Exhibitions.

Agnew's (Messrs.) Gallery, 217, 280, 569, 664  
Alpine Club's Annual Exhibition, 600  
Baillie Gallery, 634  
Burlington Fine-Arts Club, *English Embroidery* at the, 632, 665  
Carfax's (Messrs.) Gallery, 153, 408, 600, 633, 791  
Colnaghi's (Messrs.) Gallery, 250, 665, 697  
Dickinson's (Messrs.) Gallery, 442, 569  
Doré Gallery, 314, 509  
Dowdeswell's (Messrs.) Gallery, 153, 314, 698  
Dudley Gallery, *Panel Exhibition*, 261  
Duveen's (Messrs.) Gallery, 249  
Fine-Art Society's Gallery, 26, 154, 250, 378, 600, 729  
Goupil Gallery, 186, 442, 470, 634  
Grafton Gallery, *French Impressionists*, 153, 185, 664  
Graves's (Messrs. H.) *Galleries*, 313, 600, 698, 729  
Gutekunst's (Mr.) Gallery, 154, 569  
Landscape Exhibition, 25  
Lefèvre Gallery, 665  
Leicester Galleries, 26, 154, 186, 313, 473, 634, 761  
McLean's (Mr.) Gallery, 217, 600  
Modern Gallery, 186, 217, 600, 665  
New Gallery: International Society of Painters, Sculptors, and Gravers, 88; *Whistler Exhibition*, 280  
Summer Exhibition, 599  
Obach's (Messrs.) Gallery, 249, 728  
Oxford Exhibition of Historical Portraits, 568  
Paterson's (Mr.) Gallery, 215, 471, 665  
Process Engraving at the Victoria and Albert Museum, 536  
Rich's (Mr.) *Water-Colours* at the Alpine Club, 344  
Royal Academy, *Watts Exhibition*, 57, 119, 345; *Summer Exhibition*, 567  
Royal Society of British Artists, 378  
Royal Society of Painters in Water Colour, 471  
Rowley Gallery, 697, 761  
Ryder Gallery, 26, 665



## FINE ARTS.

## Exhibitions—continued.

Salons, The, 727  
 Shepherd's (Messrs.) Gallery, 442  
 Spink & Son's (Messrs.) Gallery, 250  
 Tempera Society, 791  
 Watts at Burlington House, 57, 119, 345  
 Whistler at the New Gallery, 280  
 Whitechapel Art Gallery, 408, 472  
 Wisselingsh's (Mr. van) Gallery, 409

## Obituaries.

Achenbach, O., 218. Aikman, G., 58. Alt, R., 378.  
 Anderson, G. A., 345. Anderton-Debarbieri, Mrs.  
 I. B., 121. Barrias, L. E., 187. Bastet, V. A., 345.  
 Bernard, E., 26. Boughton, G. H., 121. Brough, R.,  
 121. Cesnola, General di, 509. Cordier, C., 601.  
 Corrodi, H., 186. Curtis, C. B., 409. Dalziel, E., 409.  
 Dillens, J., 58. Dubois, P., 698. Galbrunner, P. C.,  
 345. Grimthorpe, Lord, 569. Gugel, Prof., 698.  
 Guillaume, E., 281. Guimberteau, R., 58. Gurlett,  
 Prof. W., 250. Iselin, H. F., 473. Kann, R., 217.  
 Kohnert, H., 442. Koller, R., 90, 187. Levillain, F., 121.  
 Lévy, H. L., 58. Ludwig, G., 121. Menzel, A., 215.  
 Metzener, A., 121. Meunier, C., 442. Mniszech,  
 Count A., 666. Nickol, Prof. A., 698. Pape, E., 569.  
 Proust, A., 409. Rubach, W., 698. Ruths, V., 121.  
 Siemerling, Prof., 186. Southesk, Lord, 345. Tabacchi,  
 O., 442. Thomas, G. J., 345. Tondeur, Prof. A., 569.  
 Vanni, P., 218. Vimont, A., 90. Wachsmuth, Prof.  
 K., 794. Willett, H., 282.

## Gossip.

Royal Society of Painter-Etchers and Engravers: Elections,  
 90. The British School at Rome, 90, 281, 473. Royal  
 Academy: Elections, 121, 378. Louvre: Acquisitions, 121,  
 345. Award of the L'heureux Prize to M. A. Mercie, 121.  
 Royal Scottish Academy: Elections, 217. Royal Society  
 of British Artists: Elections, 345. Society of Antiquaries  
 of Scotland, 346, 473. Society of Women Artists: Elec-  
 tions, 378. Parliamentary Paper, 409. Annual Report of  
 the Whitechapel Art Gallery, 538. Award of Medals of  
 the Société des Artistes Français, 698. Award of Prizes  
 by the Académie des Beaux-Arts and the Prix du Salon,  
 794.

## MUSIC.

## Reviews.

Altmann's (Dr. W.) Richard Wagner's Briefe nach Zeit-  
 folge und Inhalt, 666  
 Beethoven, L. van: Sonaten für Pianoforte, ed. E.  
 d'Albert, Vols. I.-III., 538  
 British Music, 58  
 Dent's (E. J.) Alessandro Scarlatti: his Life and Works,  
 538, 601  
 Herd, David, Songs from his Manuscripts, ed. Hecht, 762  
 New Pianoforte Music, 27  
 New Songs, 27  
 Old French and English Ballads, ed. Steele, 666  
 Oxford History of Music, The: Vol. V. The Viennese  
 Period, by Hadow, 121  
 Scarlatti, Alessandro: his Life and Works, by Dent, 538,  
 601  
 Shogaru Shoka: Japanese Folk-Songs, ed. Shuji, 666  
 Wagner's (Richard) Briefe nach Zeitfolge und Inhalt, by  
 Altmann, 666

## Original Papers.

"Cabinet" du St. Sébastien de Brossard, 282  
 Garcia Centenary, 378  
 Sales, 154, 283, 795

## Operas, Concerts, &amp;c.

Albani Concert, 154  
 Antonietti's (Mr.) Violin Recital, 314  
 Bach Choir, Concert, 122; Dr. Davies's 'Everyman,' 474  
 Bauer's (Mr. H.) Pianoforte Recital, 122  
 Berlioz's 'Childhood of Christ,' 154  
 Broadwood (Messrs.) Concerts, 91, 314, 410  
 Carreño's (Madame) Pianoforte Recital, 251  
 Chartres's (Miss V.) Violin Recital, 634  
 Clench, Nora, Quartet Concert, 187  
 Coleridge-Taylor's (Mr.) Choral Ballads at the Crystal  
 Palace, 443  
 Concert Club Concert, 122  
 Concerts for Children, 346  
 Curtius Club Concerts, 91, 122  
 Daly's Theatre: Hamilton's 'The Little Michus,' Music  
 by Messenger, 570  
 Davies's (Miss F.) Orchestral Concert, 314  
 Dohnányi's (Herr von) Pianoforte Recital, 251  
 Elman's (Master M.) Violin Recitals, 635, 794  
 Garcia's (Mr. M.) Vocal Recital, 443  
 Grainger (Mr. P.) and Sandby's (Mr. H.) Pianoforte and  
 Violoncello Recital, 218  
 Hall's (Miss M.) Violin Recitals, 251, 634  
 Hambourg's (Mr. B.) Violoncello Recital, 122  
 Hambourg's (Mr. M.) Pianoforte Recital, 667  
 Haymarket Theatre: Performances by Madame Y.  
 Guilbert, 730  
 Hearne's (Miss I.) Concert, 667  
 Hillier Festival, 699, 730, 761  
 Huberman's (Herr B.) Concert, 601  
 Joachim Quartet Concerts, 601, 635  
 Kreisler's (Herr F.) Violin Recital, 699  
 Kubelik's (Herr) Concert, 601, 794

Lamond's (Mr. F.) Beethoven Recital, 187; Pianoforte  
 Recital, 570  
 Landi's (Mlle. C.) Song Recital, 474  
 Landowska's (Madame W.) Pianoforte and Harpsichord  
 Recitals, 474, 509  
 London Choral Society: Sir E. Elgar's 'Caractacus,'  
 'The Dream of Gerontius,' 474  
 London Symphony Concerts, 154, 314, 730  
 London Symphony Orchestra, 474  
 MacCarthy's (Miss M.) Orchestral Concert, 187; Violin  
 Recital, 346  
 Mackenzie's (Sir A.) 'Witch's Daughter,' 154  
 Massenet's 'Le Jongleur de Notre-Dame,' 218  
 Maurel's (M. V.) Vocal Recitals, 283, 699  
 Monday Subscription Concerts, 122, 218, 282, 346, 379  
 New Trio Concert, 509  
 Palace Theatre: 'The Knights of the Road,' Libretto  
 by Sir A. Mackenzie, Music by H. A. Lytton, 283  
 Patti's (Madame) Concert, 731  
 Philharmonic Concerts, 346, 410, 509, 634, 761  
 Richter's (Dr.) Concert, 410  
 Royal Academy of Music: Lomax's 'The House of  
 Shadows,' Corder's 'Dross,' 601  
 Royal Choral Society: Berlioz's 'Childhood of Christ,'  
 122  
 Royal College of Music: Patron's Fund Orchestral  
 Concert, 346  
 Royal Opera, Covent Garden: 'Ring des Nibelungen,'  
 570, 601; 'Il Barbiere,' 570; 'Don Pasquale,' 601;  
 'La Traviata,' 635; 'Tristan,' 666, 698; 'Tann-  
 häuser,' 666, 698; 'La Bohème,' 'Carmen,' 666;  
 'Rigoletto,' 'Die Meistersinger,' 698; 'Les Hugue-  
 nots,' 'Faust,' 'Lohengrin,' 730; 'Aida,' 762;  
 'Roméo et Juliette,' 'Ballo in Maschera,' 794

Special Orchestral Concert, 730  
 Strauss's 'Symphonia Domestica' at Queen's Hall, 251  
 Sunderland (Miss G.) and Thistleton's (Mr. F.) Con-  
 certs, 123, 154, 282, 410  
 Symphony Concerts, 282, 346, 443  
 Thibaut's (M. J.) Concert, 443  
 Vecsey's (M.) Concert, 794  
 Waldorf Theatre: Paër's 'Maestro di Cappella,'  
 'I Pagliacci,' 666; Mascagni's 'L'Amico Fritz,' 699;  
 'Don Pasquale,' 'Norma,' 'Fiorella,' 730; 'Adriana  
 Lecouvreur,' 794

Williams's (Mr. C.) Concerts, 379, 474  
 Wood's (Mr. H. J.) New Year's Concert, 27  
 Zimmermann (Miss) and Zur-Muehlen's (Herr) Piano  
 and Song Recital, 635

## Obituaries.

Berthold zu Sonnenburg, Baroness, 59. Calkin, J. B.,  
 539. Cole, Madame Belle, 27. Collard, W. S., 123.  
 Dannreuther, E. G., 219. Dommer, A. von, 314.  
 Dörffel, A., 251. Eitner, Dr. R., 251. Erdmanns-  
 dörfer, Max von, 283. Genast, E. M., 410. Grange,  
 Madame A. de la, 570. Hill, W. E., 571. Jonas, E.,  
 699. Mascheroni, Signor A., 539. Pauer, E., 601.  
 Steggall, Dr. C., 762. Strauss, F., 762. Taphouse,  
 T. W., 59. Thomas, Dr. T., 27. Vert, N., 731

## Gossip.

Congress of the Incorporated Society of Musicians, 59.  
 Herr Weingartner on Brahms—Mr. E. H. Thorne's Bach  
 Organ Recitals at St. Anne's Church, Soho, 91. First  
 Prize in the Paris Opéra Competition awarded to M. E.  
 Malherbe, 251.

## DRAMA.

## Reviews.

Bradley's (A. C.) Shakespearean Tragedy, 602  
 Euripides, The Trojan Women of, tr. into English  
 Rhyming Verse by G. Murray, 410  
 Phillips's (S.) The Sin of David, 155  
 Rolfe's (W. J.) A Life of William Shakespeare, 475  
 Shakespeare, W. The Works of, Stratford Town Edition,  
 Vol. I., 59; Vol. II., 763; The Arden Shakespeare,  
 The Taming of the Shrew, ed. Bond, 124; A Life of,  
 by Rolfe—The Sonnets of, ed. Beeching, 475;  
 Shakespeare's Town and Times, by Ward, 476;  
 Comedies, Histories, and Tragedies, 1664, 763  
 Ward's (H. S. and C. W.) Shakespeare's Town and  
 Times, 476

## Original Papers.

'Clouds,' The, at Oxford, 315  
 Shakspeare: A Unique Copy of the First Edition of  
 'Titus Andronicus,' 91, 156; The Droeshout Portrait,  
 380; Two Quartos, 796  
 Shakspeareana, 347

## Theatres.

Adelphi—'Hamlet,' 443; Fagan's 'Under which  
 King?' 731  
 Avenue—Tschirikoff's 'The Chosen People,' 92, 123;  
 Carton's 'Mr. Hopkinson,' 251; Sturgess's 'Jasper  
 Bright,' 603; Ganthony's 'A Message from Mars,' 796  
 Bijou—Wilde's 'Salomé,' 604  
 Comedy—'Our Flat,' 220; Bancroft's 'Lady Ben,' 412;  
 Davis's 'The Dictator,' Williams's 'The Philosopher  
 in the Apple Orchard,' 572  
 Coronet—Miss Burgh and Mr. Grant's 'Heart of Gold,'  
 220; 'Macbeth,' 'Hamlet,' 252; 'King Lear,' 252,  
 348; 'The School for Scandal,' 252; 'As You Like  
 It,' 284; 'The Comedy of Errors,' 284, 348; 'Macbeth,'  
 'She Stoops to Conquer,' 284; 'The Orestean Trilogy'  
 of Æschylus, 315; Phillips's 'Lord Danby's Love  
 Affair,' 700; Madame Bernhardt's Season, 795

Court—'Prunella,' 60; Shaw's 'John Bull's Other  
 Island,' 188, 572; Yeats's 'The Pot of Broth,' Schnitz-  
 ler's 'In the Hospital,' tr. Horne, Shaw's 'How He  
 Lied to her Husband,' 283; Mrs. H. de la Pasture's  
 'The Lonely Millionaire,' 284; 'The Thieves'  
 Comedy,' tr. from Hauptmann by Horne, Hardinge's  
 'The Little More,' 'The Dancer,' 380; 'The Trojan  
 Women,' tr. from Euripides by Murray, 475; Shaw's  
 'You Never Can Tell,' 571, 764; Miss Filippi's  
 'Belinda,' 636; Shaw's 'Man and Superman,' 667;  
 Shaw's 'Candida,' 668; Filippi's 'Beatrice,' Filippi  
 and Playfair's 'Alice,' 700. Incorporated Stage  
 Society: Street's 'Great Friends,' 155

Criterion—Gréac and Véber's 'What Pamela Wanted,'  
 adapted by Brookfield, 539, 700; Dabbs's 'That Eastern  
 Anomaly,' 604; Gilbert's 'Comedy and Tragedy,' 700;  
 Doone and Coales's 'Brooke of Brazenose,' 764;  
 Madame Maeterlinck's Musical and Dramatic Recital,  
 796

Drury Lane—'Becket,' 571; 'The Merchant of  
 Venice,' 668; 'Waterloo,' 'Louis XI.,' 732  
 Duke of York's—Barrie's 'Alice Sit by the Fire,'  
 'Pantaloone,' 474

Elizabethan Stage Society—Francis of Assisi, Saint  
 and Mystic, 476; 'Romeo and Juliet,' 604

Garrick—Revival of Trevor's 'Brother Officers,' 604

Great Queen Street—German Performances: 'Alt  
 Heidelberg,' Hauptmann's 'Die Weber,' 28; Beyer-  
 lein's 'Die Zapfenstreich,' 60; Schönthan and Kadel-  
 burg's 'Zwei Glückliche Tage,' 155; Hauptmann's  
 'Rose Bernd,' 187; Fulda's 'Maskerade,' 252;  
 Halbe's 'Der Strom,' 283; Ibsen's 'Die Wildente'  
 ('The Wild Duck'), 315; 'Es Lebe das Leben,'  
 316; Showronnek's 'Eine Palast-Revolution,' 348.  
 Mermaid Repertory Theatre: Sheridan's 'Critic,'  
 540; Ben Jonson's 'Epicæne,' 603; Vanbrugh's 'The  
 Confederacy,' 636; Beaumont and Fletcher's 'The  
 Knight of the Burning Pestle,' 636, 700; Gilbert's  
 'Palace of Truth,' 668

Haymarket—'Beauty and the Barge,' 'That Brute  
 Simmons,' 28; Jacobs and Parker's 'The Monkey's  
 Paw,' 284, 316; Marshall and Parker's 'Everybody's  
 Secret,' 347, 604; Parker's 'The Creole,' 603; Fagan's  
 'Shakespeare v. Shaw,' Miss Hughes's 'His First  
 Love,' 668; Revival of Pinero's 'The Cabinet Minister,'  
 731

His Majesty's—'Much Ado about Nothing,' 123, 188,  
 220; Mrs. Ward and Parker's 'Agatha,' 315; Revival  
 of 'A Man's Shadow,' 411; 'Hamlet,' 412, 539, 604;  
 'Richard II.,' 'Merry Wives of Windsor,' 'Twelfth  
 Night,' 'Much Ado about Nothing,' 539; 'Julius  
 Caesar,' 539, 572; Grundy's 'Business is Business,'  
 604, 635; 'The Ballad-Monger,' 668

Imperial—'King Henry V.,' 92, 123; 'Monsieur  
 Beaucaire,' 444, 764; 'Romeo and Juliet,' 539;  
 Fagan's 'Hawthorne, U.S.A.,' 699

Kennington—'Human Hearts,' 732

King's Hall, Covent Garden—Incorporated Stage  
 Society: Brieux's 'The Three Daughters of M.  
 Dupont,' adapted by Hankin, 347

Lyric—Fitch's 'Her Own Way,' 540; 'Hamlet,' 667  
 'The Only Way,' 668; Rutherford's 'The Breed of  
 the Treshams,' 700, 731

New—Orczy-Barstow's 'The Scarlet Pimpernel,' 60;  
 McLellan's 'Leah Kleschna,' 571

Royalty—Grundy's 'The Diplomats,' Heyermans  
 'A Case of Arson,' tr. Peacey, 219

St. James's—Sutro's 'A Maker of Men,' 'Lady Wind-  
 mere's Fan,' 156; Sutro's 'Mollentrave on Women,'  
 219; Shaw's 'How He Lied to her Husband,' 380;  
 'A Scrupulous Man,' 412; Thurston's 'John Chil-  
 cote, M.P.,' 571; 'The Man of the Moment,' from the  
 French of Capus and Arène, by Melvill, 763

Savoy—'Du Barri,' tr. from Richepin by C. St. John,  
 379; 'Her Own Way,' 668

Shaftesbury—'Othello,' 475; 'Everyman,' 509; Schön-  
 than and Ellfeld's 'Renaissance,' tr. Miss Greeven,  
 Peile's 'Mrs. L'Estrange,' 668; Performances of MM.  
 Coquelin, 732

Strand—Stern's 'Off the Rank,' 347  
 Terry's—Fendall's 'Mrs. Dering's Divorce,' 123;  
 Madame Réjane's Performances, 731, 763

Waldorf—Signora Duse's Performances, 668, 700, 732  
 762, 796

Walsingham Club Theatre—'A Man's Love,' tr. from  
 Jan C. de Vos by Grein and Jarvis, 412

Wyndham's—Marshall's 'The Lady of Leeds,' 219;  
 'Mr. Hopkinson,' 348

## Obituaries.

Arnold, C., 604. Ball, L., 252. Barrymore, M., 412.  
 Craven, H. T., 510. Jefferson, J. ('Joe'), 540.  
 Motte, A. J. de la, 700. Neilson, Miss A., 156.  
 Rose, E., 28

## Gossip.

Award of the Grillparzer Prize to G. Hauptmann, 124. Mr.  
 Tree's Dramatic Academy Students at His Majesty's  
 Theatre, 284. Mr. Watson's 'Two Men and a Maid' at  
 the Northampton Opera-House, 318.

## MISCELLANEA.

Bruces, The Pedigree of the, 764  
 Coleridge's Poems: New Information, 156, 220  
 'Inwara' and 'Utwara,' 796  
 'Lairs of Fife, The,' 124  
 Statues in 'Erewhon,' 510



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OBITUARY: Lord Northbrook, Dr. Emil Schlagintweit

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## CONTENTS.

|   | PAGE  |
|---|-------|
| JAMES I. AND VI. ....   | 7     |
| THE DIARY OF HENRY GREVILLE ....  | 8     |
| THE EVOLUTION OF JAPAN ....   | 8     |
| A CHRONICLE OF HENRY VIII. ....   | 9     |
| THE HISTORY OF DAGENHAM ....  | 10    |
| NEW NOVELS (In Dewisland; The Common Lot; Sir Roger's Heir; Duchess of Few Clothes; The House of Fulfilment) ....   | 11    |
| RECENT VERSE ....   | 12    |
| CHINESE BOOKS ....  | 12    |
| OUR LIBRARY TABLE (Colonial Memories; England and the English; Democracy and Reaction; Some English Gardens; The Story of Assisi; Irish Memories; Mrs. Pritchard's School; Rossetti's Poems; Vagabond Songs and Ballads; Patriarchs of the Coptic Church; The Hibbert Journal) .... | 14-16 |
| LIST OF NEW BOOKS ....  | 16    |
| MR. JOHN HENRY LOCK; THE VICEROY'S POSTBAG; HISTORY AND THE SCIENCE OF ARCHIVES; THE BOOK SALES OF 1904; THE REV. R. LOVETT; THE BRITISH MUSEUM READING-ROOM; THE SOURCES OF ALCUIN'S LITURGICAL LIBELLUS ....  | 16-20 |
| LITERARY GOSSIP ....  | 21    |
| SCIENCE—MARSHALL WARD ON LEAVES; HUXLEY'S PHYSIOGRAPHY; NATURAL HISTORY ESSAYS; GEOGRAPHICAL BOOKS; SALT-WATER FISHING; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ....  | 22-24 |
| FINE ARTS—MEMORIALS OF BURNE-JONES; THREE LANDSCAPE EXHIBITIONS; GOSSIP ....  | 24-26 |
| MUSIC—SONGS; PIANOFORTE MUSIC; GOSSIP; PERFORMANCES NEXT WEEK ....  | 27-28 |
| DRAMA—GOSSIP ....   | 28    |

## LITERATURE

*James I. and VI.* By T. F. Henderson.  
(Goupil & Co.)

MR. HENDERSON'S 'James I. and VI.' is, as a collection of portraits, rather unfortunate. Either there were no pretty women in the king's reign, or the painters (as is more probable) could not paint a pretty woman. Anne of Denmark was beautiful, but her portrait was not executed in her youth. The other ladies may have had charms, but they lacked a Vandyck, a Romney, a Gainsborough, or a Reynolds. Of James himself we take the miniature from the Duke of Buccleuch's collection (p. 134) to be the best likeness. None of his portraits known to us justifies the famous description which Scott made current in 'The Fortunes of Nigel.'

Mr. Henderson brings forward no inedited material, and, as is usual in the volumes of this series, he does not give references to chapter and verse in his authorities. His work may be called austere, and is a political biography. A mass of anecdotes about James, highly characteristic, may be found in contemporary dispatches and other good sources, but are generally omitted here. Mr. Henderson has probably read the remarkable account which an Edinburgh bookseller gives of his interview with the monarch. If the king was inspired (as the bishops are said to have alleged), then, as Sir John Harington remarked on another occasion, "the spirit was rather foul-mouthed." The letters of English residents in Scotland contain anecdotes, now grotesque, and again, concerning James's much bullied youth, melancholy and touching. These things are as germane to the king's biography as speculations on the designs of Morton or Lennox. Mr. Henderson has a tenderness for Morton. His hypocrisy—in talk with Throckmorton, for example—was loathsome, unless he was merely imitating the good Regent Moray, for pastime. Mr.

Henderson tries to show that, if Morton squeezed money out of Kirk and people, it was for the use of the State. But the State did not need his building of "a new and magnificent palace" for himself at Dalkeith; and that he managed to secrete, before his death, a great treasure, appears to be a well-authenticated fact. Mr. Henderson questions the statement that "under Morton the Kirk was being reduced to the same condition as the Church before the Reformation." The author quoted goes on, "Ignorance, profligacy, secular robbery under a thin disguise of ecclesiastical revenues, were all returning." This is undeniable. To Morton's influence one Douglas (a murderer) owed a bishopric, another Douglas (a murderer) owed the parsonship of Glasgow, a third Douglas owed the Tulchan Primacy of Scotland, and it was by pensions from bishops that Morton supported his bastards. As far as we are aware, nobody is now "haunted by the notion of a murder band" (for Darnley's killing) "signed by Morton." What Morton signed was the vaguer "band" of October, 1566. If Ormeston asserted that Bothwell kept a murder band "in a green box," the evidence that he made the statement has escaped us. It is not in the confession of the Black Laird of Ormeston: "He let me see a contract subscribed by four or five handwritings, which he affirmed to be the subscriptions of Huntly, Argyll, Maitland, and Sir James Balfour." Hepburn of Bowton, in the evidence suppressed by Moray, speaks of two silver coffers, out of one of which Bothwell took a "band," signed by himself, Huntly, Argyll, "and the Secretary's subscription far beneath the rest." This was to make room for signatures of men of higher rank, including Morton's, no doubt, if it could be got. But it could not be got, nor that of Balfour, probably. Bowton added (December 8th, 1567) that, as Bothwell told him, Morton and Balfour were to send two representatives to Darnley's murder. Archibald Douglas, Morton's cousin, went, with his retainer Binning. Morton confessed that Archie went, Binning confessed that he and his master went, but Morton denied that he commanded Archie to go. If that be true, Bothwell deceived Bowton. Morton was as morally guilty as any man except the actual murderers and procurers of the murder could be.

Lenient to Morton, Mr. Henderson declines to accept the short-lived conversion of the Master of Gray to honesty. During his grief for the death of Sir Philip Sidney, whatever the causes may have been, Gray, contrary to what historians tell us, did act as a loyal "Scottisman" when in London on the embassy to plead for Mary's life. That is proved not only by the report of his fellow-representatives to James, but also by Logan of Restalrig, who was betraying his cousin the Master to Walsingham. Leicester therefore tried to ruin Gray, who, finding honesty not the best policy, returned to his wallowing in the mire. For a month or two the Master was not so black as he has always been painted; besides, it was his interest to save Mary's life. His villainy had brought him to a sad pass. "Would to God I could get again bygones!" he wrote. It may be "romantic," but it is true.

It would have been more convenient for his readers if Mr. Henderson had introduced the new characters in each case by a brief account of them. The Master of Gray, Bothwell, and John Colville all leap on the stage unexpected, unheralded, and unexplained. Anne of Denmark, the queen, is left a shadow, yet in a biography of a man his wife is not an unimportant figure. The "Charter of the Kirk" of 1592 is too faintly sketched; on the other hand, the threads of the Bothwell adventures, and of Elizabeth's complicities and betrayals, is held in a firm grasp, and well unravelled. As to the Gowrie affair, Mr. Henderson clings to his old theory ('Dictionary of National Biography,' under 'John Ruthven, Earl of Gowrie') that a sudden quarrel or misunderstanding between James and the Master is the most probable hypothesis. But that theory does not explain why the Master of Ruthven left Perth for Falkland at four in the morning, and why James rode back with him to Perth, after a "long and sore chase," without waiting for luncheon. These strange proceedings indicate design, on one side or the other. Again, Mr. Henderson's view involves the perjury of Lennox, who was akin by affinity to the Ruthvens. Other witnesses, even Ramsay, would not swear to essential facts of which they had no knowledge. Mr. Henderson's theory also implies that James was a very prompt liar, for he told his tale of the armed man in the turret, inconsistent with the Ruthvens' innocence, before he slept that night. Again, the theory does not explain why Henderson, who later confessed to being the armed man in the turret, fled on the night after the events, though he was not implicated in them in any degree, unless he was the turret man. It is perfectly well understood how Henderson might leave the turret without meeting Sir Thomas Erskine as he went up the stairs thither. Yet Mr. Henderson pronounces it "impossible" that they should not have met. Not very consistently, Mr. Henderson accepts the "Bye" or "Surprising Plot," though it "reads like a mere tale out of the 'Arabian Nights.'" So does the Gowrie plot, which is not accepted. A lad like Gowrie, with the Kirk and its party behind him (the Rev. Robert Bruce had just brought Gowrie home), might brew a romantic plot as readily as Watson did in the case of the "Bye."

The authenticity of Sprot's alleged original for Logan's letter to Gowrie is a mere literary impression, to be accepted or not, according to the taste and fancy of the critic. Mr. Henderson's taste is adverse to the genuineness of the supposed original.

In narrating James's dealings with the Kirk and the Puritans, Mr. Henderson shows that he understands the situation. James spoke indecently, and succeeded by pottifogging and arbitrary measures. But these people were impossible, and were enemies of human liberty. Nothing short of ecclesiastical and political despotism for themselves would content them. Yet the grotesque brutality of James, acting as his own Pope, is disgusting. He was not a gentleman. An angel could not, however, have prevented the inevitable war, or saved Charles I. and England from the civil strife. Conceive a king for whom contending



factions trained up pretty young men as favourites, personal and political! Personally, James is merely disgusting, despite his intelligence, which is not unduly appreciated. Had James possessed the spirit of several of his ancestors and descendants, it would have been unspeakably worse for England and Scotland, but history would have lost a very ugly figure. We do not know on what evidence Mr. Henderson asserts that James had no scruple in encouraging the wild scheme of Essex, in February, 1601, for the "capture of Elizabeth." It would only have been "tit for tat"; but how is the fact proved?

The book might have been made more interesting, but it is lucid, well informed, and well balanced and proportioned.

*Leaves from the Diary of Henry Greville.*  
Edited by the Countess of Strafford.  
Third Series. (Smith, Elder & Co.)

COMPARED with the journal of his brother Charles, Henry Greville's diary is as lemonade to October ale. The two frequented much the same society, but their attitude towards it differed completely. Charles was perpetually questioning motives and endeavouring to discover the inner workings of politics, whereas Henry overflowed with amiability, and placidly accepted his daily paper as the supreme expression of statesmanship. The latter was the more engaging character, but his brother was by far the more readable chronicler. A good deal of Henry Greville's diary might, indeed, have been omitted by Lady Strafford, since it merely summarizes events which are within the general knowledge, or records opinions more obvious than profound. The residuum, however, is of some interest, for though the writer's own reflections seldom rose above the commonplace, he was certainly fortunate in his correspondents.

Henry Greville moved much among musicians and actors. Grisi and Mario sang at his house; he knew Ristori, and he was an intimate friend of Fanny and Adelaide Kemble, afterwards Mrs. Butler and Mrs. Edward Sartoris. Fanny Kemble's letters to him from America contain many amusing passages. Thus she pokes fun at the summer society at Nahant, near Boston:—

"How you would open your eyes and stop your ears if you were here! This enormous house is filled with American women, one prettier than the other, who look like fairies, dress like duchesses or *femmes entretenues*, behave like housemaids, and scream like peacocks."

She writes in a different spirit in 1859, being unable to foresee any other issue than civil war to the differences between the North and the South:—

"They seem to me to want some great national trial or trouble. Their material prosperity has turned the head of the whole people. The Government is despicable and despised, public and private morality at a miserable ebb, and the whole country presenting the portentous aspect of the most rapid superficial progress, and retrogression in all that makes the true glory and safety of a people."

A correspondent of Henry Greville's who took a more active part in events than Fanny

Kemble was Lady Canning. Her courage never quailed, even when Lucknow remained unrelieved. After the march of Havelock and Outram she wrote:—

"I never in my life was so delighted as to know we had no longer that horrid siege weighing on us, and still more that Lucknow was safe, and we had no longer to dread a repetition of the horrors of Cawnpore. The relief of Lucknow seemed at the time hardly possible without a miracle, and certainly it has been most providentially timed, for mines were actually found stretching far under, and quite ready to be loaded and blow up all these poor victims, or else to threaten to annihilate their defences. The force was so small that it could only have been employed for such a desperate service, and it did its work nobly; but it is not sufficient to occupy and take the town, and keep open the road; and the poor garrison cannot get away from that Residency until more troops arrive, and they are going towards them fast. Generals Havelock and Outram had never, I think, 4,000 men of all arms, and they lost a good many."

The Indian Mutiny and the War of Italian Liberation were the chief crises during the period covered by this instalment of Henry Greville's diary. He was well informed, as to the second of these two upheavals, about proceedings in Paris while the Emperor Napoleon was pursuing his enigmatic policy of menace combined with cajolery, and Lady Holland sent him vivacious accounts of the shifting scenes at Naples. When hostilities had begun, he noted that

"no one can make out the strategy of the Austrians; at Paris they say: 'Il valait peu la peine d'entrer en Piémont pour y laisser seulement une carte de visite.' Paris is ringing with *calembours* on the present state of affairs—the last is not bad:—

Randan Plon Plon Vaillant,  
Rendons Plon Plon Vaillant

(on the names of the French generals)."

It is curious how completely the meeting between the Emperors Napoleon III. and Francis Joseph took the world by surprise. A few weeks before it occurred Count Kilmansegge had predicted to Henry Greville that the war would be of long duration, as neither party could abide by a defeat, while he considered that Germany would not suffer the expulsion of Austria from any of the territories secured to her by the treaties of 1815.

Some there were who found Macaulay's conversation overpowering, but not so Henry Greville. Thus, in 1859, he reflected:—

"Another great social and literary luminary extinguished. He was associated with my pleasantest days at Holland House, where I constantly met him at dinner, and was astonished and delighted by his wonderful knowledge and eloquence, and delighted by his good humour and courtesy. This latter quality was shown by the way he had of putting one on an equality with him, as it were, by assuming that one was familiar with the extraordinary variety of facts which he imparted, instead of parading his wonderful superiority in this respect to any one living."

This is a fair sample of the pleasant, but not very penetrating notices of the deaths of friends with which the volume abounds. Greville was also much interested in criminal trials, and we receive echoes of the bullion robbery on the South-Eastern Railway, the

case of Constance Kent, and similar occurrences, which are not without their value as records of current impressions. We seem, in short, to be listening to the club and drawing-room talk of the late fifties and early sixties in a blameless and fairly entertaining form.

*Dai Nippon, the Britain of the East: a Study in National Evolution.* By Henry Dyer, formerly Principal and Professor of Engineering in the Imperial College of Engineering of Tokyo. (Blackie & Son.)

FOR ten years, at a most interesting epoch of modern Japanese history (1872-82), Mr. Dyer was Principal of the Imperial Engineering College, Tokyo, one of the best institutions of the kind the world has known, admirably staffed—among the professors were men who have since attained such high distinction in science as Profs. Ayrton, Perry, and Divers—and inaugurating and maintaining courses of instruction, theoretical and practical, that have largely aided in the making of the industrial Japan of to-day. He has therefore approached his subject with early personal knowledge of it; but with the history of the last two decades his acquaintance appears to have been only of an indirect character. The seventies in Japan were experimental years, and it was not until the eighties were well advanced that the lines of progress, in the Western sense of the term, were assured. Of the course of events during the Meiji period Mr. Dyer gives a succinct and sufficient account, introduced by a summary of the history of what he calls "feudal" Japan, the whole based upon Capt. Brinkley's great work, and coloured by the idiosyncrasies of that able and enthusiastic defender of all things Japanese. We shall here only remark that the clan system was not feudalism; though it displayed some of the features of feudalism, it lacked the more essential characteristics, political and social, of that form of society, to which it approximated most closely under the Tokugawa dynasty, under conditions, however, that made the approximation virtually ineffective. It seems to us impossible for any one who has studied Japanese history in the native texts to come to any other conclusion. Nor can we admit that Mr. Dyer reads modern history more correctly when, in reference to the Japan of our day, he writes:—

"The fact that the impulse came from within accounts in great part for the rapid progress which Japan has made in Western methods."

To the present writer the contrary appears to have been the case. Of ancient Japan scarcely anything has come down to us. In the middle centuries of the first millennium of the Christian era the impulse from China arrested her language and her religion, gave her a literature and a vocabulary, and revolutionized not only the form of her polity, but also largely its substance, for it converted the tribal chief into a Chinese emperor appointed by Heaven for the good of the people, yet retaining, what became a shadow, but an enduring one, something of the autocracy of the chief. In the latter

half of the nineteenth century the same phenomenon is repeated, and in the twentieth we still see the descendant of the sun goddess at once an object of worship and the head of a State acutely described by Mr. Dyer as made up of autocratic, oligarchic, and constitutional elements.

The truth is that it is almost impossible for any European writer to draw a true picture of Japan, past or present. The complications of the written language are such that they can only be mastered in youth, and thus the whole written record and thought of the country is as a sealed book to all but some half-dozen foreigners, who, in their turn, are rather scholars than publicists. Excellent as the present volume is—among the most lucid and fruitful that have appeared of recent years upon Japan—it is, of necessity, uncritical—accepts the Japanese estimate of themselves and the estimates of their perfervid admirers almost without examination, and attributes to the Japanese as special qualities many which other peoples show in at least an equal degree, and others which could easily be shown to be the direct and necessary outcome of history. To the ordinary Japanese the Government is still *o kami*—something august and divine; to the man of the West any form of government is a disagreeable necessity—in America the expression “scab” has been employed. So far the Japanese is Asiatic, but no further. Like the Celestial he differs from all other Asiatics by his want of religiousness.

The unity of China was effected too early in history for due consolidation of such an immense territory to be possible. The compactness of Japan, helped by the sharp lessons afforded by the civil struggles of centuries, gave her a receptivity which was lacking to the Middle Kingdom, round which external isolation and internal peace threw the obstructive coils of a purely administrative philosophy. There is, nevertheless, a gulf between the West and the Far East that is not likely to be bridged over. That gulf does not yawn in the domain of intellect, but in that of emotion. It is certain that upon the Far-Eastern mind the sublime, the pathetic, and the beautiful of the literature and art of the West make no impression whatever. East of Singapore the mental tract is an arid waste so far as the imagination is concerned, and fancy is there replaced by grotesquerie. Tennyson's scornful reference to “a cycle of Cathay” still holds good within the limits set by the poet. Even Buddhism, prevalent as it is, is misunderstood—more misunderstood in Japan than in China—and its lofty ideals are reduced to practical conveniences.

In the body of his work, the pages of which bristle with statistics, Mr. Dyer gives a full account of administrative and commercial Japan which deserves close attention at the present juncture, when the resources of the country are being narrowly scanned by friends and foes. On the whole, the industrial outlook is good, but scarcely splendid. We see no prospect of any serious rivalry with the West in the greater industries. The cultivation of tea and silk cannot be much extended, and they form Japan's only considerable exports. Some candid expressions are quoted from a book by Mr. T. Nakahashi:—

“Japan must work out her own greatness if necessary.....in spite of her allies. Friendship is one thing, self-aggrandizement another. Even at the risk of peace [war?] her colonization policy must be carried out on the plan she thinks best.”

And so forth. If other peoples do not accept this policy of “aggrandizement” so much the worse for them. These are “prave 'orts.” If they mean anything, they mean that Japan will insist upon pouring her surplus folk upon any shores that may lie handy, Korean, Manchurian, even Australian. However, they are words only. The strength of Japan is her insularity. It is also her weakness, for it exposes her to naval compulsion, a form of coercion from which Russia is almost safe. In a certain measure it may be right to call Japan the Britain of the Far East. But her geographical environments forbid more than a very limited employment of the analogy. Mr. Dyer very properly dismisses all idea of the so-called “yellow peril,” not, indeed, as impossible, but as wholly improbable.

His latter chapters, entitled ‘Social Results’ and ‘The Future,’ suggest a few observations. What travellers most admire in Japan is precisely what steam and iron must greatly modify, if not destroy. Eclecticism is not a policy, it is a mode of transition to a policy. What will Japan's policy be when the sacro-sanctitude of the Emperor is weakened, and the band of elder statesmen and their traditions shall have disappeared? It is not easy to say. Mr. Yokoi acutely observes: “How these two principles, the divine right of the sovereign and the divine right of the people,.....are to be harmonized is the problem.” The words are strikingly suggestive of a parallel with Russia. Our view is that it may not arise so long as a very limited oligarchy is assured to Japan by the confused system of scripts, which effectually bar not only the real education of the people, but also international intercourse. Mr. Dyer sees in *bushido* a conservative and ethical influence which we believe to be exaggerated. *Bushido* is merely an extravagant praise of the past; *samurai-dom*, as those who saw it in actual operation well know, was a gross and ruthless caste tyranny, which maintained by suicide and vendetta a code of honour altogether inferior ethically to the codes of the West. Mr. Dyer sees in Japanese morality nothing worse than what is only too visible in other countries. But does he forget I-é, the “gankiro,” the “screw-alleys,” and the abominable Yoshiwaras, concentrations of gilt and painted filth and slavery unparalleled in history? On the other hand, the peculiar hypocrisy of the West is not met with in Japan—or, indeed, anywhere out of Protestant countries, of which it is an undesirable, though frank, almost obtrusive by-product.

*The Triumphant Reign of King Henry the VIII.* By Edward Hall. “The Lives of the Kings” Series. Edited by Charles Whibley. (Jack.)

ADMIRABLE alike in print, paper, format, style, and introduction, this opening book in “The Lives of the Kings” series takes a

worthy place beside the well-known “Tudor Translations” which Mr. Henley edited, and in which Mr. Charles Whibley had a considerable hand. This series is designed to include various histories of the sovereigns of England by Tudor and Stuart writers. It will, as at present arranged, consist of nine histories, the last of which will be Holinshed's ‘Chronicles.’ The general editor is the editor of the opening volume, and no one is better qualified than he to select and introduce these half-forgotten books. Hall's work is supposed to have been first published in 1542 by Berthelot; but Mr. Whibley remarks that it is doubtful if this “ever saw the light.” An edition by Richard Grafton appeared in 1548, and another in 1550. Under Mary the book was burnt in 1555, but naturally all the copies were not destroyed. Mary's reason for burning it was probably Hall's Protestant sympathy, for she could not object to his attitude towards the queen, her mother, and the divorce. Hall did not allow himself to comment on high matters of State. His was a servile spirit, and he preached submission to the royal authority. He undertook not the defence of the king, for in his eyes the king needed no defence, but a simple narration of the wondrous of his intellect and the marvels of his majesty. It is no use peering into Hall for an opinion on political matters. He simply ignores them when he chooses, and proceeds instead to a sumptuous description of, say, the Field of the Cloth of Gold. Nor had he the reasoned philosophy of such a thinker as Hobbes for his devotion to royalty. He accepted it as a dog accepts his master, with the same simplicity of mind, with the same meekness and lack of interrogation. To him the reign of Henry VIII. was “triumphant,” and the king was “the indubitate flower and very heire of both” Lancaster and York. And thus Mr. Whibley is right in saying that the book is more important than the man. Yet the book is not too important, except as an illumination and illustration of contemporary events seen by living eyes. It is, in fact, not a history, but a mere chronicle, and it has its value as such. When Anne Boleyn was brought to the Tower, and subsequently to the block, Hall has no comment to adventure; he simply narrates, and it would be impossible for any one only reading him to understand why she suffered death. Similarly, he records of the aged Lady Salisbury, whose execution was one of the most iniquitous acts of Henry's career, that

“on the same daie was Margaret, Countesse of Salisbury, which had been long prisoner in the Tower, beheaded in the Tower, and she was the last of the right lyne and name, of Plantagenet.”

Everything material was thus omitted. When he gave his judgment rein, his effort was not what might be called satisfying. He says of More:—

“I cannot tell whether I shoulde call him a foolish wyseman, or a wise foolishman, for undoubtedly he, beside his learning, had a great witte, but it was so myngled with taunting and mockyng, that it seemed to them that best knew him, that he thought nothing to be wel spoken except he had ministred some mocke in the communicacion.”

This adds to one's notion of More's per-



sonality, beyond question, as might the observation of a child; but it is fatuous as an attempt to sum up More's character. Hall's essay in respect of Wolsey, whom he hated, is also worth noting:—

"This Cardinall as you may perceyve in this story was of a great stomacke, for he compted himselfe equall with princes, and by craftye suggestion gatte into his handes innumerable treasure: He forced litle on symony and was not pityful and stode affectionate in his owne opinion: In open presence he wold lye and say untrueth and was double both in speche and meanyng: He wold promise muche and performe litle: He was vicious of his body and gave the clergie evyl example: He hated sore the cite of London and feared it: It was told him that he shuld dye in the way toward London.....the authoritie of this Cardinal set the clergie in such a pride that they dysdayned al men, wherfore when he was fallen thei folowed after as you shall heare. To wryte the lyfe and doynges of thys Cardinal, it were a great worke, but whatsoever he did, God forgeve his soul hys bodys misdedes."

This, again, is hardly adequate. As for Hall's style, Mr. Whibley makes the just remark that when he records contemporary events it is masculine and vigorous. Roger Ascham brought against it the accusation that it was "indenture Englishe" and full of "ink-horne tearmes." This is true, as Mr. Whibley points out, of some of his work, but not of his 'Henry VIII.' He had a sense of the picturesque and a love of colour, and is at his best in describing the pageants his master loved. He proves himself, in the editor's words, "a student of society rather than of politics." It was safer to be a student of society in those days; and though Hall by his death escaped the vengeance of Mary, his book did not. But in despite of her, we are able to enjoy it in this handsome form.

*The History of Dagenham.* By J. P. Shawcross. (Skeffington & Son.)

MR. SHAWCROSS has produced a good topographical book of about 350 pages on the parish of Dagenham. This parish lies at the south-east extremity of Essex, and consists of a long low-lying strip of land about  $7\frac{1}{2}$  miles long by  $1\frac{1}{2}$  broad, stretching from the Thames on the south to Hainault Forest on the north. This book will before long have a special value, for

"in a few years Dagenham will lose its rural individuality, and be drawn into the relentless vortex of Greater London, and the fields, lanes, woodlands, and green swards will disappear, never to return."

It is this certainty of the ultimate disappearance of the rural aspect of this district, already much encroached upon, that gives a particular interest to various manorial maps, and to illustrations of several manor houses that are still standing, as well as of certain details that have already disappeared, such as the three windmills that used to stand side by side on Chadwell Heath. The most entertaining and exceptionally interesting chapter is that on 'Dagenham Breach,' wherein are recorded the various efforts made from time to time to check the tidal inundations of the southern boundary of the parish. The earliest recorded inundation occurred in 1376, when the sea-bank or wall on the river's edge was swept

away during a storm and high tide, completely submerging and putting out of cultivation many acres that belonged to Barking Abbey. The abbess successfully appealed to the Crown to be exempted from contributing to war assessments, on the ground of the loss sustained by the storm. Four years later a second storm did yet more damage, and a second appeal from the abbess and convent stated that the income of their house had decreased to the great extent of 400 marks through these floods. A third flood caused the Crown to appoint in 1381 a commission *de wallis et fossatis* to supervise the breach walls or banks, and report on their condition. The result seems to have been a mere temporary patching. Year after year the area of the "drowned" land increased, and Barking Abbey again petitioned the Crown in 1409. The authorities stated that the greater part of their income was spent in repairing the river banks, and that the sisters of this fashionable nunnery had not more apiece than 14s. per annum for clothes and necessaries. Thereupon a writ was issued to hire labourers to work at the sea walls, but the chief result was merely the exemption of the abbey from taxation for a period of seven years. The continued tidal incursions became so serious towards the end of the reign of James I. that the Sewer Commissioners engaged the services of the eminent Dutch engineer Cornelius Vermuyden, in 1621, to stem a breach in the Thames embankment at Dagenham. Vermuyden imported a large number of skilled Dutch workmen, and eventually obtained considerable success, in spite of much animosity. The fishermen, poachers, and lovers of sport resented the attempts at reclamation, and there was bitter hostility to the foreign workmen among the local labourers. The powers of the ballad-writer were called in to pour contempt upon the Dutchman's schemes. Mr. Shawcross reproduces two clever local songs. Here is a single stanza from one of them, which was printed in 1625:—

Behold the great design, which they do now determine,  
Will make our bodies pine, a prey to crows and vermin;  
For they do mean all Fens to drain, and water overmaster,  
All will be dry, and we must die—'cause Essex calves want pasture.

In the next stanza the coming extinction of the trade of the stiltmakers is bewailed.

On December 17th, 1707, an exceptionally severe storm caused a grievous overthrow of the tidal banks, and brought about the great gap known as Dagenham Breach. Local attempts and local levies to repair or check the widening of this disastrous breach proved unavailing, and at last, in 1714, an Act of Parliament was passed to preserve the navigation of the Thames, by stopping the breach in the levels of Dagenham and Havering, the funds to be found by a duty for ten years of threepence a ton on the burden of every incoming ship, except fishing vessels and coasters. As a result, an embankment was formed strong enough to resist further tidal inundations, but no attempt was made to undo the effects of the storm of 1707, and a large sheet of water, covering forty acres of drowned land, still remains, known as Dagenham Breach. Efforts are now being renewed to convert this water into a dock.

The chapter on the social and political life of Dagenham is capable of improvement. It seems scarcely worth while in a book of this description to attempt to give a picture of early manorial life in the lord's house. The attempt, too, conveys but little idea of what the life really would be on such unimportant manors as those in Dagenham parish. The inmates are supposed to sit down to dinner with silver plates on the high table, and "lattyn or pewter" plates for the household. We do not suppose, however, that half a dozen high tables in the whole kingdom possessed silver plates at the time specified, whilst the general household would certainly dine off wooden trenchers; pewter was costly, and reserved for the more wealthy.

The accounts of the church and vicars of Dagenham have evidently taken much time, and show considerable research. A list of fifty vicars is given, extending from 1335 to the present time. Up to the Reformation, the vicars were all presented by the abbess and convent of Barking. Mr. Shawcross sees no reason to doubt that "the patronage was conscientiously and judiciously administered by the various abbesses, and regarded as a sacred trust." Since the Reformation the patronage has been very frequently changed, the advowson of the vicarage having been repeatedly sold. The last three vicars since 1857 have borne the same name as the patron.

Mr. Shawcross shows much industry, but no particular ecclesiological gifts, and it would have been wiser to obtain the services of an expert to revise the would-be explanatory notes and remarks on such subjects. The modest preface invites corrections, "in case the book should ever be republished." For the most part it is well worthy of republication, as a conscientious effort to tell the varied story of an interesting, though not picturesque district close to London, so that it is in no carping spirit that a few mistakes are pointed out. Vicar John Valentyne, who died in 1475, left money for the purchase of an antiphoner for use in the church. He also left to a young scholar of Oxford, if he became a priest, his "secunde best portose." A note explains that the portose was the "portiforium, portuary, or breviary; it contained the antiphonal service, with musical notation sometimes." Such a note wants entire rewriting; the portose was a portable breviary, in contradistinction to the great breviary to lie on the desk, and would not contain the antiphoner for the musical rendering of the hours. "A payer of small orgaynes" remained in Dagenham church *temp.* Edward VI. The note requires correction; the usual place for the pre-Reformation organ was in the rood-loft. A note to the pix mentioned in the same inventory describes it as "a brass cup-shaped vessel, with a cover, to contain the reserved consecrated Host"; but the pix for the reserved sacrament, according to the English use, was not of this shape, for it was suspended over the altar (often in the form of a dove), and was generally of precious metal.

Another mistake worth correcting occurs in the account of the parish registers. It is stated that a layman was substituted for the vicar or curate to perform the ceremony

of marriage during the Commonwealth, and that "the legal official or registrar of marriages for this district was Justice Joachim Mathewes." The fact is that it was then ordered that the civil knot of marriage must be tied by a justice of the peace; but this did not exclude (any more than in France at the present time) a religious ceremonial in the church, and many registers bear witness to such a ceremony being performed by the minister. Moreover, the legal official or magistrate (any justice would suffice) was a different person from the registrar or "register," as he was then called, who was elected by the parish.

### NEW NOVELS.

*In Dewisland.* By S. Baring - Gould. (Methuen & Co.)

THE book-like language of the farm-folk and labourers in this readable story might be intended to illustrate the theory that the peasants of Wales are more intelligent than those of England, as Mr. Baring-Gould maintains in 'A Book of North Wales.' 'Dewisland' is that one of the two western promontories of Pembrokeshire which, stretching north of St. Bride's Bay, contains St. David's headland and little city. The Rebecca riots, 1843-4, determine the date, and contribute to the action, of this fresh setting of the author's favourite impersonation, a fair daughter of the wild. Even Mr. Baring-Gould's most ardent admirers will hardly assert that he is here at his best, perhaps because Sheena Lewis, being at least half Irish, is not wholly in her natural environment. Her grandmother, Mrs. O'Grady, divides the humorous department of the work with Farmer Evans, the father of the two heroes, of whom, however, the elder, David Narberth, is stepson only. The farmer's own son, Shone (=John), must owe his fine character to his step-brother's good influence rather than to his parents. In short, the three leading characters flout the principle of heredity, and incline us to assume that the English parents of the vicious foundling Nathan Groes were, in spite of appearances, healthy and virtuous. The estimable David has short, misshapen legs, but is thoroughly unselfish, and solaces himself with his violin and silent adoration of Sheena. Though she is represented as attractive and capable of displaying courage with proper feminine reaction, the reader has so little opportunity of observing her in repose that she is less interesting than a fuller portraiture might have made her; but this is precluded by much description of wild scenery, fighting, and other stirring incident, not to mention the antiquarian element. 'A Book of South Wales' has been utilized in manufacturing this more recent work, which here and there, in spite of the author's skill and experience, suggests comparison with Mrs. O'Grady's patchwork quilt. On the whole, a pleasant and wholesome tone is maintained.

*The Common Lot.* By Robert Herrick. (New York, the Macmillan Company.)

THIS thoughtful and interesting study of professional life in Chicago will increase its author's reputation. Indiscriminate satire

directed against the methods and manners of the over-rich in America by their less affluent fellow-countrymen has begun to pall, so that we welcome a more judicial and artistic presentment of American life, in which the millionaires are relegated to their due position of unimportance compared with the collective influence of national tendencies or the spirit of a great city. Mr. Herrick soberly reprobates the corruption and speculation which are so frequently the causes or accompaniments of exuberant success in money-making; but he is careful to indicate that some of the successful are honest and unostentatious, and that "most of our best people are religious and moral," and he anticipates that the craze for accumulating and spending dollars will eventually abate, so that men "will respect learning, ideas, and devotion to the public welfare." He gives us intimations of the luxuriant development in America of individuality, which British institutions and traditions tend to nip in the bud. The principal figure is a young architect to whom an uncle, after giving him first-rate educational advantages, leaves enough to enable him to set up an office for himself, some 600,000*l.* being left in trust for the technical education of the children of local working-men. The inevitable business details are kept within reasonable limits, and are lucidly described. The disappointed nephew is attached to a woman of sterling worth and domestic instincts, but yet is attracted by a very lively widow, whose daughter again is extremely vivacious, while the leading villain is a jerry-builder on a large scale.

*Sir Roger's Heir.* By F. Frankfort Moore. (Hodder & Stoughton.)

MR. FRANKFORT MOORE'S high spirits have prompted him to play a practical joke on his admirers. It is to be feared that few of them will find out, in spite of frank references to *The Spectator*, that not only Sir Roger, but nearly all the names and characters of this novel are transferred from that source. Sir Roger de Coverley's chaplain is the ostensible narrator, though his diction is, in spite of the sixteenth-century spelling "enemity," occasionally rather modern. Then we have Capt. Sentrey, the heir, Mistress Betty Arable, Ephraim the Quaker, Mrs. Arable, Biscuit, Tom Touchy, Moll White, Squire Quickset, and Will Wimble. Sir Roger de Coverley is defamed by being represented as keeping up for years an estrangement from his sister and her son because she had married a well-to-do London draper; for the nameless widow whom Sir Roger adored for some forty years is substituted the widow Arable, so that Mistress Betty Arable ought to be about twenty-eight years of age when Capt. Sentrey marries her. The adaptations of historical romance and the borrowed plots of drama perhaps excuse this tampering with Addison's delicate sketches of character, but we cannot think the audacity justified in this case. While, however, we regard most of the personages as rather clumsy pretenders, we frankly own that they talk and move briskly in a style fairly congruous with the period of Queen Anne. Our author has "wasted his spirits in laborious composition of his own," as well

as endeavouring after "those other talents that are proper to enforce what has been penned by greater masters" (*Spectator* No. 106), and he might succeed in keeping a modern Sir Roger awake better than the chaplain's readings kept the original from nodding.

*Duchess of Few Clothes.* By Philip Payne. (Hutchinson & Co.)

SOME natural attractions, enhanced by repose of manner and simplicity of dress, might not have saved Miss Vantage, the nymph of the cigar stand in the rotunda of the Pantheon Hotel, Chicago, from being a very commonplace young woman, but for the persecution to which she was subjected by the hatred and malice of one of the hotel clerks, and the envy of the "lady cashier," who spitefully gave her the title "Duchess of Few Clothes." Chivalrous pity invested her with increased popularity among the male frequenters of the colossal hotel, and proved akin to love in the breasts of several, including the elderly proprietor, Alonzo A. Farson, one of the most fatuous persons who ever belied the proverb "a fool and his money are soon parted." Though he allows his rascally Irish valet to pay himself for his gross flatteries, the "old pomposity" has judiciously fostered his stupendous inheritance in spite of poetic justice, and remains an opprobrium of American plutocracy. If the satirical onslaught on over-opulent society had been less savage in the portrayal of this prominent representative, it would have been more effective. We prefer the sketch of an affluent haberdasher. As the ladies will not go round among their admirers, readers may be entertained by finding out for themselves how the matrimonial problems meander towards eventual solution. The minor characters are mainly underlings, and involve a superfluity of slang. We note a "dub," a "bell-hop," "guff," a "papa-guy," and a "slob." The background ought to have included a few figures typifying the *élite* of Chicago society, so as to form an illuminative setting for the principal actors in this lively but somewhat crude "comedy."

*The House of Fulfilment.* By George Madden Martin. (Hodder & Stoughton.)

THIS is a deliberate, thoughtful story, the scene of which is laid for the most part in Kentucky, at a time when the war between North and South was still an intimate memory among living men. There are half a dozen very good illustrations, in which the artist has been at more pains than usual to enter into the spirit of the work, and has succeeded. The theme of the story is not in any sense novel, being the contrast of the typical natures of the industrial, thriving North, and the graceful, generous, picturesque South. But, with nothing new or remarkable to work upon, the author, by virtue of his treatment, has produced a fresh and interesting story, full of quiet observation, and showing a good deal of nice discernment. The merit that lies in suggestion, as distinguished from mere statement, is ably demonstrated here. The book has grace and charm, and should be read.



## RECENT VERSE.

*The Testament of a Prime Minister.* By John Davidson. (Grant Richards.)—In this, the latest of Mr. Davidson's dramatic monologues, a Prime Minister, sharing the fate of the "Vivisector," the "Man Forbid," and the "Empire-Builder," who went before him, submits his soul to the scalpel. What Prime Minister is not stated; there is, perhaps, room for conjecture in the fact that he describes himself as

A child among  
The doctrinaires, a stranger in the House,

and contrasts himself with some other politician who finds the soul of culture in trade, and is

The keystone of our bridge,  
The linch-pin of the wheel of government,  
The genius of the State.

It matters little, since, like his predecessors, he is but to serve as a projection of Mr. Davidson's own personality, and to present in his utterances from the operating-table Mr. Davidson's own familiar indigest of Nietzsche. Once more, as in every poem of the series, Mr. Davidson's desperate and baffled determination to be a philosopher does not avail to conceal the lyric impulse and quick sense of beauty which stamp him as inevitably a poet. The deliberate quest of beauty in speech he has apparently put away from him, preferring rather some wilful and perverted ideal of the strong and the expressive. Hence, no doubt, such monstrous, gnarled lines as these:—

Miraculous too, it was, to hear men lie  
Against each other as the only means  
And menstruum of truth; to watch debate  
Lixivate matters till the recrement  
Appeared, the perfect, smooth, exhausted sludge  
That blinds the electorate and chokes it off.

We find much of such imagery and such vocabulary to wrestle with, much also of deliberate painting of ugliness, alike in landscape and humanity. Then suddenly the mood changes. You are carried from

The reaches of the tributary Lea,  
Enamelled filthily in many hues,

to nothing less than Epping at nightfall, and Mr. Davidson is a poet again:—

An exaltation of suburban larks  
Against the lowering vault shattered their songs;  
A ground-bee twanged across the chequered plain;  
And then the forest took me. Evening fell.  
I marked the lattice-work on swarthy boles  
Of lusted chestnuts as I walked about,  
And saw the trees keep up a torch-lit dance,  
In noiseless chains and figures flitting past.  
The cuckoos beat their golden gongs throughout  
The echoing forest; finches, sparrows, wrens,  
Blackbirds and nightingales in every bough  
Descanted music fresh as garlands woven  
In Arcady; in hollows where the mist  
Began to hang its ghostly tapestry out,  
Mistrustful creatures stole from tree to tree—  
The fallow deer came from their inner haunts  
To snatch a supper of the crusts and crumbs  
Left by the Londoner. Bird after bird  
Forbore its song as darkness crept abroad,  
Till the last lark dropped breathless from the sky:  
Only the passionate nightingales poured out  
Their uninterpretable carol—wreaths  
Of jewels, dewdrops, gold, chaplets of stars  
That stained the ashen dusk with diverse fire.

Few contemporary writers are so interesting as Mr. Davidson, even when he most makes you gnash your teeth; none presents so singular a combination of yeasty thought and passionate dream.

*The Legend of Saint Frideswide, and other Poems.* By Florence Hayllar. (Constable.)—One does not often come across a volume of verse in which the impression formed at the outset needs to be reconsidered more completely than is the case here. Take the opening lines of the title-poem:—

The stream of the Thames is swift and sheen,  
The vale of the Thames is broad and green:  
A long summer's day a man may roam  
Through the fields that were Frideswide's home.

Those who write verses such as these so seldom write anything else that the busy reviewer might have been excused for proceeding no further. Persisting, however, one finds a quatrain, reached early among the

"other poems," which suggests a hope of better things:—

## THE CANDLE.

Thou may a child's hand kindle, thee  
His laugh extinguish, tiny spark,  
Scarce seen a furlong off. To me  
The difference between light and dark!

But it is not till the last four pieces are reached that the author reveals her real powers. The first is called 'The Witch.' Here the technique, with its cleverly contrived recurrence of the initial rhyme-words in each stanza, is faultless, save for an excessive preponderance of monosyllables, while the poem as a whole is invested with a weird and magical atmosphere, such as Coleridge knew well how to produce. The simile in the last stanza, the suppressed intensity of the feeling, and the strong, bold touches, are not unworthy of him. No less imaginative is 'Home from Battle,' which we quote in full:—

Here at the good king's tent stand I—  
All the night is in the sky.  
To-morrow, I trow, in battle I die.  
There as I wait, stark, cold, and dumb,  
Shall Brian and Denis and Roland come;  
And find me, and lift me, and carry me home.  
Three days will the journey be  
These dear comrades must carry me—  
I shall be home at the end of the three.  
At sundown, marching the first long day,  
Shall they desire to make their stay  
In a strong house beside the way;  
But the lord of that house shall ask and know,  
I, the dead man, am his mortal foe—  
And he shall drive us from him so.  
And the second day, by moonlight clear,  
To a castle once more shall we draw near;  
And men will ask: "Whom have ye here?"  
There she, who is queen of all the land—  
My lady will by me stand;—  
Will lift above me her tender hand!  
When, with sad voice, they answer make,  
Pale for pity will be her cheek;—  
But she will not know whose name they speak.  
Then with the dawn we forth shall fare;  
And when the high stars shining are,  
Me through my father's gates shall they bear.  
By the pit side shall crouch my hound  
As they lay me in the ground—  
There I think to sleep full sound!

Dramatic power and a Homeric simplicity of manner are here combined, while the pathetic meaning is left to be suggested by the mere presentment of the situation, as Palgrave well said of Scott's little masterpiece 'Proud Maisie.' We are reminded not a little of Surtees's fine ballad 'Barthram's Dirge,' but it must, we think, be admitted that Miss Hayllar has the advantage of the older poet.

*To Leda, and other Odes.* By T. Sturge Moore. (Duckworth.)—There is an aloofness from current forms of thought and expression, and a robustness, about Mr. Moore's work which commend it at once to those who look to find in poetry something more than the tuneful embodiment of the commonplace. When a poet dares at times to be frankly prosaic, there must be a backing of solid thought and a capacity for presenting essentials, which few out of the many producers of modern minor verse would care to vindicate for themselves by making a similar experiment. Not that Mr. Moore is unable to charm the ear when he pleases. 'The Lament for Orpheus,' which excels all the other odes of this volume in dramatic power, is throughout duly harmonious; but where he rises to his highest plane of thought, as in the 'Ode on Death,' the verse takes on a rugged and almost repellent aspect. The effect of death on the living is exhibited by passing in review thus baldly the ends of Alexander, Alaric, Goethe, and last, with more adornment, of a bride dying on her wedding-day. After a memorable line—

One could have thanked death, though one dared not praise,  
Mr. Moore continues:—

Such scenes concern but us, who linger here;  
What their own death was to themselves, none knows.  
Heard they our wailing as the insect's ear  
List to the children's chaunt, a mere vague sound,  
While calmly she, since life within her glows,  
Is on her present occupation bound?

The thought moves at an equally high level with more grace in the last ode, called 'For Dark Days.' Whether judged by Matthew

Arnold's test of single lines—this one for example,

Nothing is silent, when the heart will bear;  
or a single simile, as when Orpheus, after the loss of his Eurydice, is likened to

The ash-heap's treasured core of red,  
Which waits all day the wood-cutter's return  
Within his hut, and when he fans will burn  
And make his cabin glow, his comfort thrive;

or by a whole poem, if any of the odes named above be taken, the most cautious of critics need not be afraid to assert that Mr. Moore's achievement is remarkable.

*Ave Regina*, by Hugh Macnaghten (George Allen), consists of verses which, without being in any sense great poetry, are simple and scholarly, and afford very pleasant reading. Not a few of his pieces, however, are so identified with Eton that their effect may be somewhat impaired for the many. Another and doubtless allied feature, which will commend them more generally, is a sympathetic insight into child-nature running through the whole collection, but specially noticeable in the little play called 'The Children of Sparta,' where, in very brief compass, the characters of the spiritually-minded and the natural child are differentiated most convincingly. The title-poem is a short but dignified elegy on the late Queen, whose last Prime Minister receives a similar tribute. One of the most striking pieces is suggested by the fire in a Chicago theatre a year ago. Mr. Macnaghten's capacity for translation is known. Here we have a charming rendering of a familiar fragment of Aleman:—

They are asleep, the mountain heights and glens,  
The torrent beds, high headlands, and the trees,  
All nurslings of dark earth on which they creep,  
Wild denizens  
Of mountains, and the people of the bees:  
The great fish are asleep  
Beneath the darkling seas,  
Asleep the birds' wine-winged societies.

We note a version of Catullus's "Phaselus ille," the only defect in which is a superabundance of trisyllabic feet. The even lightness of the pure iambic measure in the original, chosen surely to express the light and even motion of the yacht, requires to be reproduced in English by the smoothest of dissyllabic feet.

## CHINESE BOOKS.

*My Chinese Note-Book.* By Lady Susan Townley. (Methuen & Co.)—The number of books written on the late period of disturbance in China (1900) is legion, and from every possible point of view we have had the "Crisis" described and enlarged upon. It is a relief, therefore, to turn from that oft-repeated tale to a work, such as that before us, which treats of the quiet time which succeeded the Boxer outbreak. It was not until peace had been restored that Lady Susan Townley took up her abode in the British Legation in Peking. There she was happily placed at the headquarters of everything Chinese, and enjoyed constant intercourse with the occupiers of the throne and those who regulated the affairs of State. Hers was a highly fortunate position, for the Chinese authorities were on their best behaviour, and, having just felt the pressure of the European heel, were anxious, as they always have been in similar cases, to curry favour with the conquering powers. Everything in Peking was therefore open to the inspection of the author. She was fêted by the Dowager Empress, and she entertained in her turn the Imperial Princesses. On these and kindred matters she supplies much interesting information.

She begins by giving a sketch of Chinese history, and in a few brightly written pages traces the fate of the empire from the earliest times down to the reign of the present sovereign. The assumption of power (1889) by this potentate was heralded by a decree in which the Emperor writes:—

"When I heard of the decree [from the Empress Dowager handing over to me the reins of government], I trembled as if I were in mid-ocean, not knowing where the land is. Her Majesty will, however, continue to advise me for a few years longer on important affairs of State. I shall not dare to be indolent, and in obedience to the Empress's command, I have petitioned Heaven, Earth, and my Ancestors, that I may assume the administration of the government in person on the fifteenth day of the first moon in the thirteenth year of my reign. Guided by the counsel of Her Majesty, everything will be done with care."

The futile efforts of Kwanghsü to reform the administration of the empire; his defeat by the Dowager-Empress; and the judicial murder of six of the leading Reformers by the direct order of the same lady, are twice-told tales. And the only surprise is that these acts, coupled with the atrocities connected with the attack on the Legations in 1900, did not put the Dowager beyond the pale of social intercourse. But as Dr. Morrison remarks in a recent telegram to *The Times* :—

"It is a strange turn of fortune by which this ruler [the Dowager-Empress], under whose deplorable misguidance China has suffered such untold disasters, should now [on her birthday] be the recipient of autograph letters of eulogy and goodwill from emperors, kings, and other rulers."

Since kings and other rulers did not hesitate to draw a veil over the Dowager-Empress's misdeeds, Lady Susan Townley saw no good reason why she should be less forgiving. In company with other ladies of the Legation she, at the invitation of the Empress, attended an audience. With considerable state they proceeded to the palace, and, after passing through endless courtyards, reached the throne room, in which the Dowager-Empress was seated. "She sat," writes Lady Susan,

"upon a kind of Turkish divan, covered with figured Chinese silk of a beautiful yolk-of-egg colour; being low of stature, her feet (which are of natural size, she being a Manchu) barely touched the ground, and only her head and shoulders were visible over the table placed in front of her. She wore a Chinese coat, loose and hanging from the shoulders, of a diaphanous pale blue silk material covered with the most exquisite Chinese embroidery of vine leaves and grapes. Round her neck was a pale blue satin ribbon about an inch and a half wide, studded with large lustrous pearls, pierced, and sewn to the ribbon. Her head was dressed according to the Manchu fashion, the hair being parted in front and brushed smoothly over the ears, to be afterwards caught up at the back and draped high and wide over a kind of paper-cut of dark green jade, set, like an Alsatian bow, crosswise on the summit of the head. The ends of this paper-cut were decorated with great bunches of artificial flowers, butterflies, and hanging crimson silk tassels. Her complexion is that of a North Italian, and, being a widow, her cheeks are unpainted and unpowdered, according to Chinese custom in such cases. Her piercing dark eyes, when not engaged looking at the ladies, roved curiously about among her surroundings. Her age is sixty-eight, as she told us herself, but her hair being dyed jet black, and most of it artificial, her appearance is that of a much younger woman. Her hands are long and tapering, and like those of many Chinese women very prettily shaped, but they are disfigured by the curious national custom of letting the nails grow inordinately long. The nails of the two smaller fingers of the right hand were protected by gold shields, which fitted to the finger like a lady's thimble, and gradually tapered off to a length of three or four inches."

Seated on the left of his imperial aunt and a little behind her was the Emperor, a man of an abnormally youthful appearance and of a sad countenance, who might have escaped the notice of the visitors, were it not for the deference shown him by the officials. His attitude throughout the audience indicated his complete subjection, and readily explains the ease with which his projects of reform were swept away by the four winds of heaven. On another occasion at Paoting Fu, when Lady Susan Townley met the Dowager by chance, the same subdued manner of the Emperor was conspicuous, and it is obvious that so long as the Dowager-Empress lives we shall be

obliged to deal diplomatically, and only, with that masterful lady.

Her faults and failings are, doubtless, to a great extent to be attributed to ignorance. She is too much inclined to act blindly on the advice of those about her, who know as little of the outer world as she does herself, and she has all the callous cruelty of an Oriental. She can laugh and almost toy with the Legation ladies, and she can sentence to death by slow torture any one who may venture to thwart her purposes. "She made a most favourable impression," to quote Sir Claude MacDonald's words, "by her courtesy and affability" on the ladies at the first audience she granted them, and she seems to have exercised the same charm on Lady Susan Townley. On the several occasions on which that lady met her she treated her with the greatest courtesy and friendliness. But so she behaved to the ladies who visited her before the outbreak of 1900, and yet she was then capable of ordering the attack on the Legations, and of sentencing to death by flogging a number of eunuchs who had ranged themselves on the side of the Emperor.

Lady Susan Townley writes brightly and well, her book being throughout both accurate and interesting.

*The Wisdom of the East: the Sayings of Lao-tzū.* Translated from the Chinese, with an Introduction, by Lionel Giles. (The Orient Press.)—"The Taotê King," the work which is traditionally attributed to Lao-tzū, the old philosopher, has of late attracted considerable attention; and though it has not been translated so often as Omar Khayyam, it has of recent years frequently appeared in English form. Apart from the intrinsic merits of the work, its main attraction seems to consist in its abstruse doctrines, and the very rugged language in which they are expressed. It has been suggested that Lao-tzū was a mythical character, and the almost entire absence of all biographical details concerning him may be held to lend countenance to this view. It is, to say the least, remarkable that, while we have full and explicit descriptions of the daily life of his junior contemporary Confucius—what he ate at dinner, how he sat in his chair and reclined in his bed—we know nothing of Lao-tzū, except that he appears as an old man in the State of Chow, and that finally he shook the dust of China off his feet and disappeared westward. Legend relates that as he crossed the barrier separating China from the rest of the world, he handed to the keeper of the pass a volume containing his musings, entitled "The Taotê King." But, however that may be, a work purporting to have been written by him has been handed down through all succeeding generations, and though it is not likely that we have it as it left his hands, yet it is more than "a mere jumble of stray aphorisms," and is, in fact, "a well-defined, though rudimentary outline of a great system of transcendental and ethical philosophy."

The centre of Lao-tzū's system was something that he called Tao, which bears some relation to the Brahma of the Brahmins, and, as Mr. Giles points out, to Plato's "Idea of the Gods." From it everything proceeds, and to it everything returns. The main principle of government inculcated is inaction: "The sage occupies himself with inaction, and conveys instruction without words." In another place the philosopher says, "Attain complete vacuity, and sedulously preserve a state of repose."

Mr. Giles claims that these teachings had a greater effect on the nation than any of the doctrines of Confucius, and sees in the *laissez-faire* attitude of the people the result of the doctrine "sedulously preserve a state of repose." In morality Lao-tzū excels Confucius, and rises to a high level of righteousness.

"Requite injury with kindness" was a saying of Lao-tzū, which was incomprehensible to the more matter-of-fact Confucius, who, when asked his opinion on it, replied, "With what then will you repay kindness?" "Repay injuries with justice, and kindness with kindness." These sayings indicate the difference between the two great contemporaries. The one caught glimpses of the sublime, while the other was of the earth earthy. Mr. Giles's little volume, though small in size, is full of food for reflection.

*The Book of the Simple Way of Lao-tzū.* A new Translation from the Text of the Taotê King. With Introduction and Commentary by Walter Gorn Old. (Wellby.)—Yet another work on "The Taotê King"! In this case the author professes, as the title-page asserts, to have made a new translation of Lao-tzū's celebrated work. This is probably the most difficult existing text in the Chinese language, and should be approached by those only who are well equipped for the enterprise. We are bound to say that Mr. Old's work shows no indication that he was thus provided; and, indeed, there are many and indubitable signs that he knows very little Chinese at all. As an instance, he in his introduction translates *Tao Tien* by "the Way of Heaven," an interpretation which the two words so placed cannot bear. And the spirit in which he has sat down to the task of making "a new translation from the text of 'The Taotê King'" may be judged by the following passage in his introduction :—

"There can be little doubt that any translation from the Chinese is capable of extreme flexibility and license, of which, indeed, the translator must avail himself if he would rightly render the spirit rather than the letter of the text."

Of this licence Mr. Old has taken full advantage, and has made his version so flexible that it is difficult to determine which passages form part of the "new translation" and which should be considered as paraphrases of the renderings of previous translators. The work is not an independently valuable contribution to the literature of the subject.

*A Yankee on the Yangtze: being a Narrative of a Journey from Shanghai through the Central Kingdom to Burma,* by W. E. Geil (Hodder & Stoughton), may be regarded as a companion volume to "An Australian in China." Both books describe the same journey and almost the identical route. Both the Australian and the Yankee were alike ignorant of Chinese, and yet they both met with every civility, and accomplished their pilgrimage with comparatively little fatigue. Both authors describe all they saw graphically and well, but are unable, owing to their ignorance of the language, to enlarge upon or explain the objects which met their view. Here the similarity between the authors ends, their opinions on Chinese matters being directly antagonistic. The Australian takes a delight in repeating stories not altogether complimentary to missionaries, whereas the Yankee finds in them all that is admirable, right, and good. Opium-smoking is, in the eyes of the Yankee, who adopts the missionary view on the question, a vice of the most destructive nature. According to him, "more than one-half of the population are victims of it, more or less," and one would naturally, therefore, expect to find the nation rapidly degenerating into a race of cripples. Yet the Yankee's description of the work done by the boat-trackers on the Yangtze gorges testifies to the contrary.

Like the Australian, the Yankee steamed up the Yangtze from Shanghai to I-ch'ang, a voyage of 1,200 miles, and at that port engaged a native boat to carry him and his following over the 400 miles of rapids which separate I-ch'ang from Chungking. These toilsome rapids have been repeatedly described,



and Mr. Geil's experience of their difficulties and dangers differed nothing from those which have been encountered by his predecessors. After a short stay at Chungking, he proceeded westwards, and had the usual experience of travellers in those regions. He inspected the prisons of Luchow, and found them appalling sinks of filth and crime; he visited the troglodyte dwellings in the neighbourhood of Suifu; and he admired to the full the scenery of Yunnan, "the Switzerland of China." One point in which Mr. Geil probably had the advantage of other travellers across China was the speed at which he journeyed. He did the entire distance from Shanghai to Bhamo in a hundred days save one, which is no small feat.

Mr. Geil writes kindly and good-naturedly of the natives and their belongings, and his book would be more agreeable reading were it not for the habit he has of speaking of persons, streets, and places by their translated names. It is, for instance, provoking to read repeatedly of Mr. "Forest-of-Righteous-Fields" or of "Family-Han-Ridge Street." The illustrations to the book are numerous.

### OUR LIBRARY TABLE.

SOME thirty years ago appeared a lively and entertaining account of station life in New Zealand, from the pen of a woman. Lady Barker, as she was then, became later Lady Broome, and she now issues a volume of *Colonial Memories* (Smith, Elder & Co.) which not only resumes her experiences in New Zealand, but touches pleasantly also upon her subsequent adventures in Natal, Western Australia, Trinidad, and elsewhere. As Lady Broome explains in her personal introduction, her second husband pushed his way from a journalistic appointment on *The Times* into the service of the Colonial Office. He was secretary to Sir Garnet Wolseley in Natal, and was successively Governor of Western Australia and Trinidad. It was in these remote regions of the far-flung empire that Lady Broome gathered the amiable experiences she records. In 1896 her wandering life came to an end, and she settled down, as she puts it. But she confesses gladly that that life has been happy. Indeed, by comparison, the present years seem monotonous, and Lady Broome hints that she may yet be moving on somewhere. That is a brave spirit, and is a sufficient key to the writer's character and this book. If we may judge, she enjoyed most the life in New Zealand, even although that was lived so long ago as the sixties. At any rate, she writes of it with more gusto. We like the story of the Maori chief with whom she danced, and who apologetically and regretfully observed to her that he could have danced so much better without his clothes. But wherever Lady Broome went, she held eyes for the unusual and a kindly spirit of sympathy. She is never discontented, and we feel that she deserves to have enjoyed her life. She even has praise, unlike the usual makers of reminiscence, for the modern young woman. She does not deny the girls were "dears" in old days, which, of course, grew giants, but adds: "Well, and you are dears too," which, we suppose, is the real solution of the question.

MESSRS. HURST & BLACKETT send us *England and the English*, by the well-known Dr. Carl Peters, which is a much fairer book than episodes in the author's past might lead us to expect. Dr. Peters is both very hard upon us in things in which we deserve criticism and very flattering to us in things in which our national complacency leads us to think that we deserve admiration. He perhaps exaggerates, but, if so, it is in both directions. He tells us that we are the only non-military nation, and want

"to monopolise a World-Empire over the entire planet. Rome lorded it over the world because she also commanded the strongest army then existing."

He also describes society, and explains that "people who dawdle away day after day and year after year in such frivolous manner must needs remain superficial. There is practically no time left them for attending to their spiritual wants or even for instructive reading.....This, then, is the ultimate reason for the deterioration of English literature."

He shows how the defects in our education stamp "on the minds of the young that insular arrogance which forms the nation's worst characteristic." Our schooling

"imparts to modern English manners their ingenuous narrow-mindedness in their opinions of themselves and of all foreigners upon which in the main is based their racial prejudice.....The average Briton.....all his life remains, as compared with our standard, a person of very poor attainments.....The shallowness of national education.....is driving her fast into an inferior rank for science and industry to that occupied by other countries, more especially Germany and North America."

In all this who shall say that our sharp critic is mistaken? When he comes to those who are outside "Society" he shows that every one

"wants to be the gentleman and lady.....To get quickly rich is the passion, and the money thus earned is squandered in luxury. And as honest trades do not suffice for this purpose, the people of all callings turn to the wheel of fortune—to gambling."

On the other hand, Dr. Peters, to judge from the greater part of his book, has got over any former dislike to us as a nation, and is really attracted by what he thinks our excellent qualities. As regards our strength, in spite of our military deficiency, he is an optimist, and writes: "No power on earth can embark in trans-oceanic warfare without the goodwill of England."

There are fewer errors in the book than are to be expected in a volume upon one people by a citizen of another nation. It is not generally or absolutely true of our House of Commons that "an officer whilst serving under the colours is ineligible for the House." A long passage on our electoral system, which begins with the words "the House of Commons," and ends with statistics of the number of Parliamentary electors, and other facts dealing with national elections only, suggests that the author thinks that some women have in the United Kingdom the Parliamentary vote. He appears to us also to be misinformed as to the nature of the oath or affirmation taken or made by every member of the House of Commons at the beginning of every Parliament. It is, however, the case that the better constitutional view is that that oath is rather one of adhesion to the Constitution than of personal fealty to the King. But if Dr. Peters had its words before him he would hardly, we think, have written in the terms he uses, without explanation, and, as a German, would probably understand the words in a more natural sense than that in which they are explained away by British constitutional authorities. He suggests that the British clothing and boot and shoe trades have been ruined by German and American competition. In spite of the large importation of American boots and shoes and of German slop clothing, the figures do not support his belief. Dr. Peters gives two different figures in different portions of his book for the value, stupendously great on either showing, of the catch of fish in the United Kingdom. It is not the case that in the electorate of Cambridge University Nonconformists predominate, or that the University "sends Liberals to Parliament." Neither is it true that in England "no point exists which is more than forty-five miles distant from the sea."

Mr. FISHER UNWIN publishes *Democracy and Reaction*, by Mr. L. T. Hobhouse, which for the most part bears too closely upon party politics to be the subject of a full criticism in our pages. It cannot be disputed that from the point of view of the ideas prevalent and believed to be triumphant two generations ago, there has been in many matters a marked reaction. But the illustrations, most powerfully given by Mr. Hobhouse, upon subjects such as primary education and Church schools, are not suitable for discussion in our columns. One point, in which we are free to express complete agreement with our author, concerns the treatment of the coloured races; and of the many writers who have called the attention of the nation to, and tried to arouse its conscience upon, this subject, none has done so with more insistence and with more truth.

ONE can well imagine that for artist and author alike it must have been a pleasant task to collect the impressions in colour and prose of *Some English Gardens* (Longmans). The main work in this beautiful book is by the artist, who is Mr. G. S. Elgood, while Miss Gertrude Jekyll's contribution is modestly described as 'Notes.' In so far as the latter are written round the illustrations in colour, they are correctly described, but the word fails to indicate the fulness of knowledge and taste which Miss Jekyll brings to bear on her subject. That, however, will be understood by those who are acquainted with her former books. She has a catholicity of feeling for gardens which never degenerates into partisanship. Thus she can admire with fervour the formal garden in which Mr. Elgood finds his chief attraction. The flower garden does not lend itself to composition in pictures, whereas ordered avenues, lawns, pergolas, and hedges, with all the appurtenances of the austere Italian style, are fruitful of design. Yet Mr. Elgood is probably at his best as a colourist. The gardens illustrated have been selected to present certain horticultural features, yet more or less at haphazard. Levens, with its topiaries, could not escape treatment, and some of the grandiose dignities of castle gardens are also obvious subjects, such as the yew hedge at Rockingham or the terrace at Brockley. But Mr. Elgood does not disdain "still-life" studies, such as groups of phlox, hollyhocks, or Michaelmas daisies. He is probably at his best in using large masses of green. From Miss Jekyll's 'Notes' it is possible to learn a great deal not only about the gardens illustrated, but also about taste in flowers. She has such an intimate learning that she cannot comment without edifying. It may interest the curious to know that the illustrations include Lady Warwick's Friendship Garden at Easton; and there is also a fine picture from the garden at Tangle, so wonderfully re-created in the space of eighteen years.

LOVERS of St. Francis and St. Clare are inclined to resent the appearance of books about Assisi, for fear lest they should cause tourists to remain in and spoil the quiet town. Up to the present time these have only rushed thither from Perugia to lunch, and sunset has seen the return of calm. Those who, like M. Sabatier, M. Émile Ollivier, and other distinguished men and women, have stayed for a long time in the neighbourhood of the places connected with the lives of the sweet saints of Umbria, and loved to linger in the holy land of Italy, have been able to do so with little interference from the vulgar crowd. Vendors of postcards and photographs have been added to the beggars and sellers of relics who were always there, and who pestered even the Popes, when, in the years after the death of St. Francis and during the lifetime of St. Clare, they came thither to proclaim the canonization, to found

first the lower church and then the upper, and to open them to worship. Of all the host of books in the library of that most excellent of guides Signor Rossi, the innkeeper of Assisi, there was none better than that now reprinted, after four years of success, as an illustrated volume in the series "Mediæval Towns," under the title *The Story of Assisi*, by Lina Duff Gordon, and published by Messrs. Dent & Co. The illustrations are admirable. We need only criticize that representing the great church seen across the lower piazza from a window in the Albergo del Subasio, where the introduction of figures far too large, even for a foreground, has ridiculously dwarfed the magnificent architecture and proportions of the scene.

*Irish Memories* (Fisher Unwin) is a volume of biographies and battle-pieces by Mr. Barry O'Brien. Various Irish heroes—King Brian, Shane O'Neil, &c.—pass in single file before the reader until, Curran having again uttered (at this date one can hardly say cracked) his somewhat too famous jokes, we view in Sir Charles Gavan Duffy the flower of our modern policy of conciliation.

Mr. O'Brien had the privilege of hearing from Duffy's own lips the account of his five futile arraignments on a charge which shifted from treason felony to high treason. It is a curious fact that when Duffy, in February, 1849, was "put up for the fourth time," his leading counsel, Butt, who "fought like a lion," would have objected to the presence on the jury of the one man who, as it happened, held out for an acquittal, if Duffy had not desired him to be sworn. Duffy knew that this jurymen's wife and daughter were in his favour, and intended to sit opposite the jury-box. In view of the fact that Duffy was at last discharged, merely because two juries were unable to decide for or against him, his rise to the highest political distinctions in a Crown colony was a miracle which may sometimes have puzzled his contemporary the late John Boyle O'Reilly, poet and Fenian, who escaped as a convict from the continent where Duffy became a Prime Minister.

Mr. O'Brien makes a trifling omission in a quotation from Macaulay (p. 84), and misprints the names of some of Bompard's vessels (p. 167); moreover, his descriptions of battles are more vivid than accurate. He writes, however, like a man whose heart is in his work.

*Mrs. Pritchard's School*, by L. T. Meade (Chambers), is a story, like others by the same author, remarkable rather for charm and interest than for probability. We find it difficult to imagine an "up-to-date seminary for young ladies," where the pupils (apparently) play no games; and 'Candide' is surely an unlikely subject for a prize essay in any girls' school, modern or old-fashioned. The characters soliloquize in set theatrical fashion; the plot—a variation on the theme of 'The Giant's Robe'—is plainly impossible, and the distinguished editor who plays an important part therein displays a childlike simplicity and warmth of appreciation not generally characteristic of his calling; yet, in spite of all these things, the book is never dull, and we are throughout conscious of an originality and an imaginative power, especially as regards characterization, unusual in literature of this description.

We are glad to find from the second volume of the *Poems* of D. G. Rossetti (Ellis & Elvey) that the poem withdrawn by Rossetti, and now reinserted in his works, is, as we hoped, 'Nuptial Sleep.' The three poems not previously published are 'Dennis Shand,' a ballad; a sonnet 'After the French Liberation of Italy,' and a sonnet 'After the German Subjugation of France.' The last is a little over-emphatic, and adds nothing of value to Rossetti's work, but the other sonnet is a

masterpiece, and the ballad has a note of poetic gaiety which rarely found its way from the man to his work. Mr. W. M. Rossetti comments admirably in his notes on the temporary reasons which seemed for a time to forbid the publication of these poems, and on the broader reasons which have decided him to publish them now: "I think I was then right, and am now not wrong," he says proudly and justly. The sonnet, in particular, is characteristic of Rossetti, and fine among his characteristic work, in its grave and serious use of the imagery of sex, not for its own sake, but as such imagery is used in the Bible, frankly after nature, as the most convincing kind of imagery in an argument or an appeal. Mr. W. M. Rossetti has added nearly thirty pages of notes to this volume, and most of them are very welcome. It is useless to try to explain poetry to the prosaic, and the commentaries on individual sonnets will do no good to any one; but all the information about the dates and occasions of poems is valuable, and the general account of 'The House of Life' is full of interesting details. It may amuse some readers to know that the sonnets in this sequence have been counted, and that there are 42 sonnets "the essential tone of which is happy; 35 the essential tone of which is unhappy; and 26 which, though certainly not unemotional, may be termed neutral in regard to happiness or unhappiness." There is another arithmetical table in regard to the immortality of the soul. What these numbers are supposed to prove we are unaware. The illustrations in this volume are hardly as well reproduced as even those in the first. This is especially unfortunate in the case of 'Lady Lilith,' as the reproduction is made from a negative taken before the picture was altered. All, however, are worth having, and the edition is one which no admirer of Rossetti can afford to be without.

THE collection of *Vagabond Songs and Ballads*, edited by Mr. Robert Ford, and originally issued in two large volumes (1899 and 1901), has been compressed into a single volume, the lesser prized and less characteristic songs and ballads only being omitted (Paisley, Gardner). Many new tunes have been added in this edition, and fuller notes are occasionally given. The notes are evidently designed rather for popular than for antiquarian use. Thus, in regard to 'The Bonnie House o' Airlie,' no attempt is made to explain the historical inaccuracies of the ballad, though these have been commented on more than once. The identity of 'Old King Cole' is by no means so clearly established in favour of Scotland as Mr. Ford would have us believe; and we should have been glad if he had more emphatically freed Dunkeld from the traditional reflection which identifies it with the "terrible parish" where

They hangit their minister, drooned their precentor,  
Daug doon the steeple, and fiddled the bell.

The value of Mr. Ford's work is, however, not in its annotations, but in its record, before it was too late, of many meritorious songs and ballads of the Scottish people which have hitherto enjoyed only an oral existence. The book is a monument of loving and discriminating research in its own department, and its value is sure to increase with years.

*History of the Patriarchs of the Coptic Church of Alexandria*.—I. St. Mark to Theonas. Arabic Text, edited, translated, and annotated by B. Evetts. *Patrologia Orientalis*, ed. R. Graffin and F. Nau, Tome I. Fasc. 2. (Paris, Didot.)—The idea of an Oriental patrology, supplementary to his Greek and Latin collection, was, it is believed, entertained, though never realized, by Migne. Some twelve years since this idea seemed about to become a reality in the hands of Mgr. Graffin, who did indeed initiate a 'Cursus Patrologiæ Syriacæ,' modelled, in its outward features,

upon Migne's volumes. But after the production of an edition of Aphraates nothing further was heard of the enterprise until it was stated, two or three years ago, that the same scholar, now in conjunction with the indefatigable Prof. Nau, was about to recommence his Oriental series on broader lines, embracing this time all the literatures of the Christian East. Prospectuses announced the preparation of several interesting and important works, almost all previously unpublished, and the collaboration of well-known scholars of all nationalities. Since then, the new 'Patrology' has taken material shape in four volumes—or, rather, parts of volumes—which initiate respectively the Syriac, Arabic, Ethiopic, and Coptic series to be embraced in the collection. The work here under notice is the first of the Arabic series, and it may be said at once that it promises very well for the quality of the future volumes. Mr. Evetts was exceptionally qualified by his previous work—his admirable edition of Abû Sâlih and his assistance of Mr. Butler in his 'Arab Conquest of Egypt'—to undertake an edition of this text. He has consulted six MSS. of the work (though these do not exhaust the number even of copies in Europe), and has produced thence a reasonable text, wherein his emendations of the many puzzling proper names are often especially happy. His translation is readable, idiomatic, and yet sufficiently literal. It is much to be hoped that he will continue his edition down to the thirteenth century, where, to the great loss of all who have to study the history of Egyptian Christianity, the invaluable chronicle ceases. The system of the 'Patrology' appears to be that text and translation shall be issued in parts simultaneously, while commentary and introduction are reserved for the conclusion of each volume: a plan, it must be owned, which few who use the books can approve, although it has its advantages for the editors, who are thus enabled to mature their conclusions.

Severus, Bishop of Eshmunên (Hermopolis Magna), whose name the patriarchal history usually bears, though but some two-thirds of it are from his pen, was a prominent Coptic divine of the tenth century, whose treatises, dealing chiefly with the sectarian disputes of his day, are enumerated by Abû 'l-Barakât, and are mostly extant to-day in Europe. It is strange that the list of his writings does not include the present chronicle, the only one of them by which he is likely to be remembered. His slightly earlier contemporary and rival, the Melkite patriarch Eutychius, whose annals have been known and distrusted since the seventeenth century, was the object of one of his polemics. Our chronicle was itself long ago introduced to Western students. In 1713 Renaudot published his invaluable 'History of the Alexandrine Patriarchs'—invaluable because based mainly upon this very compilation. Renaudot had, however, no high opinion of his author's worth, and his estimate was more than approved by Gibbon (see a note in chap. xlvii.). Indeed, as regards the earlier periods, distrust is no doubt justified; for Severus, though he draws freely upon a Coptic version (or possibly abstract) of Eusebius, too often manages to distort the text. But when the Arab conquest has been reached there is no longer any question as to his value. From the seventh century to his own day Severus is our best, generally our sole, authority for the history of the national church, whereof the Muslim writers (excepting Makrizi) of course say nothing; while for the remaining period (tenth to thirteenth centuries) there is no choice among authorities, and we become wholly dependent upon his continuators.

For the first three centuries Severus plainly had access, besides Eusebius, to various local documents (acts, martyrdoms, traditions).



This is especially evident in his accounts of St. Mark, of Demetrius, and of Peter I. But in what form these sources were available to him is a question still requiring investigation. He owns to being dependent on translations not only of Greek, but even of Coptic texts—so far was the ancient language already extinct—and it is to be hoped that Mr. Evetts will be able, with the help of what still remains of the Coptic versions of such *acta*, to trace some of his statements at least one step further back.

WE congratulate the promoters of *The Hibbert Journal* (Williams & Norgate) on a success which is by this time fully assured. The January number (vol. iii. No. 2), just out, contains two articles on the Scotch Church Crisis, by Mr. A. Taylor Innes and Dr. John Watson respectively. A young layman of ability, Mr. W. A. Pickard-Cambridge, writes freshly on 'The Christ of Dogma and of Experience'; and there are three articles on cosmic problems which, though independently produced, may be "considered," the editor points out, "as forming a group," Mr. Newman Howard writing on 'The Warp of the World,' and Prof. Keyser on 'The Universe and Beyond,' while Sir Oliver Lodge, in 'Mind and Matter,' firmly but politely exposes the obsolescent materialism of Prof. Haeckel. Mr. Howard's article is of especial interest to us, because it was foreshadowed in a paper of his published in this journal on April 30th of last year. He finds reason to believe that the foundations of music are those of all cosmic rhythms, and deduces thence the truth of intuition of the beautiful, reaffirming Keats's immortal collocation of truth and beauty. An admirable feature of the *Journal* is a 'Bibliography of Recent Literature.' We have persistently pleaded for such lists, which are a necessity in an age which rejoices in a multitude of books and a scarcity of experts.

WE have on our table *Old Florence and Modern Tuscany*, by J. Ross (Dent),—*Round the World: Europe*, by W. V. Mingard (Jack),—*A Synopsis of Roman History to 138 A.D.*, by W. F. Mason and J. F. Stout (Clive),—*Victorian Year-Book, 1903* (Melbourne, Sands & McDougall),—*The Practical Statutes of the Session 1904*, by J. S. Cotton (Cox),—*Poverty*, by R. Hunter (Macmillan),—*The Science of Peace*, by B. Das (Theosophical Publishing Society),—*Daily Thoughts from Dante Alighieri*, by J. B. (Stock),—*The Story of the Merchant of Venice*, retold by A. S. Hoffman (Dent),—*How to Build a Bicycle*, by H. R. S. Williams (Dawbarn & Ward),—*Life's Lesser Moods*, by C. L. Hind (Black),—*Through Many Voices*, by D. Earl (Bemrose),—*The Doctrine of the Atonement*, by the late A. Sabatier, translated from the French by V. Leuliette (Williams & Norgate),—*The Gospel of the Childhood of our Lord Jesus Christ*, translated from the Latin by H. C. Greene, with an Introduction by Alice Meynell (Burns & Oates),—*Masters' Christian Classics*, edited by V. Staley: *The Psalter in English Verse*, Part II., by John Keble (Brown & Langham),—*Maria Creatrix, and other Poems*, by the Rev. T. H. Passmore (Stock),—*Totenhochzeit*, by O. Schrader (Jena, Costenoble),—and *Von den ältesten Drucken der Dramen Shakespeares*, by R. Proells (Leipsic, Berger).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Men of the New Testament: Matthew to Timothy, by Various Authors, cr. 8vo, 3/6 net.  
Practical Questions, cr. 8vo, 6/  
St. Boniface (The Life and Times of), by J. M. Williamson, cr. 8vo, 5/ net.

## Law.

Rowlands (E. B. Bowen-), Criminal Proceedings of Indictment and Information in England and Wales, 8vo, 12/6

## Fine Art and Archaeology.

Ancestor (The), No. 12, imp. 8vo, 5/ net.  
Egyptian Exploration Fund Archaeological Report, 1903-4, edited by F. L. Griffith, 4to, sewed, 2/6 net.

## Poetry and the Drama.

Pemberton (H. L. Child-), Her Own Enemy, a Play in Four Acts, cr. 8vo, 2/6 net.

## History and Biography.

Chamberlain (Rt. Hon. Joseph), Life of, by L. Creswicke, Vol. 4, roy. 8vo, 7/6 net.  
Compton Wynyates, by William, Marquis of Northampton, 4to, 21/ net.  
Rhodes (J. F.), History of the United States from the Compromise of 1850: Vol. 5, 1854-6, 8vo, 12/  
Watt (James), of Soho and Heathfield, by T. E. Pemberton, cr. 8vo, 3/ net.

## Sports and Pastimes.

Cars and how to Drive Them, Part 2, roy. 8vo, 3/6

## Science.

Dobbin (L.) and Marshall (H.), Salts and their Reactions, 8vo, 3/6 net.  
Ferguson (J. S.), Normal Histology and Microscopical Anatomy, 8vo, 21/ net.  
Janeway (T. C.), The Clinical Study of Blood Pressure, 8vo, 14/ net.  
Macfadden (B.), Diseases of Men, cr. 8vo, 4/6 net.

## General Literature.

Cambridge University Calendar, 1904-5, cr. 8vo, 7/6 net.  
Church Directory and Almanack, 1905, boards, 2/6 net.  
Clergy Directory, 1905, cr. 8vo, 4/6  
Ferne (W. T.), Meals Medicinal, 8vo, 9/ net.  
Grant (M.), A Child of Love, cr. 8vo, 4/6 net.  
Hendy (J. G.), The History of the Early Postmarks of the British Isles, cr. 8vo, 5/6 net.  
Literary Year-Book and Bookman's Directory, 1905, 5/ net.  
McCracken (E.), The Women of America, cr. 8vo, 6/6 net.  
Medical Directory, 1905, roy. 8vo, 14/ net.  
Oliver & Boyd's Edinburgh Almanack and National Repository, 1905, 12mo, 6/6 net.  
Post Office London Directory, 1905, imp. 8vo, 40/  
Rennison (R.), George's Geographia, cr. 8vo, 6/  
Royal Blue Book, January, 1905, cr. 8vo, 5/ net.

## FOREIGN.

## Theology.

Jeremias (A.), Babylonisches im Neuen Testament, 3m.

## Fine Art and Archaeology.

Monumenta Palaeographica, Erg. v. Chroust, Part 1, Series 1, Section 16, 20m.

## Bibliography.

Chauvin (V.), Bibliographie des Ouvrages Arabes ou relatifs aux Arabes publiés dans l'Europe Chrétienne de 1810 à 1885: Part 8, Syntipas, 5m. 20.  
Meyer (F.), Verzeichniss e. Heinrich Heine-Bibliothek, 4m. 50.

## History and Biography.

Altmann (W.), Richard Wagners Briefe nach Zeitfolge u. Inhalt, 9m.  
Blok (P. J.), Geschichte der Niederlande: Vol. 2, Bis 1559, 18m.  
Piton (C.), Marly-le-Roi, son Histoire, 697-1904, 15fr.  
Schnitzer (J.), Quellen u. Forschungen zur Geschichte Savonarolas, III., 3m. 40.  
Schrauf (K.), Die Wiener Universität im Mittelalter, 10m.

## Sports and Pastimes.

Bachmann (L.), Schachjahrbuch f. 1904, 2m.

## Philology.

Daniels (A. J.), Kasussyntax zu den Predigten Wulfstans, 4m.

## Science.

Collin (E.) et Perrot (E.), Les Résidus Industriels de la Fabrication des Huiles et Essences, 15fr.  
Launoy (L.), Précis de Technique Histologique, 3fr.

## MR. JOHN HENRY LOCK.

THE death of Mr. John Henry Lock, which took place on December 29th after a short illness, removes a figure long associated with a well-known publishing house. Mr. Lock, who succumbed to an attack of pneumonia at the age of sixty-two, was a remarkably young and active man for his years, and was in his place as manager of the financial department of Messrs. Ward, Lock & Co. down to a few days before his death.

Mr. Lock was a member of an old Dorsetshire family, which for two generations has been identified with various interests of the publishing world. He was the younger brother of the late Mr. George Lock, who, in conjunction with Mr. Ebenezer Ward, started the publishing business of Messrs. Ward, Lock & Co. in 1854. Originally established in Fleet Street, the firm moved, *via* Amen Corner, to its present quarters at Warwick House, Salisbury Square, in 1878, having in the meantime acquired the chief copyrights of older firms as varied as Edward Moxon, William Tegg, and, at a somewhat later date, the versatile S. O. Beeton. Moxon's famous editions of all the older poets of the nineteenth century incidentally became the property of the firm, which has since reissued them in various forms; and at

a subsequent date the acquirement of "The Select Library of Fiction" concentrated in its hands the bulk of the works of such Victorian novelists as Trollope, Henry Kingsley, Whyte Melville, Lever, Mrs. Oliphant, Hawley Smart, and others. The firm was happy in a beginning which coincided with a period of real demand for educational books in a popular form, and soon took a prominent place among the pioneers of such standard works as 'Webster's Dictionary,' 'The Webster Spelling Book,' and other reference books.

John Henry Lock spent his entire business life in the one firm, becoming a junior partner in it in 1879, and a director in 1893, when it was made a private limited liability company. His loss will be greatly regretted by a large circle of friends and associates. Indeed, it may be said that no one who came into contact with Mr. Lock in the course of his long career could fail to appreciate the innate kindness and consideration of his character. He was a man essentially just in business and friendship alike, and the members of the staff with which he was associated, past and present, will regret the loss of a valued friend.

## 'THE VICEROY'S POSTBAG.'

149, Abbeville Road, Clapham Park, S.W.

PERHAPS you will permit me to correct two slips in your notice of my book 'The Viceroy's Postbag.' Both have reference to the section of the book dealing with the Emmet insurrection. "The insurrection of Emmet was already well known to us," says the reviewer, "and had been carefully told in Moore's 'Life' of him long ago, but we have in the present book many more interesting details." There is no life of Robert Emmet by Moore. The reviewer also says my book contains "a fuller and more exact narrative of Emmet's rebellion than we have yet read—all from the private correspondence of Lord Hardwicke." On the contrary, this particular section of my book is based—as I state in the preface—not on the Hardwicke letters, but on the secret papers of the Home Office, to which I was the first writer to be allowed access by the Secretary of State. These papers are in three large volumes, marked "Ireland, 1803. Most Secret and Confidential."

MICHAEL MACDONAGH.

THE following quotation from an unpublished letter (Hastings MSS., British Museum) of Sir John D'Oyly, then residing in Ireland, to Warren Hastings, may be interesting to readers of your review of Mr. MacDonagh's 'The Viceroy's Postbag':—

"What melancholy news from Dublin!—I trust however the Defection is not as widely extended as we at first imagined, and that they have no Leaders of Note.—But what are we to think of the Police of a City where such immense Depôts of Arms and Ammunition could be secretly established, or of the Vigilance of a *Gent* who having received actual Information of the Plot itself (two Gentlemen waited on Mr. Marsden the Secretary on Sat. morning with Intelligence on the Subject, but were not attended to) took no precautionary Measures for the Security of the Capital? No Credit seems to have been given to the Existence of such Plot till poor Miss Kilwarden broke into Mr. Marsden's Room, where he was sitting over his Bottle, with the News of the Murder of her Father and Cousin, of which she had just been a Witness. What appears, if possible, still more extraordinary is that on Sunday morning there was not a Ball Cartridge to be had in the Arsenal of Dublin."

SYDNEY C. GRIER.

## HISTORY AND THE SCIENCE OF ARCHIVES.

THE newly appointed Regius Professor of Modern History at Oxford has lost no time in stating his views on the urgent question of our present method of historical study. The pro-

nouncement was made by Prof. Firth in the form of an inaugural lecture entirely devoted to this momentous subject. As we might have expected, the new professor shows himself to be a strenuous advocate of the scientific teaching of history which for a long time past has been practised on the Continent. It will be remembered that the late Prof. York Powell held very similar views, which he did not hesitate to express in equally forcible language, though his criticism was directed chiefly against the authorities whom he regarded as responsible for the better ordering of our *Archives*. In his recent address the present Regius Professor strikes a new note. His appeal is addressed not to the Government to provide teachers of history with an effectual apparatus for research, but to the teachers themselves to train a body of students capable of original and, above all, of independent research. On the whole, we believe that this plan would be preferable to that of depending on a State school of technical historical study. At the same time we have no wish to minimize the difficulties that must be faced by students trained in an academic seminar when they change (as they inevitably must) the clear light of the Bodleian for the nebulous atmosphere of the metropolitan archives.

We read in the latest text-book on the "literature and sources" of our national history that this country unfortunately possesses no adequate treatise on its unrivalled archives, whereas considerable attention has been given to the subject abroad. The same remark has more recently been repeated in the official introduction to the admirable Report of the Treasury Committee on Local Records, but its full significance appears to have escaped the attention of English scholars. To foreigners the fact has long been known, and has frequently been the subject of unflattering comment. But although the moral which our own officials have offered for our consideration is sufficiently obvious, it must in justice to ourselves be remembered that even on the Continent the "science of archives" is a comparatively new one. Moreover, we could point to much solid work accomplished by official antiquaries since the reign of Queen Elizabeth, while throughout the whole of the eighteenth century greater attention was probably paid to this subject in England than could be spared by the militant and evanescent states upon the Continent. Finally, the prodigious feat accomplished during the past century in the centralization and rearrangement of the Public Records alone, has excited general admiration, and the merits of the modern official inventory or 'Guide' have been gracefully acknowledged in many lands. Even holiday students are unconsciously imbibing the rudiments of the new science. The manuscript exhibits in the British Museum and in the Record Office Museum founded by the present Deputy Keeper have proved an invaluable object-lesson to the masses, whilst many "educated" persons are now aware that Magna Carta was not signed by King John with a quill-pen, and that Domesday Book is not inscribed in "black-letter."

It might be thought, therefore, that hitherto we have, on the whole, got on very well without a "science of archives," and that the impatience of the modern student of history with the present rate of progress in the discovery and arrangement of sources is due to a failure to appreciate the conditions under which the work must inevitably be performed. The neglected bibliography of our own "archive economy" would perhaps reveal the appalling crisis through which we have yet scarcely passed. In the works of older antiquaries we have complacent references to the just appreciation of the records by intelligent sovereigns as "the chiefest jewels of their crowns." In all times the sanctity and authority of these legal evidences have been admitted and main-

tained by every party in the State, and on occasion they could serve as a bond of interest to unite the whole nation in opposition to foreign pretensions or internal abuses, whilst their authority has been eagerly cited on either side in every constitutional crisis of the State. Yet in the face of this general recognition of the value of the national records, we have the damning evidence of the irreparable losses which they have sustained. These were due partly to the personal neglect of their official custodians, and equally to the wanton refusal of Parliaments and ministries to adopt the simplest precautions for their safe keeping. The whole scheme of the custody and arrangement of the Records was subordinated to the exaction of fees by Patent officers and their needy deputies. The repository became a commercial warehouse where the articles for which there was a ready demand were duly preserved, and even temptingly displayed in official catalogues. The residue, consigned to some dusty attic or noisome vault, was allowed to moulder and rot unheeded. At length the day came when the Government ceased to haggle over the refitting of the lofts and cellars, the tanks and stables, which had become the last refuge of the greatest national treasure possessed by any country in the world. What was left of our national archives was transferred to a central repository, and we began to count our losses. These were indeed heavy; but they were not the only ones that had been suffered. When, after centuries of neglect, the archives were to some extent arranged and catalogued, it was found that the injury sustained by the nation could not be measured by these gaps alone. In one direction the local archives had been pillaged by enterprising antiquaries. In another quarter the official correspondence of the State continued to be carried off by successive ministers almost down to our own times, and from this private custody numberless documents have found their way into some great library or national collection.

The results of this devolution have, on the whole, been surprisingly favourable from the point of view of the preservation of these sources. At the same time, this independent survival is attended with one great disadvantage to private students. The originals of these historical manuscripts are often inaccessible, and they have in many cases been inadequately described in memoirs or reports, whilst their relationship with the parallel series in official custody has rarely been indicated. It will be evident that these grave irregularities, which were only too easily condoned, have thrown a heavy burden upon the modern archivist and student alike. The one has had to evolve order out of chaos, and to close the gaps which he can no longer fill up. The other, after he has grasped the endless intricacies of an official classification based on an Edwardian system, when he is at length acquainted with the official sources which exist for a particular episode in the history of the last two centuries, has still to reckon with the external documents which fill the gaps in the official series, or which supplement its evidence. For this purpose he must embark upon a new enterprise, not unlike some that will be familiar to the readers of a modern detective romance. He must connect a certain statesman or official body with the possession of these papers, and then trace their descent, often through numerous ramifications. Failing this, he must watch for their inevitable devolution to the national archives or to a public library.

For it is not enough that we should merely find and use a document; we should also know its manuscript relations. By treating every document as a separate unit we are in danger of making "documentary" history in a spasmodic and desultory manner. When a new document has been "discovered" our histories are made to accord with its evidence. Then another document is found, and our latest views

must be modified, and so on, without any assurance of finality. These new discoveries and new views, ever shifting with the progress of research, are not only prejudicial to the reputation of the historian, but also exercise a demoralizing influence on our historical method.

The above reflection is not intended to convey the vague proposal of an impossible ideal, or to obscure the limits of historical research imposed by the requirements of literary proportion. The student of history must of necessity be sternly practical; but that he should secure himself against possible surprises would seem a measure of common prudence. Otherwise he would resemble a general advancing into the interior of an enemy's country by easy stages along a broad highway, leaving on either side woods and defiles unrecognised—the archives that may conceal an army of hostile facts.

The fact is that whilst all that pertains to the ethical or philosophical consideration of historical facts or problems, to analytical and synthetic criticism, and to the auxiliary studies necessary for the equipment of the thinker, the worker, or the critic, has been brought to a high degree of perfection; whilst time and money and still more precious scholarship have been lavished upon the publication and republication of historical texts which possess a conventional or a sensational interest, comparatively little attention has been paid, as Prof. Firth has so clearly shown, to that important branch of historical method to which German scholars have given the somewhat dreary title of "Heuristic." But in this particular instance we have not sinned alone. The historians of every country in the past have displayed a notorious lack of initiative in the discovery of materials. Even editors and commentators have preferred to ring the changes upon a few groups of famous records or MSS., whilst bibliographers and cataloguers have seldom found an interest in describing or classifying documents the historical or literary value of which was not well established.

There lies a famous manuscript, as sound and fresh as though this were the decade of its compilation, or else a shrivelled and tattered mass of parchment or paper restored by the marvellous art of the repairer. It is bravely bound in velvet or morocco, and is protected by a glass case. It has been honoured by countless sittings to photographers and artists, and it has been painfully transcribed by many generations of eager antiquaries. It has been printed and edited with all the skill and learning known to modern historical science, or, again, it has been utilized as the groundwork of an original treatise, the materials of which have been selected with the nicest scholarship and its plan constructed by a master mind. Finally, the manuscript itself, its facsimiles, its transcripts, its published texts or commentaries, have been described and classified by archivists and bibliographers in many works of reference. Here we see the recognition of a single document, but it is a process that has occupied the attention of several generations of scholars. As far as preliminary researches are concerned, the student's work is already done for him; but what proportion do these edited pieces bear to the whole mass of historical documents? If we sift the corn from the chaff by withdrawing obsolete texts and worthless inventories, the handful of grain is a small one.

These instances of the disadvantages under which our archivists have laboured, as well as of the capricious zeal which our scholars have frequently displayed in the cause of historical research, are by no means exhaustive. But if we admit that the existing conditions under which that research is carried on are unsatisfactory, it naturally concerns us to seek for some remedy, whether it be partial or complete.

Now if we were concerned with the general subject of the administration of our national archives, it would, doubtless, be possible to



offer numerous suggestions inspired by the scientific literature which, as our official mentors have reminded us, is devoted to this subject abroad. We might, for instance, suggest the necessity for an inventory of the manuscript sources of our national history, like that which is appearing in France under very able direction. We might urge the practical success of the foreign *missions historiques*, both public and private, as an inducement for attempting to produce a comprehensive inventory of our historical sources abroad. We might endorse the recent dictum of MM. Langlois and Seignobos that historical MSS. are of comparatively little use to students outside of a public collection, or we might emulate the courage of these admirable authorities when they broadly hint that although an archivist should be the first to discover a rare document, he is, whilst catalogues remain on hand, the last person by whom it may be edited. We might still further occupy ourselves, more or less profitably, with a variety of abstruse and purely technical subjects which are handled with consummate skill by foreign experts; but, as matters stand, we have no desire to discuss the administrative question at all.

It would not, in fact, arise out of a review of the present attempt to improve our methods of historical study on academic lines, if there was not an apparent disposition in some quarters to regard an *École des Chartes*, with the drastic reforms in our archive economy which its establishment would necessarily involve, as a panacea for our educational shortcomings. But the continental and the English archive systems have scarcely a single condition or a single feature in common, and we are tempted to wonder if this rudimentary fact is generally known. We have no Ministry of Public Instruction, no official body of professors or doctors of history, and no departmental archives providing the chief employment of archivists. Our archives are under the nominal supervision of various dignitaries, who in some cases are probably unaware of their existence, and whose nominees are excellent officials without the least claim or desire to be regarded as "archivists."

Surely there is no opening here for an *École des Chartes*; but if for us French science is unattainable, we can still call German learning to our aid. There is a middle course between the worship of fortune and the cult of archives, and that leads to the plain study of sources. For after all what chiefly concerns the student is that he may be able to ascertain with speed and certainty the existence of particular sources, and their precise description for the purpose of reference. This information he will be able to obtain, in the case of printed sources, from the scientific bibliography which should furnish him with a key to every historical library. But with the exception of the general headings in official inventories, there exists no key to the historical subjects respecting which information may be found amongst our public records.

One explanation of this omission may be that the modern student is, comparatively speaking, a new-comer to our archives. In former days these were regarded as the special province of the legal practitioner and the legal antiquary, who shared with the zealous genealogist and the laborious topographer the mercenary attentions of their ill-trained custodians. Some devoted scholars there doubtless were whose learned monographs still excite our wonder and despair; but these men were neither trained historians nor efficient archivists, and their historical method was necessarily limited by the meagre sources at their command.

At length, some fifty years ago, the modern historian appeared upon the scene, as a patron of archives, but not as yet an original investigator. Like the dexterous crustacean that finds a covering for its vulnerable parts amongst the *débris* of the shore, our historian made shift

to fortify his conclusions with the derelict texts and calendars of the old Record Commission. Later still, his wants have been supplied through an enlightened official *régime* by faultless texts, exhaustive calendars, and descriptive catalogues. It is, therefore, scarcely surprising that the need for an historical subject-index to the archives at large has been scarcely felt until our own time. But now the history schools of our own, and still more of foreign universities, have begun to send out a daily increasing army of students bent on exploring the innermost recesses of our archives. The time, then, has surely come when some attempt must be made to bring the mere student into touch with the skilled archivist. Abroad, as we have seen, it is contrived that each should understand the technical language of the other; for in default of such a system, it is scarcely reasonable to expect that the historical student should manifest a deep interest in a purely professional subject, or that the archivist should be prepared to grasp at once all the bearings of an abstruse historical thesis. Here, then, there seems to be room for a complementary study of the science of archives which may one day furnish us with an historical inventory and concordance of subjects and sources. The usefulness, if not the necessity of such a work, will scarcely be denied, but of its feasibility some doubts may well be entertained. And yet the problem has been fairly solved by a foreign scholar in the case of our mediæval printed sources. Our historical bibliography is the product of half a century of painful experiment, and its beginnings were sufficiently humble. This would furnish a ground-plan for such a work as we have contemplated; for the sources that we have in view are but historical texts yet unpublished, and for the most part they will merely supplement our printed literature. The difficulty will lie in the concordance of technical terms with historical ideas.

But although the harvest is so large the labourers are still few. It would seem that for the present we must largely rely on alien workers, but fortunately some of our ablest teachers have now the knowledge and, we are sure, the will to provide the preliminary instruction which facilitates the use of these original sources. The better equipment of our students from the light of our own hard-earned experience is a duty that we owe to ourselves and to posterity.

## THE BOOK SALES OF 1904.

### II.

MESSRS. HODGSON'S sale of March 9th contained a clean copy of 'The Exquisites,' by Thackeray, with the lithographic plates coloured, a hitherto unknown variation. This book brought 85*l.*, as against 58*l.* realized in December, 1898, for an example with the plates uncoloured. This just shows what a distinction with some sort of a difference can accomplish, for the plates are only four in number. Hubbard's 'Present State of New England,' 1677, with the genuine "Wine Hills" map, realized 45*l.*; and a clean copy of 'Endymion,' in the original boards, containing the leaf of *errata*, 27*l.* We next come to the late Sir Peter Edlin's library, sold by Messrs. Sotheby on March 12th, and leave it with the observation that it contained nothing of much importance. Mr. Henley's library was dispersed on March 14th, and contained a considerable number of presentation books. A complete set of the plays he produced in collaboration with Stevenson, four in number, and all in the original wrappers, realized 22*l.* When the Stevenson "boom" was at its height, in April, 1899, this set would, or ought to, have realized about 60*l.* The first volume of Stevenson's works—the "Edinburgh Edition"—contained a pathetic dedication, specially printed—"To William Ernest Henley and Anna his wife. O pulchra filia! O filia aureola! Vale,

Vale—Et in aeternum—?" This was much commented upon at the time.

Messrs. Puttick & Simpson's sale of March 16th and 17th had been cleverly catalogued, a circumstance that no doubt assisted very materially from a marketable point of view. The first issue of the original edition of Sir Thomas Browne's 'Religio Medici,' 1642, brought 25*l.*; one of the twenty-five copies on vellum of the Doves edition of 'Paradise Lost,' 1902, 38*l.*; and the 'Vicar of Wakefield,' 2 vols., Salisbury, 1766, 75*l.* (original calf). Next comes Messrs. Sotheby's sale of March 21st and 22nd, which realized 2,700*l.*, a small matter for that firm. This collection was of a good old-fashioned kind, consisting entirely of sporting books, and those having illustrations of the "Phiz" and Cruikshank school. Alken's 'National Sports,' 1821, realized 60*l.*, and the rarely seen 'Ideas Accidental and Incidental,' published by Maclean, without date, 40*l.* Woodward's 'Caricature Magazine,' 5 vols., brought 75*l.*; 'The Humourist,' 4 vols., 1819-20, 40*l.*; and Dickens's 'Strange Gentleman,' 1837, with the frontispiece by "Phiz," which is nearly always missing, 14*l.* (wrappers). The farce of 'The Strange Gentleman' was founded on 'The Great Winglebury Duel' in the 'Sketches by Boz,' and was performed at the St. James's Theatre on September 29th, 1836. As is well known, 'Vanity Fair' is extremely scarce when in the original parts. The set sold on this occasion realized no less than 102*l.*, as against 62*l.* 10*s.* in October, 1902. The small collection of books sold by Messrs. Christie on March 29th contained the 'Liber Studiorum,' which brought 540*l.* Four plates were missing, but the majority of those that remained were in the first state. It will be remembered that the same firm sold a complete set of the 71 published plates, nearly all in the first state, for 566*l.* on November 22nd last.

On April 18th Messrs. Sotheby commenced one of those important miscellaneous sales which nowadays have almost usurped the place of the old private libraries. The catalogue comprised 1,188 entries, and the total amount realized was in excess of 11,400*l.* It is impossible to do more than refer to this sale in a very general way. Dibdin might have written a thick quarto about it. I find I made a mistake in quoting the price realized for the collection of books by and concerning Marat as 45*l.*; the actual amount was 20*l.*, and should have been higher. We find the Kelmscott 'Chaucer' reduced to 41*l.* (as issued), and the 'Poems' of Shakspeare to 4*l.* 5*s.* Many of the less important books from this press have suffered to a still greater extent. This, however, is a small matter. A number of the books offered at this sale were of unusual interest; nor must we forget the original warrant for the arrest of John Bunyan, which Mr. W. G. Thorpe picked up for a trifle: it realized 305*l.* The 'Dives et Pauper' of 1493, the first of Pynson's books with a date, brought 75*l.*; Caxton's 'Ryal Book,' circa 1487-8, two leaves in facsimile and some others mended, 295*l.*; the first edition of the second part of Shakspeare's 'Henrie the Fourth,' 1600, 1,035*l.* (two leaves washed and mended, morocco extra); a volume of Elizabethan tracts from the libraries of Edmund Spenser and Gabriel Harvey, 102*l.*; and the scarce work of Antoine Watteau on large paper, 2 vols., folio, n.d., 620*l.* (old morocco). A long series of early quarto and other plays realized very high prices—e.g., Cooke's 'Greene's Tu Quoque,' 1614, 96*l.* (uncut); John Day's 'Faire Maide of Bristow,' 1605, 89*l.* (cut); Chapman's 'The Widdowes Teares,' 1612, 106*l.* (uncut); and Dekker's 'Whore of Babylon,' 1607, 120*l.* (uncut). For Ben Jonson's 'Chloridia,' 1630, a masque of 10 leaves, 145*l.* was obtained (uncut). It may just be mentioned before passing on that John Wesley's first hymn-book, published anony-

mously in 1737, during the writer's mission to Georgia, brought 106*l*.

On May 3rd Burns's original MS. of 'The Whistle,' together with an autograph letter addressed to "Old Q.," realized 155*l*., and the *editio princeps* of the immortal work of Thomas à Kempis, 85*l*. (another copy sold at Paris a few weeks ago for 110*l*.). This was printed by Günther Zainer about the year 1471. The first edition with a date appeared at Venice in 1483 and was the earliest in the Waterton Collection. The portion of the library of Mr. J. W. Ford, of Enfield Old Park, contained some excellent books, the whole realizing more than 2,600*l*. Mr. Ford had some valuable editions of Goldsmith, and a fine presentation copy of Evelyn's 'Sylva,' 1670, which realized 15*l*. (large paper, original calf). I have reported Mr. J. Taylor Bell's extensive library of economic literature very fully in 'Book-Prices Current,' as it was of a very unusual character. The sale occupied Messrs. Hodgson on May 9th and four following days, and realized something over 2,000*l*. This collection is said to have cost Mr. Bell more than five times as much. Other important sales held during May included the library of Mr. William Crampton, and a miscellaneous collection of books sold on the 26th. The latter included a fragment of twenty-eight leaves from the 'De Amicitia' of Cicero, printed by Caxton in 1481, 125*l*. Another Caxton fragment was sold at Hodgson's on November 16th for 100*l*. It comprised thirty-six leaves from the first edition of 'The Myrrour of the Worlde.' A fragment, perhaps of the same copy, also consisting, curiously enough, of thirty-six leaves, was in the Sneyd library, and sold in December, 1903, for 103*l*.

Prof. Corfield's library, or rather that part of it sold on June 10th, was of little importance. An imperfect copy of the original edition of Walton's 'Angler,' 1653, is noticeable. It realized 61*l*., while an uncut copy of White's 'Selborne' in the original half binding brought 28*l*. 10*s*. The collection formed by the late Mr. Dykes Campbell included a copy of 'Pauline,' in the original boards, which changed hands at the record price of 325*l*. The previous copy sold by auction brought 120*l*. in December, 1900 (boards). Other high prices realized about this time include Dibdin's 'Bibliographical Decameron,' 3 vols., 1817, extra-illustrated, 90*l*.; Dugdale's 'Monasticon,' 12 vols., 1817-30, also extra-illustrated, 98*l*.; the first edition of the first part of 'Don Quixote,' Madrid, 1605, 94*l*. (contemporary vellum); a fairly good copy of the First Folio of Shakspeare's works, 950*l*. (this book was bought for five guineas in 1772); an annotated copy of the second Edinburgh edition of Burns's poems, 1793, 150*l*.; the autograph MS. of 'The Cotter's Saturday Night,' on four folio sheets, 500*l*.; and many Tennyson proof-sheets, all of which seem to have been secured for American collectors. The proof-sheets of 'Enid and Nimuë,' described in *The Fortnightly Review* of October, 1865, brought 210*l*. On July 11th Mr. Julian Marshall's copy of Haden's 'Études à l'Eau Forte,' Paris, 1866, brought 168*l*., but it had several additional etchings inserted. On December 14th last the series of twenty-five proof etchings and five vignettes, in a portfolio, realized 136*l*. at Hodgson's. The library of the late Mr. Philip Brookes Mason, sold by Mr. J. C. Stevens on July 12th, consisted entirely of works on natural history; and that of Sir Albert Woods, the Garter King, chiefly of genealogical treatises. On July 29th a copy of the original edition of 'Moll Flanders,' in the original calf as published, sold for 130*l*., though stained, and the unfortunate Dr. Dodd's copy of Shakspeare, 9 vols. 8vo, 1747, 131*l*. Another and imperfect First Folio brought 420*l*. Many other valuable and interesting works were disposed of just at the close of the season, but the sales, as a whole, dragged somewhat. One collection was of a most unusual

character. It consisted entirely of Elizabethan dictionaries, grammars, and other linguistic works, formed by the late Prof. Helwick, of Prague. It is interesting to note that the first Latin-English dictionary published in this country is that by Sir Thomas Elyot, printed by Berthelet, one of Henry VIII.'s binders, in 1538, folio.

The sales held during the last month or two are well within recollection. The library of Mr. W. Sharp Ogden, of Manchester, contained what has come to be known as "Shakspeare's Bible," containing two signatures and the astounding inscription "off S. O. A.," supposed to mean "of Stratford-on-Avon." It realized 210*l*., less than the 'Robinson Crusoe,' which brought 250*l*. When autograph experts are confronted with a signature purporting to be that of Shakspeare, a ghost invariably rises and confounds them. In April last Rastall's collection of statutes, 1598, containing the signature "W<sup>m</sup> Shakspeare," realized but 80*l*. It had a pedigree of fifty years only. The fine collection of bindings formed by Prof. Corfield was catalogued by Messrs. Sotheby in a way that cannot be sufficiently praised. The beautiful coloured plates, many of them folding, invest this catalogue with a high educational value. The English portion was particularly fine, comprising books from the libraries of Edward VI., James I., Charles II., and Queen Anne, and more than fifty examples of the work of the royal binders, Samuel and Charles Mearne. John Reynes, Berthelet, and Godfrey of Cambridge were also represented. The entire collection realized 5,010*l*. On November 23rd Messrs. Puttick & Simpson sold a copy of that rare book 'The Victim' for 51*l*. The libraries of three royal Dukes have been sold by auction since 1827, viz., the Duke of York's library in that year (5,700*l*.), the Duke of Sussex's library in 1844 (19,000*l*.), and that of the Duke of Cambridge on December 2nd and 3rd last (1,725*l*.).

The last really important sale held during the year that has just closed was of a miscellaneous collection of books, dispersed by Messrs. Sotheby on December 7th to 10th. More than 12,000*l*. was realized, 1,560*l*. being paid for the family Bible of Robert Burns, and 4,000*l*. for the Latin Psalter of 1459. These two volumes have already been alluded to. Many other valuable books were disposed of on this occasion—so many that it would be impossible to describe them in a small compass; nor is it necessary to do so, as a very useful report of the sale was given in *The Athenæum* so recently as December 17th. All that need be said is that, given books of a really interesting, scarce, and valuable character, the tendency is all in favour of higher prices. No doubt the limit will be reached some day, but the time is evidently not yet. J. HERBERT SLATER.

#### THE REV. R. LOVETT.

THE ranks of experts in the literature of the printed English Bible and of Protestant missions have suffered a heavy loss by the sudden death, on December 29th, of the Rev. Richard Lovett, one of the Secretaries of the Religious Tract Society. Born at Croydon on January 5th, 1851, Mr. Lovett began active life at an early age in the warehouse of a New York publisher. Returning to England, he entered Cheshunt College, and took his B.A. and M.A. degrees at London. In 1876 he was called to the charge of the Countess of Huntingdon Chapel at Rochdale, where he worked until he was appointed, in 1882, book editor of the R.T.S., in succession to the Rev. Dr. Green. When, in 1899, Dr. Green retired from the secretaryship of the Society, Mr. Lovett was again chosen as his successor.

Mr. Lovett's work, both as book editor and as Secretary of the R.T.S., brought him into inti-

mate relations with many authors, to some of whom, in their first literary experiences, he gave much kindly encouragement. He himself wrote with facility, mainly upon the two subjects in which he was deeply interested. His 'History of the London Missionary Society' entailed some years of hard work, and, no doubt, helped to impair a constitution never robust. His 'James Chalmers of New Guinea' and his 'Gilmour of Mongolia' are two missionary biographies written with enthusiasm, and amongst the most widely read books of their order. The history of the English Bible had for Mr. Lovett an irresistible charm. His own collection was one of much value, and he was always a watchful student of the subject. A primer on 'The Printed English Bible' and his catalogue of the English Bibles in the Rylands Library at Manchester were the serious outcome of a pursuit which was to him a recreation.

In politics a Liberal and ecclesiastically a Congregationalist, Mr. Lovett was intimately associated with many Nonconformist organizations; but he had not a few friends in the Church of England, who knew how to value his sterling character and kindly disposition. For many years he had known that his heart was weak, and during the last few months he had had two or three warning attacks of faintness. But he had a passion for work. The affairs of the Society he had served so long, the interests of Cheshunt College (now passing through a crisis), the work of the London Missionary Society, the prospects of the book upon which he was engaged—these things absorbed him, and he said little as to his health. Two days before his death he was playing golf with a colleague, and down to the moment of his seizure he appeared to be as well as ever. He has left many friends who will not soon forget his ready sympathy, loyal co-operation, and goodness of heart.

#### THE BRITISH MUSEUM READING-ROOM.

7, Coptic Street, W.C.

I HAVE been officially informed that the Trustees of the British Museum do not see their way to make any change in the present Reading-Room hours. This seems to me a very regrettable decision, in view of the fact that over 1,000 signatures—400 from readers, 600 from would-be readers—were appended to the memorial which I promoted, and especially having regard to the statement of many of my correspondents that they are unable to come before 6 or 6.30, and are consequently completely debarred from the use of the room on all days but Saturday.

There are two points to which I should like to call special attention. The first is that if the Trustees wish to economize, they could do so by postponing the hour of opening (provided they made up for it at the other end). I have seen less than half a dozen people at 9.30; and recently, on an ordinary fine day, there were under 90 at 10.45. On the other hand, at 6.30 I have seen as many as 140. Few people would be affected by a change in the hours of opening, and many would benefit by longer hours in the evening.

The second and more important point is this. The Trustees resolved to close at 7 instead of 8, because the attendance was insufficient. Many of the former evening readers now find it useless to come for the short time available; consequently there are no more in the room on many evenings at 6.30 than there were there in the old days at 7.30 (I speak, of course, without official figures before me). If, therefore, the Trustees are logical they will go on to close the room earlier still. Having made one successful experiment, let them make another and another, until they cease to waste money on opening the Reading-Room at all.

It does not seem to have dawned upon the Trustees that possibly the reason why few



people are in the Reading-Room between 7 and 8 is that the human organism requires nourishment, and that, this being a mealtime for many people, it would be well, before taking the drastic step of shutting out some hundreds of people from working there because they are, unfortunately, not professional students, to try the experiment of keeping the room open—say three days a week, or even only on Saturdays—till 10 P.M. If, after a fair trial, the results were inadequate, the present hours might perhaps be justified, though it is difficult to see on what basis we are to calculate the value of the work done by the evening readers. Do the Trustees strike a balance between the value of the work of Mr. Jones, Miss Smith, &c., and the cost of attendance and electric light, and close the room when the balance is on the wrong side? If not, by what process do they arrive at the conclusion that the number of people in the evening is insufficient to justify the expense?

N. W. THOMAS.

#### THE SOURCES OF ALCUIN'S LITURGICAL LIBELLUS.

THE present subject carries us back for two hundred years from Alcuin at the end of the eighth century to Gregory the Great in his scriptorium at the Lateran.

True though it be that the Alcuinian Libellus was a "collection" of prayers thought to deserve the name of Gregorian, it by no means follows that Alcuin's editorship had deprived those prayers of any such textual authenticity as they may have had when they came into his hands. Nor are we free to believe that they did not include material which Pope Hadrian I. is known to have transmitted to Alcuin's royal patron Charles the Great.

According to the merciless Latin of the scribes of Charles's curia, Hadrian's letter on the subject was thus phrased:—

"De sacramentario uero a sancto disposito predecessore nostro deifluo Gregorio papa immixtum uobis emitteremus. Iampridem Paulus grammaticus eum pro uobis petente secundum sanctæ nostræ ecclesiæ traditionem per Ioannem monachum atque abbatem ciuitatis Rauennantium uestre regali emisimus excellentiæ."

In whatever sense, then, the Papal gift or loan had the guarantee of tradition, I assume that it may have been one of the sources of the Libellus, and that Alcuin may have treated it with ordinary care.

Thus assuming, I have examined the saints' masses of the Libellus in search of information concerning not so much Alcuin's literary methods as those of Gregory the Great himself. The result is so interesting that I once more crave the hospitality of the pages of *The Athenæum*.

If we cull from so respectable an authority as the Sanctorale of the Canterbury Missal such of its components as, having a *prima facie* claim to rank as primitive, enjoy the threefold guarantee of a distinctive titulation, a style not unworthy of St. Gregory, and a presumably unvitiated text; and if we scrutinize their respective titles by information to be had from the writings of St. Gregory and from itineraries almost contemporaneous with him of the Roman *cometeria*, we find that we have put ourselves in possession of a catalogue of saints, some grouped and some single, so strong in its claim to completeness as to justify us in appraising that claim by those laws of textual distribution which are with good reason believed to have governed the Pontiff in the construction of his masterpiece. And if, in view of this, we compute the stichometrical values of the Canterbury *missæ* in honour of those grouped or single saints, our pains are rewarded by the singularly luminous result which I set forth in the last column of the subjoined synopsis.

This done, I turn to Muratori's edition of the

Alcuinian Libellus, and, reinstating items\* which—as recently explained in No. 3989 of *The Athenæum*—would seem to have been suppressed on the score of double assignment, subject what thus becomes *ex hypothesi* the ultimate nucleus of the saints' masses of that document to a like enumeration. The result is such as to satisfy the most prudent scepticism. I notify it in the first column of the synopsis.

festivals, but that the other made one suffice; and that on a fifth occasion, the Feast of St. Cæcilia, the former, but not the latter, had a mass whose authenticity is beyond cavil.\*

Again, on comparing the two numerical records, we perceive that in several instances, the more notable of which, for facility of reference, I mark with an *a*, the text common to the two collocations has in the latter of them

| Gatherings, Logical Divisions, and Totals of Earlier Collocation. | Saints Commemorated.                     | Successive Totals, Logical Divisions, and Gatherings of Later Collocation. |
|---|--|--|
| Two textless pages {  |  |  |
| 300   | Silvester (a)                            | 353 } 369. Last page of Temporale.   |
| 349   | Marcellus { Title                        | 16 } End of X. <sup>6</sup>  |
|   | Mass                                     | 333  |
| 2227 = 6 × 371 <sup>1</sup> / <sub>6</sub>                        | 357 Prisca                               | 352  |
|   | 349 Fabian }                             | 467  |
|   | 449 Sebastian }                          | 409  |
|   | 409 Agnes                                |  |
|   | 14 From title of the following           |  |
|   | 371 Tiburtius and Valerian (a)           | 466  |
|   | 355 Philip and James                     | 355 } 4156 = 12 × 371 <sup>1</sup> / <sub>3</sub>                          |
|   | 383 Alexander Eventius and Theodulus (a) | 431  |
|   | 379 Gordian and Epimachus                | 391  |
| 2962 = 8 × 370 <sup>1</sup> / <sub>4</sub>                        | 360 Nereus and Achilleus* }              | 418  |
|   | 360 Pancras }                            | 456  |
|   | 401 Marcellinus and Peter (a)            | 378  |
|   | 333 Marcus and Marcellianus (a)          |  |
|   | 20 From title of the following           |  |
|   | 371 John Baptist: Vigil                  | 378  |
| 1480 = 4 × 370  | 249 " " Feast                            | 249 } 1488 = 4 × 372   |
|   | 436 " " Feast                            | 436  |
|   | 424 John and Paul                        | 435  |
| End of A <sup>10</sup>  |  | End of XI.   |
| 1479 = 4 × 369 <sup>3</sup> / <sub>4</sub>                        | 755 Peter and Paul: Vigil (b)            | 362 } 739 = 2 × 369 <sup>1</sup> / <sub>2</sub>                            |
|   | 716 " " Feast (b)                        | 377 }  |
|   | 8 From title of the following            |  |
|   | 382 Paul the Apostle                     | 389  |
|   | 364 Processus and Martinian (a)          | 427  |
|   | 444 Octave of Apostles (a)               | 462  |
|   | 309 Seven Brothers                       | 412  |
| 3678 = 10 × 367 <sup>4</sup> / <sub>5</sub>                       | 462 Abdo and Sennes                      | 462 } 2571 = 7 × 367 <sup>2</sup> / <sub>7</sub>                           |
|   | 980 Sixtus†                              | 407  |
|   | 370 Felicissimus and Agapitus }          | 12 }   |
|   | From title of the following              |  |
|   | 367 Laurence: Vigil                      | 355  |
|   | 389 " Feast }                            | 361  |
|   | 381 " Feast }                            | 385  |
| 2217 = 6 × 369 <sup>1</sup> / <sub>2</sub>                        | 385 Tiburtius                            | 359 } 2582 = 7 × 368 <sup>6</sup> / <sub>7</sub>                           |
|   | 304 Hippolytus [and others] (a)          | 419  |
|   | 418 Hermes                               | 342  |
|   | 340 Felix and Adauctus                   |  |
| End of B <sup>10</sup>  |  | End of XII. <sup>5</sup>   |
|   | 345 Cosmas and Damian                    | 345  |
|   | 25 From title of the following           | 16 }   |
|   | 428 Michael the Archangel                | 437  |
|   | 343 Mark                                 | 342  |
| 3698 = 10 × 369 <sup>4</sup> / <sub>5</sub>                       | 297 Caixtus (a)                          | 331  |
|   | 421 Quattuor Coronati                    | 421  |
|   | 350 Cæcilia                              | nil. } 2951 = 8 × 368 <sup>7</sup> / <sub>8</sub>                          |
|   | 377 Clement                              | 388  |
|   | 317 Felicitas                            | 331  |
|   | 282 Saturnine (a)                        | 307  |
|   | 523 Andrew: Vigil (b)                    | 399  |
|   | 15 " Feast (b)                           | 410  |
|   | 571 " Octave*                            | 379  |
| 1846 = 5 × 369 <sup>1</sup> / <sub>5</sub>                        | 379 Damasus*                             | 402 } 2946 = 8 × 368 <sup>1</sup> / <sub>4</sub>                           |
|   | 402 Thomas* (a)                          | 574  |
|   | 423 Explicit                             |  |
|   | 56 Dedication of Church                  | 1181   |
| End of C <sup>8</sup>   |  | End of XIII. <sup>5</sup>  |
|   | Commune Sanctorum and Explicit           | 4419...4419 = 12 × 368 <sup>1</sup> / <sub>4</sub>                         |
|   |  | End of XIII. <sup>6</sup>  |

Here, then, we have two homologous but divergent schemes of aggregation and distribution applied to substantially one and the same subject. As we glance down the catalogue of names we note that on four occasions in the year, one system, proved by internal evidence to be considerably earlier than the other, gave a separate mass to each of two concurring

been considerably expanded by the insertion of needless parentheses and other expletives; a converse, if less interesting, modification being made in four cases, which I mark with a *b*. Not one of these differences was without a purpose. Each of them in its turn was designed to aid in rectifying, first, a derangement of plan which I shall explain presently,

\* Four of these are *missæ*. I notify them by asterisks in the table. To the mass for St. Sixtus I restore the Preface of, say, 326 letters. This case is marked by a dagger.

† I have dealt with this in my Introduction to the 'Canterbury Missal,' where see Index.

and, secondly, the inevitable disturbance of stichometrical design consequent on the five modifications which I mentioned just now. Nor was the purpose frustrated. In the earlier system the masses for eleven months ending with that for St. Andrew's Eve, forty-four in number and of varying length, were distributed over forty-eight pages; in the later system the corresponding series of thirty-nine masses was contained in forty-one pages. And yet so cunningly contrived and so watchfully carried out was St. Gregory's economy of textual distribution that in one system, as well as in the other, the masses for no fewer than nine such prominent anniversaries as the Vigil and Feast of the Baptist, the Vigil and Feast of SS. Peter and Paul, St. Paul's Day *proprie*, the Vigil and Feast of St. Laurence, and the feasts of St. Michael and St. Andrew were made to begin each in its turn on the first line of a page.

This is much, but it is not all. Our two compendia of textual values inform us that, concurrently with this ruling principle of logical distribution, another principle was in unremitting operation. I refer to the law, now made manifest, by which St. Gregory bound himself, in his later editorial effort no less than in his earlier, to make each of his fasciculi, whatever its capacity, carry an integral number of *missee*, not a mixed number. This rigorous condition had on the former occasion been satisfied by each in turn of three fasciculi, composed of five, five, and four sheets respectively; on the latter it was satisfied by each of three successive quires and by the supplementary *ternio*.

These characteristics, common to two conspicuously distinct collocations of one and the same subject-matter, cannot fail, I think, to be of interest to historians and to archaeologists, for they may with some confidence be said to settle a long-vexed and puzzling discussion by informing us what precisely were the red-letter festivals of the Roman Church in the earlier and the later years of St. Gregory's public life.

I venture to believe that another class of students—those, I mean, who wish to see liturgiology become scientific in fact as it is in name—will find a special attraction in the very curious disparity which I have mentioned, but not as yet described. It is that the *Sanctorale* of the authoritative *missalia sua* which Gregory sent to England thirteen centuries ago, by throwing back its first item into the contiguous *ternio*, eleven of whose pages held the concluding masses of the *Temporale*, and by thus conjoining, without the intervention of distinctive capitulum, Explicit or Incipit, the two main divisions of his work, so clenched those two divisions together as to make a single book of them, thus helping us to realize John the Deacon's "coartavit in volumine unius libri"; whereas in the parent document of Alcuin's *collectio*, a document which is not known to have received official publicity from Gregory, the *Sanctorale* had evidently been so contrived as to have a textless leaf before its first item and a blank page after its last.

I cannot think this disparity to be without significance. It seems to me to shed a stream of unexpected light on the hitherto obscure history of the Pontiff's liturgical labours, and to reveal to us a period in his career when as yet he had not compiled an adequate *Communione Sanctorum* or dovetailed his own contribution to the *Temporale* with that bequeathed to him by his predecessors; and when as yet the only completed contribution towards the final whole was a solitary volume of eight-and-twenty leaves compiled in honour of the comparatively few patronal saints who were the local pride of the Roman Church.

MARTIN RULE.

### Literary Gossip.

AMONG the first-fruits of the Tibetan expedition is a small book by Mr. Powell Millington which Messrs. Smith, Elder & Co. will publish next week, under the title of 'To Lhasa at Last.' It is a description of personal experiences, grave and gay, not dealing specifically with the scientific, the political, or the military aspects of the campaign, but rather with personal impressions of the country and its people, and the daily duties and incidents of the march.

MESSRS. METHUEN promise a book which should be of high interest, 'The English Buccaneers,' by Mr. John Masefield, a stirring writer of ballads. It traces carefully the gradual rise of a romantic caste among the lawless islands of the Spanish Main, including portraits of the greater buccaneers, and descriptions of famous ships, such as the Royal Fortune.

THE Committee of the Institute of Archaeology at Liverpool have been enabled by the munificence of Sir John Brunner to take in hand the publication of a 'History of Egypt,' including all the results of modern research, and extending from the earliest times to the conquest by Alexander the Great. It is estimated that the work will take two years to complete.

STUDENTS of Hawthorne are promised in the early spring a complete bibliography prepared by Miss Nina E. Browne, and published by Messrs. Houghton, Mifflin & Co., of Boston and London.

THE Classical Association of England and Wales, which has now been in existence just a year, meets to-day at University College, Gower Street. In the morning Prof. Postgate will make a statement of progress made by the Committee on Latin Spelling, and Prof. Butcher will move for a committee on pronunciation of Latin, and possibly also of Greek. Short papers will be read by Messrs. R. L. Leighton, T. Rice Holmes, and T. E. Page, and the Rev. W. C. Compton. Prof. Ernest Gardner will speak on methods for helping those employed in classical teaching to keep in touch with recent discovery and investigation. The Master of the Rolls will be succeeded as President by the Lord Chancellor.

A TRANSLATION and adaptation of Major Heppenstedt's 'Problems in Manœuvre Tactics, with Solutions, for Officers of all Arms,' by Major J. H. V. Crowe, Chief Instructor Royal Military Academy, will be published shortly by Messrs. Smith, Elder & Co. The book is designed to assist officers in self-instruction in tactics and in schemes for manœuvres, field days, &c., and to explain the action of the three arms when working in co-operation. The problems deal with detachments, collisions, and advanced-guard actions, of both large and small forces, reconnaissance, and the special duties of cavalry and artillery in connexion therewith. Conciseness has been aimed at, and theoretical discussions have been avoided. The volume includes four maps.

ON account of the illness of the editor of *The Critical Review*, it has been decided to discontinue this publication.

MESSRS. HARPER will publish shortly for Mr. A. J. Dawson a novel entitled 'The

Fortunes of Farthings.' The background varies between Dorset and Morocco; and the story—one of love, separation, and final happiness for a young couple—is dated two centuries ago, hinging largely on the captivity of the hero and his enslavement under Moulai Ismail.

MR. DOUGLAS SLADEN has initiated in *The Standard* an interesting correspondence on the vexed question of Copyright Law between the United States and England. Many other authors have followed his lead, and we hope that something definite may come of the discussion. One thing is clear—that the system of simultaneous publication does not work well, and ought to be reconsidered.

THE Japan Society are to hear next Wednesday evening a paper on 'Japanese Undergraduates at Cambridge University,' by Mr. H. J. Edwards, a Fellow of Peterhouse, who takes a great interest in Japanese subjects.

A CORRESPONDENT from the United States, who writes to us protesting against the review of a book, and adds that he has not read the book, can hardly expect, we think, a hearing. To begin with, such qualifications are now so common that we should be overwhelmed with communications from experts of the sort, if we began to encourage them.

WE congratulate Messrs. Simpkin & Marshall on issuing with the end of last year the thousandth number of their useful *Bulletin of New Books*.

MR. AMEER ALI, who recently resigned his post as Judge of the High Court of Judicature in Bengal, will read a paper on 'Mohammedan Civilization in Spain' before the National Indian Association at the Imperial Institute on the 18th inst. The distinguished author of the 'History of the Saracens' has chosen a congenial subject, to which he should do justice. The chair will be taken by Sir Charles J. Lyall, K.C.S.I.

THE death is announced of one of the most prolific of modern French novelists, M. Charles Causse, better known as Pierre Maël. M. Causse was born at Lorient on September 30th, 1862, and an accident whilst he was in the navy compelled him to leave that calling. He turned first to journalism, and was on the parliamentary staff of the *Gazette de France*. He eventually devoted himself to novel-writing, his earliest effort dealing with marine subjects. His first great success was 'Le Torpilleur 29.' A mere list of his seventy odd books would fill a column. Most of these ran into several editions. His death has been followed by the interesting literary revelation that he had a collaborator, M. Charles Vincent, who, in accordance with an agreement arranged between the two, will "carry on," in commercial parlance, the business under the old name.

A WELCOME key to the diaries of Varnhagen von Ense, invaluable to the student of Prussian history, is shortly to be published by the Deutsche Bibliographische Gesellschaft. It will take the form of a full index, in which the blanks left by the first editor, Varnhagen's niece, for fear of hurting the susceptibilities of survivors of her uncle, will be filled up.



## SCIENCE

*Trees: a Handbook of Forest Botany for the Woodlands and the Laboratory.*—Vol. II. *Leaves.* By H. Marshall Ward. (Cambridge, University Press.)

THE first volume of this series of six was noticed favourably by us a short time since, and now the second one, devoted to leaves, their structure, conformation, and function, claims similar commendation. Even the details of the terminology applied to the different shapes assumed by the leaves are not considered unworthy of serious attention. "In spite of expressed opinion to the contrary," says Prof. Ward,

"I am convinced that much valuable exercise in observational and descriptive science can be obtained by learning to draw and properly describe the outline, margin, base, apex, and other peculiarities of leaves."

This is a significant pronouncement to come from the Cambridge botanical school, and is one more indication of the gradual swing of the pendulum towards descriptive and systematic botany, which has during the last few years been unduly neglected. These details are, in fact, serviceable according to the use made of them. We can remember the time when, for want of fresh specimens, the London medical students were wont to cut out the shapes of leaves in paper for the purpose of committing to memory the very extensive vocabulary relating to the subject which then filled the text-books. Little or nothing was taught of the significance of these varied forms and of the reasons why they occurred. Little or nothing could then be learnt by the average student of the value of the "characters" afforded by the leaves in distinguishing one species from another. It is no wonder, then, that these apparently meaningless details proved as uninviting as the minute study of bones which formed so large a part in the early education of the medical student. It seems at first as if it were of little consequence whether a leaf be described as ovate or as oblong; but the power of observation and of accurate description in terse and lucid sentences may be very readily and easily exercised in the study of such details. If to this investigation of outward form be added research into the reason why one leaf has one shape and another leaf a different conformation, the study at once assumes high scientific value. The influence of hereditary endowment, and the adaptation to circumstances are phenomena which are conveniently illustrated and explained by the study of leaves, their development and mode of growth. This being so, Prof. Ward is under no obligation to defend a course of investigation which leads to such important results. We are glad, also, to find that he advises his students to adopt the terse, crisp terminology employed by a good descriptive botanist. Many modern text-books in their diffuseness and superfluous verbiage compare very unfavourably with such text-books as those of Asa Gray or Lindley. In the present volume the configuration of the leaf, the arrangement of its veins, its minute structure, and the work that is done by it when it is exposed to sunlight, are clearly

explained. There is a passage relating to such work which we would fain cite, but that the space at our disposal forbids us; it must suffice to say that it conveys a brief but excellent idea of the ceaseless activity of foliage:—

"Restfulness is the last attribute we can attach to machinery that is doing and undoing so much; setting free energy here and locking it up there, in forms that must mean powerful disturbances of the matter involved."

Having given a summary of the structure and the life-processes of the leaf—a summary which we commend to the notice of all who desire to get within small compass a readable account of the physiology of the leaf—the author devotes the latter half of the volume to an analytical classification of trees and shrubs according to the characters of the leaves. This portion appeals to foresters, gardeners, and systematic botanists, and its merits can only be gauged by actual use. The descriptions of the leaves, so far as we have tested them, are, it is almost needless to say, accurate; but the range of variation in particular cases is so great that the student must always be prepared to find specimens which will not fit into the elaborate "keys," or which might as well be placed in another section from that to which they are here assigned.

The arrangement adopted depends upon leaf conformation only, and thus we find *Juniperus communis* and *Erica cinerea* in juxtaposition; *Cupressus sempervirens*, *Calluna vulgaris*, and *Viscum album* are in similar approximation; and *Genista anglica* comes next to *Ruscus aculeatus*. Of course, this is all explained by the author, but careless students—and there are many—will, by reason of their own carelessness, find numerous pitfalls in this portion of the book. As we have pointed out, the author is not responsible for these danger-spots; indeed, he has provided a capital summary of the most important points in the conformation of the commoner trees and shrubs, has provided numerous illustrations, a bibliography which might have been advantageously extended, a glossary, and a copious index.

*Physiography: an Introduction to the Study of Nature.* By T. H. Huxley. Revised and partly rewritten by R. A. Gregory. (Macmillan & Co.)—This work was originally based on a course of lectures to young people delivered by Huxley five-and-thirty years ago at the London Institution, and repeated the following year at South Kensington. The lectures were so much appreciated at the time that he was urged to publish them, and after considerable delay they were issued, in an amplified form, under the title which stands at the head of this review.

Huxley's well-known 'Physiography' has done good service in its time, having been the means of introducing an elementary knowledge of natural science to a vast number of young folk. It has long been felt, however, that it needed remodelling in order to meet the requirements of the present day, and to bring it into harmony with the existing state of knowledge. This task of revision has been entrusted to Prof. Gregory, and he deserves no little commendation for the way in which he has accomplished a work of much difficulty and some delicacy.

In introducing the study of nature to an audience of boys and girls, Huxley, with his

accustomed tact, selected a familiar concrete object as his text. Taking the Thames as a starting-point, he managed to group around this centre an astonishing amount of general information on various departments of natural science. In the preparation of the new edition this mode of treatment has been somewhat modified. Huxley used the Thames because he was speaking "as a Londoner addressing Londoners"; but it has been thought that the work would appeal to a much wider range of readers if it had no special reference to a particular district. Probably, however, this loss of local colour will be observed with some regret by metropolitan students.

Since the original appearance of this work a great extension has been given to the limits of physiography, and as an examination-subject it has acquired a breadth not contemplated in its early days. In the present volume the subject has been kept within moderate bounds. Comparing the new work with its predecessor, we find that, whilst it has been greatly improved in all its sections, it has been specially strengthened in the departments of astronomy and meteorology.

Great improvement, too, is to be remarked in the matter of illustrations. Since the work originally appeared, book-illustration has been so modified that it has been considered desirable to discard most of the old woodcuts and replace them by reproductions from photographs. The increased number of illustrations in the present work is a feature which will appeal strongly to the young student, for whom the book is specially intended. There are, in fact, about 300 illustrations in rather more than 400 pages. Such views as those of the West Indian eruptions of 1902 bring the work well up to date. Many of the illustrations are from the geological photographs collected by the British Association Committee—a source which sufficiently guarantees their value.

We hope that Huxley's 'Physiography' in its new and attractive form will prove as useful to the rising generation as it has been in its old form to their predecessors.

THE title *Natural History Essays*, given to his volume by Dr. Graham Renshaw (Sherratt & Hughes), is altogether misleading. It should have been called 'Sketches of some South African Mammals.' The papers are interesting enough, but of no special value, and the style is tiresomely prolix.

## GEOGRAPHICAL BOOKS.

M. ALFRED HAMY, the author of *Au Mississippi, la première Exploration* (Paris, Toffin-Lefort), has written his work partly to stir up his countrymen from what he conceives to be their indifference in regard to the most memorable voyages of discovery in the Mississippi valley, and partly, and more especially, to refute such incompetent historians as Margry and G. Gravier, who, in their blind hatred of the Jesuits, declare La Salle to have been the first Frenchman who reached the great river coming from Canada, although the honour of that achievement is due to L. Jolliet and the Jesuit Father Marquette. Competent historians are at one with M. Hamy in his contention, but we doubt whether they will accept his assertion that Father Marquette, on account of his "incontestable supériorité morale," must be looked upon as the guiding spirit of the expedition. Father Marquette himself never put forward such a claim, whilst L. Jolliet was eminently fit to take the lead. He had done excellent work as an explorer previously, was a trained surveyor, and had a knowledge of several Indian languages. His contemporaries certainly gave him credit for what he had done on the Mississippi. If Father Marquette enjoyed greater popularity among the reading public, this was owing to the publication of his account

of the voyage by Thevenot in 1683, whilst Jolliet's official report was neglected, and to the erroneous—if we adopted the language employed by M. Hamy in similar cases we should say “perfidious”—assertion of the Jesuit Father Charlevoix, in 1744, that it was Marquette whom Frontenac appointed head of the expedition, and not Jolliet.

Readers interested in Father Marquette as a man and a missionary will find much information in M. Hamy's volume concerning his ancestry, his early life and training, and labours among the Indians up to his death in 1675. They will even find translations of some of the speeches made on the occasion of the erection of monuments to the Jesuit father. There is an excellent portrait, only discovered since these monuments were erected.

*The Opening of the Mississippi*, by Frederic Austin Ogg, of Indiana University (New York, the Macmillan Company), is an historical survey of the great arterial river of North America from its discovery by the Spaniards to its ultimate surrender to the United States in 1814. The author must be congratulated upon the historical insight, the impartiality and thoroughness with which he has accomplished his task. There are innumerable references to works and documents which the student desirous of more minute information might wish to consult.

The third and concluding volume of John Boyd Thacher's *Christopher Columbus: his Life, his Work, and his Remains* (Putnam), has now been published. This volume deals with the personality of the great discoverer, his handwriting, and his last remains, deposited in the cathedral of San Domingo, with the exception of eight pinches of his dust, now scattered over the world. It concludes with an elaborate genealogical table, tracing the descendants of the admiral down to the present time. The volume is as sumptuously illustrated as its predecessors. There are as many as forty-one portraits of Columbus, including the one by Lorenzo Lotto, discovered at Venice in 1891, and officially accepted by the United States Government as the most authentic, a decision fairly open to doubt; numerous specimens of his handwriting; and other illustrations.

#### SALT-WATER FISHING.

*British Salt-Water Fishes*. By F. G. Aflalo. With a Chapter on the Artificial Culture of Sea-Fish by R. B. Marston. (Hutchinson & Co.)—This is a companion volume to Sir Herbert Maxwell's ‘British Freshwater Fishes,’ and is the latest addition to the “Woburn Library of Natural History,” edited by the Duke of Bedford. Without pretending to deep scientific knowledge, Mr. F. G. Aflalo is responsible, either as editor or writer, for more works on sport and natural history than could be counted on the fingers of two hands, but sea-fishing is his hobby, and on this subject no writer has a happier knack of compiling an interesting popular treatise than Mr. Aflalo. Nearly the whole of this volume is from his pen, Mr. Marston's chapter on the artificial culture of sea-fish forming but a small part of it. Leaving to the marine biologist the task of solving problems connected with “over-fishing” and the fluctuations in the supply of sea-fish, the writers only attempt in this volume to “summarize the habits and appearance, the distribution and the migrations of every fish yet described as ‘British.’” The scope of the work and its limitation in size made it impossible to deal fully with some two hundred species. As far as it could be done, Mr. Aflalo has succeeded admirably in presenting the non-scientific but intelligent lover of nature with all, and more than all, he is likely to want to know about our sea-fish. He might have been glad to remain in blissful ignorance that “real sharks of great

size occur within a mile or two of our bathing-stations.” In addition to a dozen chapters on the fish themselves, supplied with very good coloured illustrations of many of them, there are chapters on ‘General Facts about Sea-Fish’ and on ‘Our Fisheries: their Practice and their Control.’ In the former such matters as the migration and distribution of fishes and their sexual maturity and food are dealt with; in the latter the great questions of the supply of sea-fish and our methods of procuring it for market, as well as the natural enemies of fish, receive attention. There can be no doubt that, thanks to the Wild Birds Protection Acts, fish-eating birds have increased enormously, and that great damage is done not only to salmon and other freshwater fisheries, but also to sea fisheries. From letters published recently by the editor of *The Scotsman*, it seems that some of the fish-eating birds, in addition to destroying great quantities of young salmon and other fish, are turning their attention to game and domestic poultry. In the clash of political arms the cry of the fish is unheard, and we must be blessed with more peaceful and prosperous times before questions affecting our fisheries are likely to get much attention from the Legislature. It is easier to get twenty millions voted for battle-ships than twenty thousand for fostering and protecting our sea fisheries, which ought to be the great nursery of our seamen; and yet the foreign competition which our fishermen have to contend with is every year becoming more serious. With regard to the extension of marine biological research, it is questionable whether it is wise to endow amateur investigators who happen to possess yachts with the right to trawl for science; it is a liberty which may easily be abused. Of the culture of sea-fish, referred to briefly by Mr. R. B. Marston, it cannot be said that the practical results obtained in Europe have been very satisfactory; on the other hand, in America magnificent success has been obtained in the culture of that valuable food fish the shad. Before 1871 shad were unknown upon the Pacific Coast. Now nearly twenty millions of shad are annually brought to market from the fisheries which have been there established, and without complaint that any other fisheries have suffered, so far as we are aware. We know, by the sad experience of Australasia, that it is dangerous to introduce some forms of animal life into some countries; they find the local conditions so favourable that they increase and multiply beyond all control, and become a grave danger to the community. In America the German carp, which does not do well in European rivers, and is cultivated chiefly in ponds, has not only taken to many of the rivers, but is even monopolizing them, crowding out more valuable fish, so that the Americans already speak of it as a plague, as the sparrow is. There is an excellent index to this work, which, although inexpensive, has been admirably produced by Messrs. Hutchinson; it will certainly give satisfaction to those for whom it is intended.

*The Sea-Fishing Industry of England and Wales*. By F. G. Aflalo. (Stanford.)—The recent outrage on our fishing fleet in the North Sea by the Russian Baltic squadron on its way to the Far East lends additional interest to this account by Mr. Aflalo. In his description of Hull and its fleet he gives a picture of one of the steam trawlers so roughly handled by the Russians.

Those who are afraid that our supply of sea-fish will be exhausted should get some comfort from the statistics of fish consumption in London. Bertram, in ‘The Harvest of the Sea,’ says that in the years 1878, 1879, and 1880 an average of over 128,000 tons of fish was delivered at Billingsgate. Mr. Aflalo, in his interesting and valuable work, gives the figure for 1902 as 216,183 tons, and estimates that the annual supply will reach over a quarter of a million tons by 1909. The figures quoted are probably approximately correct,

and show nearly a hundred per cent. increase in thirty years for the London supply, and the increase for the rest of the country is doubtless as great. Fifty years ago estimates of the fish supply must have been enormously exaggerated; for instance, Mr. Braithwaite Poole gave an elaborate table of the number, weight, and value of the fish arriving at Billingsgate in a year about the middle of last century. He gives 3,000 millions of fish, weighing 230,000 tons, and valued at about 2,000,000l. Mr. George Dodd, author of ‘The Food of London,’ said:—

“It is worthy of note, however, as a commentary on all such estimates, that Mr. Goldham, Clerk of Billingsgate, is quite without means of knowing the quantity of fish sold at that market.”

As Mr. Aflalo points out, there is an opening for a popular account of the sea fisheries and fishing ports of England and Wales, since the best existing work on the subject, Holdsworth's ‘Deep-Sea Fishing and Fishing-Boats,’ published thirty years ago, has long been out of print. Moreover it belonged to the era which immediately preceded the introduction of steam trawling.

“The fishing industry as we know it to-day had no existence. Coal and ice have of late years enabled our trawlers to fish every ground between Iceland and Portugal.”

It is this great revolution in the methods of fishing which has caused former important fishing ports to fall into decay, and others, like Milford, to rise to the front rank. To give a popular account of our great sea-fishing industry as it exists to-day it would be difficult to find any one better fitted than Mr. Aflalo. In the first place, he is, as noted above, keenly interested in the subject; secondly, he has visited and gained personal knowledge of most of the fishing centres he describes; and, thirdly, he writes brightly and pleasantly, and is able to impart to his reader some of his own enthusiasm for the “grandeur” of our sea-fishing industry. After a general account of ‘Life on the Sea,’ he deals with its ‘Production,’ i.e., with the different methods employed in the capture of fish; then with the ‘Distribution’ of it by sea and land. The important subject of ‘Fishing Laws,’ national and international, is glanced at; then ‘Scientific Investigation,’ as now carried on, and the outlook for the future. Chaps. vi., vii., and viii. are the most important, as they deal with the whole of the fishery ports round our coasts from the Tweed to the Thames, and from the Thames round the south and west coasts to the Solway. Although, of course, in favour of all reasonable efforts to increase knowledge of fish life and the best methods of taking it, and also sparing it to grow to marketable size, Mr. Aflalo does well to point out that between fishing for scientific research and fishing for commercial results there is a wide gap, and it would never do to make regulations for commercial trawling, for instance, based on small scientific fishing experiments. As a popular handbook to our sea-fishing industry, this handsome volume can be safely commended; a map, many illustrations, chiefly from the author's own photographs, and a good index add much to its value.

#### SOCIETIES.

GEOLOGICAL.—Dec. 21.—Dr. J. E. Marr, President, in the chair.—Mr. P. C. A. Stewart and Mr. W. H. Williams were elected Fellows; and Prof. Giuseppe de Lorenzo, University of Naples, was elected a Foreign Correspondent. The following communications were read: ‘On Certain Genera and Species of Lytoceratidae,’ by Mr. S. S. Buckman, —and ‘The Leicester Earthquakes of August 4th, 1893, and June 21st, 1904,’ ‘The Derby Earthquakes of July 3rd, 1901,’ and ‘Twin-Earthquakes,’ by Dr. C. Davison.

MICROSCOPICAL.—Dec. 21.—Mr. G. C. Karop in the chair.—Mr. Conrady read a short paper explain-



ing an experiment to prove the phase-reversal in the second spectrum from a grating of broad slits, the mathematical proof of which he gave in his paper on 'Theories of Microscopical Vision' read before the Society at its previous meeting. The object consisted of two gratings, one above the other, similar in every respect, except that one had broad slits, and the other had narrow slits. In accordance with what was theoretically predicted by the author, the difference was brought out when the direct light and the first and second spectra of *one side* were admitted; but when the direct light was cut off by the movement of a shutter, the image of the *broad slits* underwent a startling change. The lines jumped across to positions midway between the correct ones, showing there was an antagonism of phase between the light of the first and that of the second spectrum.—Some photographs showing the effects produced by cutting out the various spectra of one side were exhibited by Mr. Rheinberg.—Mr. J. W. Gordon gave a summary of his paper on 'The Theory of Highly Magnified Images,' and illustrated his remarks by numerous diagrams on the screen.—A discussion ensued, in which Messrs. Rheinberg, Beck, and Conrady took part.

#### MEETINGS NEXT WEEK

- MON. Royal Academy, 4.—'Truth to Nature,' Prof. G. Clausen.  
 — London Institution, 5.—'Studies in Spider Life,' Mr. H. Hill.  
 — Geographical, 8½.—Mr. Reginald Enock's Journeys in Peru, the President.
- TUES. Institution of Civil Engineers, 8.—'The Recent Visit to the United States and Canada,' Sir W. H. White.
- WED. Society of Arts, 5.—'The Production of an Illustrated Newspaper,' Lecture II, Mr. Carmichael Thomas. (Juvenile Lecture.)
- THURS. Royal Academy, 4.—'Style and the Ideal,' Prof. G. Clausen.  
 — London Institution, 6.—'The Glee in its Decline,' Mr. F. A. Cox.  
 — Institution of Electrical Engineers, 8.—Discussion on 'The Combination of Dust Destructors and Electricity Works Economically Considered,' Paper on 'Fuel Economy in Steam Power Plants,' Messrs. W. H. Booth and J. B. C. Kershaw.
- FRI. Astronomical, 5.  
 — Institution of Civil Engineers, 8.—'Theory of Electricity and Magnetism,' Mr. J. Swinburne.  
 — Philological, 8.—'Notes on some Mediæval Latin and Anglo-Saxon Glosses,' Mr. J. H. Hensels.

#### Science Gossip.

A NEW comet (e, 1904) was discovered by M. Borrelly at Marseilles on the evening of the 28th ult. It was situated in the constellation Cetus, moving in a north-easterly direction.

THE Report of the Superintendent (Rear-Admiral C. M. Chester) of the United States Naval Observatory for the fiscal year ending June 30th, 1904, has been received, and details the work done in the different departments during the period covered. The meridian instruments continued to be under the charge of Prof. Eichelberger, and a very large number of observations (nearly 12,000 in all) were obtained. It is earnestly desired that means may be found for publishing a catalogue of the Washington zone observations during the early years of the establishment. Photographs of the sun were taken, under the care of Mr. G. H. Peters, on each clear day of the year. Prof. Skinner, in charge of the equatorial instruments, furnishes a long record of observations of small planets, planetary satellites, comets, double stars, and other objects. The efficient work of the 'American Nautical Almanac' Department has been maintained, and the volume for 1908 will shortly be issued. The scheme for the construction of a branch astronomical observatory at Tutuila Island, in Samoa, has been approved, and a site selected at Blunt's Point, on the western side of the entrance to the harbour.

THE Lalande Prize of the French Academy for last year has been awarded to Prof. S. W. Burnham, of Chicago, in consideration of his important work on double stars; the Valz Prize to Admiral de Campos Rodrigues, Director of the Observatory at Lisbon, for his labours, in collaboration with MM. de Campos and Oom, in observations of stars and of Mars, but especially of the small planet Eros, for determination of solar parallax; the Janssen Medal to M. Hansky, of Odessa, for his studies on solar photography, his actinometrical observations on the summit of Mont Blanc (for which he made two ascents in 1898), and his important geodetic work on the Russo-Swedish expedition for measurement of an arc of the meridian.

THE rainfall at Greenwich during December last amounted to 2.25 inches, which is about half an inch above the average for that month as taken from the fifty years 1841-1890. The total rainfall for 1904 was 20.66 in., which is nearly four below the average for those years.

SIR J. NORMAN LOCKYER has been elected a Corresponding Member of the Imperial Academy at St. Petersburg.

M. TROOST, the new President of the Paris Académie des Sciences for 1905, is the well-known Professor of Elementary Chemistry at the Sorbonne. He is a native of Paris, where he was born in 1825. He has been a member of the Académie since July 7th, 1884. The new Vice-President is M. Poincaré, the distinguished mathematician, who will in due course succeed M. Troost as President in 1906. MM. Berthelot and Darboux are the "secrétaires perpétuels" of the Académie.

#### FINE ARTS

*Memorials of Edward Burne-Jones.* By G. B. J. 2 vols. (Macmillan & Co.)

THE reflections induced by the first sight of such volumes as these are somewhat despondent. Of the Romantic revival of the nineteenth century four men only are left to us of its best: Swinburne and Meredith, Holman Hunt and Legros. Millais, Rossetti, Ruskin, Madox Brown, Morris, and Burne-Jones are but memories, and no promise of others to take their place appears. The seats of the mighty are empty.

Rossetti and Burne-Jones are often spoken of, but incorrectly, as Pre-Raphaelites. This movement—whose founder, Holman Hunt, is still among us—was in its origin not so much a part of the Romantic revival as a revolt against the code of artistic rules drawn from the practice of Raphael's pupils (Raphaelites) by the seventeenth and eighteenth centuries. It was in part due to a wish to return to the earlier freedom of composition of Raphael and his predecessors, partly to the peculiar temperament of Holman Hunt and Millais, and partly, perhaps—though, if so, entirely unconsciously—to the sharper edge which the invention of photography had given to artistic vision. Rossetti, early associated with Hunt and Millais in the Pre-Raphaelite movement, soon abandoned their principles and practice, and became a Romantic Mediævalist. It was after this definite break with Pre-Raphaelitism, and abandonment of the signature "P. R. B.," that he came in contact with Burne-Jones and Morris, who were already influenced by the Romantic movement in literature, and moulded their lives at the very turning-point of their career. Burne-Jones's secondary part in the revival is shown unconsciously by the author of these 'Memorials,' which are, in truth, indispensable supplements to the lives of Rossetti and William Morris. "Rossetti was the planet round which we revolved," says Prinsep; "mediævalism was our *beau idéal*, and we sank our own individuality in the strong personality of our adored Gabriel"; and Burne-Jones himself says: "In those first years I never wanted to think but as he thought, and all he did and said filled me through and through." But if Rossetti was their prophet, the friends lived in a

circle of strong men, who greatly influenced the young painter. Though the cleavage between Rossetti and the Pre-Raphaelite movement was complete, the gaps had not opened. Holman Hunt came in and out among them, and Ford Madox Brown, representative of still another school, was a familiar. "For the first three or four years he was a great part of my life"; and it is hard to say whether Rossetti or Brown was more important in the genesis of such pictures as 'Sidonia.' For all this, though "Morris's friendship began everything for him," though "it was Watts much later who compelled him to try and draw better," Rossetti and his doctrine, "A picture is a painted poem," was the main influence of Burne-Jones's life.

"I've no longer Rossetti at my back—he has left me more to do than I've the strength for, the carrying on of his work all by myself,"

was his complaint at the end of his life. The motto of Paracelsus, "Alterius non sit, qui suus esse potest," was not for him.

If Burne-Jones's judgment is to be trusted, the current estimate of Rossetti's character needs revision. 'Tis pity, if it be so, that he never was able to carry out his intention of "displaying Gabriel—after a time."

"Some sort of image of him will be made out—and if it is a perfect image and all overlaid with gold, it will be truer really than one that should make him halt or begrimed or sully him in the least."

In truth the artist's judgment was coloured by the memories of those extraordinary years when Ruskin, Rossetti, Hunt, Millais, Morris, Swinburne, and Burne-Jones were producing fresh masterpieces continually. The love of beauty was religion to them: witness the words of one of their models:—

"It was being in a new world to be with them. I sat to them and was there with them, and they were different to every one else I ever saw. And I was a holy thing to them—a holy thing to them."

And this religion of beauty they were able to spread in most unexpected quarters. Imagine a purchaser of to-day's pictures kissing a part of the panel for its pure beauty (i. 296)! But in later days the fact that Rossetti was unable to keep the friendship of his equals as he kept their unquestioned admiration shows that some falling-off on his part must have taken place, though from Burne-Jones, at any rate, every word is in his praise.

Ruskin, too, exerted a great influence on the young painters, alike as a critic and a friend. He was much older than any of them, and his noble familiarity encouraged and stimulated them: "Think of knowing Ruskin like an equal and being called his dear boys" (i. 147). And it is significant of the good effect he had on them that in a letter of this period, after saying "his noble words used to make me shake and tremble," Burne-Jones adds:—

"One seems to want no guide now, but to flow down with the course of great spirits new and old and understand them without an interpreter."

A few anecdotes show Ruskin's lighter side, as a patron of the Christy Minstrels, and an admirer of the grace of Kate Vaughan and Phyllis Broughton, and some letters

prove that after little differences of opinion on Italian painters, the pupil-friendship developed into a charming *camaraderie*.

After Rossetti, however, Morris was the deepest and the most constant influence on the painter's life. Not only were they side by side in all the crises of their career, but the sight of Morris's steady care "to get work done, to do each task as well, without trying to do it better than he could, leaving improvement to the next," should have been a constant inspiration. The lifelong connexion with the firm of Morris & Co. was a potent tie, which held them together during the years of partial disagreement, when "Morris turned to Iceland and I to Italy," and, again, when Morris became a Socialist, to the painter's distressed disgust, until a common task again brought them together in the decoration of the Kelmscott Press books. The strength or weakness of their sympathy can almost be traced in the stained-glass work of Burne-Jones, where right principles of construction disappear in the "eighties," just after his own pronouncement (ii. 109), "One needs to forget that pictures exist in considering a coloured window," and the artist's designs were made to show neither the colour nor the leading, the two essential considerations in stained glass. Even in the wonderful Merton tapestries, Burne-Jones's designs were in monochrome only, the colour and details being due to Morris and his assistant. Through it all, however, an intimate feeling for each other subsisted, and the loss of Morris was a calamity which the approach of age alone enabled his friend to bear. The whole book is filled with the poet's personality, and little anecdotes of his sayings and doings. In this connexion we welcome a first instalment of the 'Adventures of Red Lion Mary,' a work which we feared was to take a place with the 'Diary of Mrs. Samuel Pepys' and the 'Book of Mother Maturin' amongst unwritten masterpieces.

Though this book does not profess to give an account of Burne-Jones's artistic creed, it preserves for us many interesting *obiter dicta*. One of these is on the difference between pencil and charcoal drawing, of which latter he said, "You can't draw, you paint with it." Finished draughtsman as he was, he said of the pencil:—

"It is always touch-and-go whether I can manage it now.....I look on a perfectly successful drawing as one built upon a groundwork of clear lines till it is finished. If I have once india-rubbed it, it doesn't make a good drawing."

He was greatly interested in wood-engraving, and in 1862, after a design for *Good Words* had been mangled by the wood-engraver, he writes:—

"I see that for the engraving I want, the most perfect design and beautiful drawing is needed, more than in pictures even, for in them so many other qualities come in and have their say, and a picture may be great if it has only one quality pre-eminently grand. But in engraving every faculty is needed—simplicity, the hardest of all things to learn—restraint, in leaving out every idea that is not wanted (and perhaps fifty come where five are wanted)—perfect outline, as correct as can be without effort, and, still more essentially, neat, and a due amount of quaintness.....As to scribbly work, it enrages one beyond endurance. Nearly

all book and periodical illustration is full of it—drawings, you know the kind, that have wild work in all the corners, stupid, senseless rot, that takes an artist half a minute to sketch, and an engraver half a week to engrave, for scribble is fearful labour to render. My dear, look at most things in *Once a Week*—the wasted time of poor engravers in rendering all that scrawl, if rightly used, might fill England with beautiful work."

Some side-lights on his theories are given in a *dictum* on "expression" in portraiture:—

"The only expression allowable in great portraiture is the expression of character and moral quality, not of anything temporary, fleeting, accidental. Apart from portraiture you don't want even so much, or very seldom: in fact, you only want types, symbols, suggestions."

His feelings towards modern art were of a very mixed nature. Of French painters he says:—

"The skill and daring in their work, and singleness of purpose and *esprit de corps*, their indifference to comfort and luxury, and even necessary food, proves them to be a set of splendid gentlemen whom it would be difficult to match in this country, which I do think is spoiled and sullied by wealth! I feel a constant irrepressible hope in the French—they try the experiments for the smug world outside to profit by."

And this latter, the desire to find the right path and walk in it, was a feeling he estimated highly. He once said that "Carlyle's advice to work at the task that lies nearest one might be mere atheism." But he was not always pleased with the results of these experiments. The account of the Whistler trial shows the stress he laid on finishing a picture, and his remarks on "Impressionism," or what he took for it (ii. 188), are of the same order. It is, indeed, true that much of the painting shown at "advanced" exhibitions should only be shown to fellow-artists; the ordinary picture-lover feels almost like an intruder on a party *en déshabille*.

From a conversation recorded it appears that his suppression of the dramatic element in his paintings was as deliberate as Morris's suppression of humour in his poetry. Wit is indeed at the opposite pole to poetry (ii. 137), there is neither wit nor fun in the best books—these being Homer, Æschylus, Dante, or the 'Morte d'Arthur.' His love for illuminated manuscripts is recorded with some very acute remarks on the disposal of drapery, a new method of which was invented in the twelfth century, probably by a Frenchman. We can only echo the author's regret that Morris never found time to write down all he knew about "painted books." In ordinary literature Burne-Jones shared to the full the love of the Romantics for Dumas, and could not read stories that ended badly—"sad stories for stockjobbers, sorrowful art to penetrate the hide of the obtuse." If a tragedy is to be read, let it be in lofty rhymes about heroical queens. Splendid melancholy things like Iona, or Tolstoy's novels, wounded him too deeply. He was not above strong prejudices either, as when he announced his intention of binding the Berlin Botticelli 'Dante,' after "ungratefully burning the German text," or when he remarked on the fortune of Germans—*à propos* of "the late,

vulgar, brutal Pergamus sculptures"—that when they

"go forth to dig and discover, their special providence provides for them, and brings to the surface the most depressing, heavy, conceited, dull products of dead and done with Greece: and they ought to be thankful, for it is what they like."

In reading the biography of a man with great aims and steady purpose, one asks what measure of success rewarded his efforts, what results followed them. He lived a happy life, as lives go, tortured by a continual desire to do better than he could, by what Rossetti called a vanity which made "even his pictures not good enough for him." The sight of his early work, "his poor and faint beginnings," was a trial almost greater than he could bear; and, at the end,

"the people who professed the greatest admiration for his work were equally enthusiastic about that [work] whose principles he held in the greatest abomination."

His ambition all his life was to work for the public. "If I had lived," he says, "in the Middle Ages, people would have known what to do with me"; but neither his native Birmingham nor any other place offered him the opportunity which Amiens gave to Puvis de Chavannes, though his plans for 'The Four Ages' promised frescoes worthy of mediæval Siena. He founded no lasting school, and his influence on English painting grows slight. The reason is not far to seek. At the end he said that if he had his time over again, he would try to paint more like the Italian painters, or, as he long before expressed it: "If I could travel backwards I think my heart's desire would take me to Florence in the time of Botticelli." And to paint Florentine pictures without the Florentine temperament is to foredoom oneself to failure.

"No life of any man whose work we know is needed—his life is bound up in what he longed for and loved and regretted and desired." That is his own theory, but, things being as they are, some memorial of the private life of Sir Edward Burne-Jones was necessary for the great world outside, and as he was fortunate in his friends and his surroundings, so is he fortunate in his biography. Simply and directly told, it leaves us with the happiest impression of a gentle life spent in noble effort among congenial surroundings. It introduces us with him to the companionship of the most interesting men of the century, full of vigorous life and hopes. Its form is worthy; the illustrations, with the exception of a misleading photograph of William Morris (ii. 260), are excellent, and many of them are new. G. B.-J. has worthily carried out her task, and the world is the richer for the story of a great artist and a lovable and much-loved man.

### THREE LANDSCAPE EXHIBITIONS.

It is fast becoming the fashion for artists of similar tastes to avoid large exhibitions, and to combine in holding small ones. To judge by the fact that the Landscape Exhibition, after continuing this practice for some ten years, has moved from the Dudley Gallery to the more open, if less central rooms of the Royal Water-Colour Society in Pall Mall, the experiment in this case would appear to have been a distinct success.



As usual, the exhibition is both attractive and restful: attractive, because the six exhibitors are all capable and all independent; restful, because their pictures are not too numerous or too noisy to be examined quietly. The collection has the additional advantage of representing several quite distinct attitudes towards the difficult problems which the modern landscape painter is compelled to face. On one wall Mr. Mark Fisher emphasizes the brightness of sunlight, on another Mr. Peppercorn grapples with the majestic mystery of darkness, while the remaining members seek rather for a harmonious general impression of nature than for any particular beauty or quality.

The result seems to indicate that the modern technique of oil painting lends itself much better to emphasis than to moderate statement. Mr. James S. Hill, who takes the place of Sir Ernest Waterlow, certainly succeeds most completely with his flower pieces, where his attention is concentrated on a single plane and a single object simply lighted. As a painter of flowers he deserves far more recognition than he has hitherto received, and his small paintings would hang without discredit by the side of similar works by Fantin-Latour. The emphatic design of the large *Thames at Southwark* and the *King's Cross* (8) gives a force and dignity to pictures which, without such a firm substructure, might have been scattered and ineffective. Mr. Leslie Thomson's admirable view of *La Pernelle, Normandy*, compares favourably with his less powerfully built works, for the same reason—that is to say, he succeeds best where he is most emphatic. The more consistent talent of Mr. R. W. Allan appears too easily satisfied with approximate completeness of design, and his works are thus picturesque rather than fine, respectable rather than remarkable.

A picture of Mr. Aumonier's, however, throws some light on the difficulties which confront a painter who is equipped only with the current modern technique. In his *Old Citadel, Montreuil*, Mr. Aumonier has a splendid subject, and has treated it soundly enough. But the result somehow is far from satisfactory. The fault does not lie in the design, the tones, or the colour, and must be sought in the relative quality of the hill and of the sunset cloud behind it. A heavy impasto is used to make this cloud luminous and right in tone, with the result that the cloud has actually become more solid than the hill in front of it. The fault lies with Mr. Aumonier's method rather than with his vision. We have only to think of the same subject as it would have been treated by Gainsborough or Crome to recognize in a moment that space and air and light in the sky could only have been obtained by the transparent or semi-transparent painting of which our generation has neglected or forgotten the secret. In the hands of one of these old masters the hill might have been painted much as Mr. Aumonier has done it, but would have gained weight and mass by contrast with the translucency of the sky behind it, a sky which, by the use of glazes, would be full of light diffused through its very substance, instead of being a mass of thick, opaque paint.

Mr. Peppercorn and Mr. Mark Fisher have each exercised year after year a very personal talent for emphatic statement of particular facts, so that their work at once stands out as a thing apart from any other pictures with which it may be associated. The strength of Mr. Peppercorn's talent lies in the consistency with which he restricts himself to a very limited scale of tones and colours, all unified by an admixture of black. By this restriction he is enabled to construct a picture without being distracted by irrelevant details of natural colour, while his broad and summary brushwork frees him in the same way from the tyranny of small forms, which are the great trouble of all landscape painters whose vision of nature is less coherent. Mr. Peppercorn, as a designer of

landscape, is thus almost always good, and sometimes, as in the picture of *Evening* (6), noble. Nevertheless, his self-imposed limitations are dangerous things. He denies himself all positive colour, but does not sufficiently make up for the sacrifice by increased scrupulousness as to the quality of his pigment, which is often needlessly coarse, as in the *Derbyshire Road* (5). His renunciation of detail in the same way betrays him into emptiness, as in the *Moonlight* (5), which contains only the subject-matter of a sketch.

Mr. Fisher's talent is entirely different. His natural preoccupation is with details, with the exact hue and pitch of each portion of the sunlit landscapes he prefers to paint. To get as near as possible to the unattainably high key of nature's light, he has for years worked in a manner similar to that of Claude Monet, by which complex tones are obtained by the juxtaposition of touches of pure pigment. He has used the method with freedom and discretion, without binding himself to any dubiously scientific theory of colour analysis, and so his pictures are generally more pleasant and truthful in effect than those built up by more rigid optical formulæ, yet the method itself does not tend to unity, and thus, except where a composition contains some very simple and definite structural element, his pictures do not always hang together.

In the present exhibition Mr. Mark Fisher would seem to have made a strong effort to remedy this spottiness. *The Heath* (3), with its dappled sky, is still marked by his old tendency to unrest; but in *The Water-meadows* (1), *The Mill Stream* (4), *The Fisherman's Hut* (6), *The Village of Longstock* (9), and *The Willows* (10), he achieves a real and remarkable success. Every one of these pictures is based upon a sound and admirable design, and, in addition, possesses the charm of vivid, natural, and harmonious colour which is characteristic of Mr. Fisher's work. Posterity may decide that these pictures would have been better still had they been executed with less disregard for the shapely traditional technique of oil-painting. But the impressionist point of view once granted, they are, undoubtedly, among its most delightful and artistic products. Their success is none the less pleasant because it is the reward of a struggle with a natural failing, a struggle which in these days few artists appear to have the intelligence or the energy to carry on.

The Panel Exhibition of Water-Colours at the Dudley Gallery contains a good deal of fresh, if not exactly notable work, among which one or two drawings by Mr. Wilfred Ball, Mr. Robert Little, and Mr. V. P. Yglesias show to some advantage. A feature of the exhibition is the collection of water-colours by Mr. Selwyn Image, in which a discreet blending of the methods of Gainsborough and Rowlandson is employed upon a series of landscape studies of remarkable charm and restfulness. In these days of noisy competition such scholarly restraint is as delightful as it is rare.

A word of praise, too, must be given to the drawings of 'Little Shops of Chelsea,' by Dorothy Osborn, recently shown at the Ryder Gallery. The artist showed a real comprehension of the principles underlying the work of Whistler, and used her knowledge with modesty, good taste, and no little skill.

#### Fine-Art Gossip.

MR. JOHN BAILLIE opens to-day at his gallery his Winter Exhibition, consisting of works by Mr. Frank Brangwyn, Mr. Ambrose Paterson, and other artists.

TO-DAY is also the private view at the Fine-Art Society's Rooms of 'English Lawns and Gardens,' water-colours by Mrs. Caldwell Crofton, and 'On and Under a Sussex Down,' water-colours by Ruth Dollman.

AN exhibition of paintings in oils and water-colours of India, by Mr. R. Gwelo Goodman, who has spent many years in the East, will also be opened to-day at the Leicester Galleries, Leicester Square.

IN the January number of *The Burlington Magazine* Mr. A. M. Hind publishes a drawing recently discovered in the Print-Room of the British Museum, which he identifies as a study for the 'Christ blessing Little Children' in the National Gallery. This study, and therefore the picture (which was bought as a Rembrandt), he attributes to Karel Fabritius. The attribution is supported in a further note by one of the editors. Mr. A. H. Smith writes on the sculptures at Lansdowne House, and gives amusing particulars as to the methods of Gavin Hamilton, who made the collection by contract for the first Marquess of Lansdowne. An important article on 'Early Christian Art in the Roman Catacombs,' by Dr. J. P. Richter, is illustrated by a reproduction in colour of a third-century wall-painting in the catacomb of Prætextatus. Miss May Morris contributes an informing article on 'Opus Anglicanum,' taking as an example the Syon cope; and M. Léonce Aumaudy concludes his series of papers on the Carvallo Collection, dealing in this article with the "Primitives" of various schools, which include a Gerard David, a probable Metsys, and other Flemish works, besides a very interesting French picture, and several examples of the early Spanish schools. There are other contributions, and the numerous plates include several reproductions in colotype.

BELGIAN landscape painters have come into receipt of a valuable legacy. The painter Jules Racymaekers has bequeathed his house in the Ardennes, and a sum of money to the Belgian Government, in order to enable artists to take up their residence there free of expense, and study landscape painting for a period not exceeding two years. The residue of the money is to accumulate until there is a sufficient sum to form a travelling fund for young artists. The selection in both cases rests with the Royal Belgian Academy.

M. EUSTACHE BERNARD, the sculptor, who died recently, was born at Grenoble in July, 1836, and studied chiefly in the studios of Cordier and of Isin. After seven years in Paris he returned to his native place, where he was instrumental in founding an École de Sculpture, whilst the Grenoble Museum owes much to his untiring and patriotic energies. He was an exhibitor at the Salon of the Artistes Français, and executed a large number of busts of eminent men, in addition to many medallions. He assisted at the restoration of the cathedral at Chartres, and of the Palais de Justice at Grenoble. One of his last works was a bust of M. Félix Viallet, the President of the Société des Amis des Arts, recently exhibited at the Grenoble Salon.

THE royal gold cup of the kings of France and England, now preserved in the British Museum, is probably for its historic interest, and certainly as an example of the art of the mediæval goldsmith, one of the most important treasures of the Empire. It is therefore gratifying to know that the Society of Antiquaries has published a series of illustrations of the cup in colour, accompanied by a monograph by Mr. Charles H. Read, wherein are narrated its eventful story and fortunate return to this country, mainly through the patriotic exertions of the late Sir Wollaston Franks. It will be remembered that the shape of the cup was altered in the reign of Henry VIII.; its stem was increased in height, and Tudor roses were added to the ornamentation. Mr. Read has given a drawing of it in its original state, showing how much finer was the taste of the mediæval artist than that of the Tudor restorer.



THE *Antiquary* has just completed the first quarter of a century of its existence, and with the new year appears in an enlarged form, though the price remains unaltered. Eight pages are added, allowing for development of the familiar features; and a new section, 'At the Sign of the Owl,' will offer each month two pages of gossip on the literary side of antiquarianism. A number of interesting articles are promised for this year. The issue for January contains a valuable article on 'Old Sussex Glass: its Origin and Decline,' by Mr. Charles Dawson, and a striking paper by the Rev. W. J. Loftie, on 'Some London Street-Names.'

THREE lectures are to be given on 'Recent Excavations in Rome,' on Wednesday afternoons, beginning on January 18th, in the Lecture Hall at 20, Hanover Square. The lecturer will be Mrs. Burton-Brown, of Rome, whose classes at the British Museum attracted large audiences in the autumn, and will be continued in February and March. A great number of illustrations, slides, coins, &c., will be shown. The lecturer published last year the first English account of the discoveries of Commendatore Boni, under whom she has studied ever since his work began.

## MUSIC

### SONGS.

THE *Canto Popolare* in Elgar's concert-overture 'In the South' possesses rare charm and simplicity, and Shelley's poem *As the moon's soft splendour* has been adapted to it; in this form it has been published by Novello. This taking away of a melody from its context is not altogether commendable, but the song thus formed is naturally of delicate, dainty character.—*The Easter Morn*, a sacred song, with organ, violin, or 'cello accompaniment *ad lib.*, by Coleridge Taylor (Enoch), is broad, dignified, and effectively written for contralto voice. We cannot, however, say that the music is thoroughly characteristic of the composer. Far more so is his soft, refined setting of Moore's poem *Keep those eyes*, for soprano and tenor (Novello).—There are poems which naturally lend themselves to music, but this can scarcely be said of Mr. Kipling's in 'The Just So Song Book.' Mr. Edward German, however, is an able composer, and in *The First Friend*, *Rolling Down to Rio*, and *Morrow Down* (same publisher), he has caught much of the spirit of the words. The order in which the titles are named represents to us their respective musical merits.—Mr. Reginald Somerville, the composer of *The Ballad of Thyra Lee*, dramatic scena, poem by Harold Boulton (Enoch), colours the words of the poem with good effect, though he can hardly be said to intensify them. But if dramatic strength be lacking, we have picturesque and refined writing.—The German words of *Where Lilac Blows* are by Oscar von Redwitz, while the French original of *Ah! that no touch of grief*, music by Baroness W. de Rothschild (Enoch), is anonymous; both have English versions by R. H. Elkin. The composer has a certain gift of melody which is supported by tasteful accompaniment. The songs are expressive, simple, and natural.—In *Twelve Small Songs for Small People*, by Alicia Adélaïde Needham (Schott & Co.), the poems by various authors are well calculated to please children, and the melodies to which they are set are fresh and attractive. The volume is admirably got up.—*An Irish Mother's Lullaby*, words by Mary Elizabeth Blake, music by Margaret Ruthven Lang, Op. 34 (Enoch), is a charming song. It is not a lullaby of conventional type, and the harmonies of the accompaniment are effective without being forced.

## PIANOFORTE MUSIC.

DR. CHARLES VINCENT considers that "no studies are more useful to pianoforte students for acquiring independence of hands and fingers than the Inventions of J. S. Bach." At the same time he is aware that for players at an early stage something simpler is required, and he has accordingly published (Vincent Music Company) a set of *Easy Two-Part Inventions* of his own, which are ably and pleasantly written, and will, therefore, prove of great service.—Sonata-writing has gone much out of fashion; the spirit of the age seems, indeed, to be opposed to the old cyclic form, yet some modern composers are anxious to test their strength in this particular branch. We have before us two sonatas: one in A minor by Percival M. Garratt (Willcocks), the other in E minor by John B. McEwen (Novello). The first, though thoughtful and ambitious, is patchy in style, while the writing for the instrument is uncomfortably difficult. The second is clear in form, and the treatment of the subject-matter clever, but the composer does not convince us that his talent will be displayed to the best advantage in music of this severe character.—*Gavotte Élégante*, *Coquette Valse*, and *Barcarolle*, by Josef Holbrooke, Op. 17, Nos. 4, 5, and 6 (Leonard & Co.), are light, dainty little pieces; they are only trifles, but they show the composer in a more natural mood than in some of his more ambitious works.—*Études Pittoresques*, by George H. Clutsam, Nos. 1, 3, and 5 (Enoch), are attractive and pleasant to play.—*Six Pieces*, by Cyril Scott (Forsyth), all short and published under one cover, are dedicated to Prof. Iwan Knorr and Lazzaro Uzielli "in grateful remembrance of my student days." They are written in a thoughtful, expressive style; the music may not be very strong, but it shows talent and restraint. *Three Frivolous Pieces* (detached) are bolder, both as regards rhythm and harmony, and although neatly made rather than richly inspired, they are interesting.—*Three Miniatures*, by A. von Ahn Carse (Novello), are all short and simple; there is, however, a due mixture of art and nature which gives to them colour and character.—Several transcriptions for pianoforte of orchestral works, published by Novello, will prove of interest. The keyboard instrument cannot reproduce orchestral colouring, which not only gives charm to the music, but also enables a composer to make a melody stand out from its surroundings, or to produce contrasts of a far more striking character than the dynamic changes which can be obtained from the pianoforte. Yet with all its disadvantages the popular household instrument offers a convenient, and to many the only, means of studying orchestral music. The transcriptions are those of Elgar's early concert overture entitled *Froissart*, written for the Worcester Festival of 1890, and his latest work of the kind, viz., *In the South (Alassio)*; two Cardiff Festival successes, Arthur Hervey's interesting and effective *Tone-Pictures, On the Heights and On the March*, and Edward German's brilliant *Welsh Rhapsody*; also Cowen's graceful pieces entitled *Childhood and Girlhood*. The arrangements of the Hervey, German, and Cowen works are by the composers themselves.

### Musical Gossip.

THE works produced by great composers at an early stage of their career possess undoubted interest. The early works of Bach and Beethoven show the strong influence of their immediate predecessors. And, in like manner, those of Wagner show not only that of Beethoven, but also that of the music with which as capellmeister he became familiar. Another point of interest in such works is the foreshadowing of future greatness. The three overtures of Wagner produced, for the first time in England, by Mr. Henry J. Wood at the New

Year's concert at Queen's Hall, were, in these respects, instructive. The first, 'Polonia,' is clear in structure, and bright in character; the second, 'Christopher Columbus,' is more ambitious: in it there are faint foreshadowings of 'The Flying Dutchman' period; while No. 3, the 'Rule, Britannia,' is not only the weakest of the three, but commonplace, blatant in its orchestration, and monotonous. Whatever the quality of the music, Mr. Wood, however, deserves the thanks of musicians for satisfying their curiosity as to works of which only the titles were known.

A SERIES of ten Monday Subscription Concerts will commence at the Æolian Hall on January 16th. Among the vocalists already engaged are Mesdames Albani and Blanche Marchesi, and Messrs. Hugo Heinz and Theo Lierhammer; and among the instrumentalists Madame Roger-Miclos, Miss Janotha, Miss Gertrude Peppercorn, and MM. Fugno, Godowsky, Wolff, and Becker. The London Trio and the Kruse Quartet are also engaged. This enterprise seems like a revival of the Popular Concerts under new conditions. The concerts will be held every Monday, with the exception of February 6th and March 6th.

MISS MAUD MACCARTHY will play the Brahms Violin Concerto at the first, and the Beethoven Concerto at the second, of the two concerts to be given at Queen's Hall on February 2nd and 7th, on which occasions the London Symphony Orchestra will be under the direction of Herr Fritz Steinbach. Each programme will include a symphony (Beethoven and Brahms, both in c minor) and other orchestral works.

PROF. PROUT's portrait, painted by Mr. E. B. Walker, was recently handed over to him by Mr. Edward Chadfield on behalf of the subscribers. It will be in the keeping of the Incorporated Society of Musicians during the Professor's lifetime, after which it will be offered to the Trustees of the National Portrait Gallery.

THE firm of Ricordi & Co. intend to offer a prize of 500*l.* for the best opera in English by a British composer. M. Massenet is already named as one of the adjudicators. This generous offer ought to result in a work which will prove of more than passing interest.

MR. LANDON RONALD has persuaded M. Maurel to give some vocal recitals in London, but the dates are not yet fixed.

A BOOK on 'The Art of Singing,' from the pen of Mr. Ffrangcon Davies, the well-known vocalist, will shortly be published by Mr. John Lane. The preface to this work has been written by Sir Edward Elgar.

MADAME BELLE COLE, who died early in the morning of last Thursday at her London residence, was American by birth. She came to London in 1887, and at once attracted attention. She possessed a contralto voice of rich quality. As a ballad singer she was much in request. She made successful tours in Australia, New Zealand, and South Africa.

DR. THEODORE THOMAS, the eminent conductor, whose death is announced, was born at Esens, East Friesland, in 1835. His family went to New York in 1845, and in 1851 the young musician was touring with Jenny Lind, Grisi, Mario, &c., as solo violinist. In 1861 he instituted "Symphony Soirées" at Irving Hall, New York, which were discontinued in 1869, but resumed at the Steinway Hall in 1872. In 1880 he was elected conductor of the New York Philharmonic Orchestra, which post he held until called to Chicago as Director of the Conservatory of that city, and it was there, as conductor of the Chicago Orchestra, that he won high fame. He only retired from public life in 1901.

*Le Ménestrel* of January 1st informs its readers that Richard Strauss was not the first composer to write a "Domestic Symphony."

It appears that H. A. J. B. Chelard, born at Paris in 1789, wrote a work bearing the following title and programme:—

Les premières harmonies de la vie  
Fantaisie joyeuse pour orchestre  
composée par M. le Maître de Chapelle Chelard  
de Weimar.

Programme : Naissance, Baptême, Berceuse, Chanson de la nourrice, la Mère, l'Enfant, ses jeux, la première leçon, époque de la jeunesse, choral.

It was produced at Jena, March 9th, 1845, under the composer's direction. Chelard was named *maître de chapelle* at Weimar before Liszt. His opera 'Macbeth,' produced at Paris in 1827, was performed at Drury Lane, with Schroeder Devrient in the rôle of Lady Macbeth. *Le Ménestrel*, by the way, in referring to Strauss's "Sinfonia domestica," mentions that it has been performed in England. Anyhow, it has not been heard in London.

#### PERFORMANCES NEXT WEEK.

|        |  |
|--------|--|
| SUN.   | Sunday Society Concert, 3.30, Queen's Hall.                |
| —      | Sunday League, 7, Queen's Hall.                            |
| MON.   | Sousa's Band, 8, Queen's Hall.                             |
| TUES.  | Sousa's Band, 3 and 8, Queen's Hall.                       |
| WED.   | Sousa's Band, 3 and 8, Queen's Hall.                       |
| THURS. | Sousa's Band, 3 and 8, Queen's Hall.                       |
| —      | Broadwood's Concert, 8.30, Eolian Hall.                    |
| —      | Mr. Chatham's Vocal Recital, 8.30, Bechstein Hall.         |
| FRI.   | Sousa's Band, 3 and 8, Queen's Hall.                       |
| —      | Miss Blanche Esmonde's Vocal Recital, 8.30, Steinway Hall. |
| SAT.   | Miss E. Stuart's Orchestral Concert, 3.30, Bechstein Hall. |
| —      | Sousa's Band, 3 and 8, Queen's Hall.                       |

## DRAMA

### Dramatic Gossip.

GERMAN performances were resumed on Monday at the Great Queen Street Theatre, whereat the run of 'Alt-Heidelberg' was continued on the first three days of the week. The principal features in the cast consist of Herr Hans Andresen as Dr. Jüttner, Herr Max Behrend as Kellermann, Herr Leyrer as the Staats-Minister, Herr Pabst as the Prince, and Fräulein Rosina Grawz as Kathie. Hauptmann's 'Die Weber' was given for the first time on the 5th inst.

IN the reconstructed Haymarket Theatre, which, though it has lost something of its seating capacity, is one of the most comfortable of modern houses, the run of 'Beauty and the Barge,' transferred from the New Theatre, is continued. Mr. Cyril Maude repeats his ripe performance of Capt. Barley, and the cast differs little, if at all, from that with which it was produced on August 30th. 'That Brute Simmons' is also given.

'THE CRADLE,' adapted from 'Le Berceau' of M. Brieux, will be given at the Court on February 28th. On March 21st it will give way to 'The Thieves' Comedy' ('Der Biberpelz'). 'The Trojan Women' of Euripides, translated by Dr. Gilbert Murray, will follow on April 11th. Revivals of 'John Bull's Other Island' and 'You Never Can Tell,' by Mr. Bernard Shaw, and Ibsen's 'Wild Duck' are also promised.

'I PAGLIACCI' will be withdrawn from the Savoy on Saturday next, and will be followed by an adaptation of 'Du Barry,' by M. Brieux. The rendering of the latter piece will presumably be that by Mr. Belasco, produced three years ago in America.

NOTHING definite is yet announced concerning a projected visit to Berlin of Mr. Tree and his company, in course of which that actor will set before the German public some of the most conspicuous of his Shakespearean revivals at His Majesty's.

THE Rev. Forbes Phillips, whose 'For Church and Stage' had a brief and unprosperous career at the Savoy, will, it is said, give to the stage soon after Easter another play, entitled 'Lord Danby's Affair.'

A THREE-ACT farce by Mr. R. C. Carton may be expected shortly at the Avenue.

MR. ALEXANDER'S next production will consist of a new comedy by Mr. Alfred Sutro, with the curious title 'Mollentrave on Women.' This will in due course be succeeded by an adaptation by Mr. and Mrs. Temple Thurston of the well-known novel 'John Chilcote, M.P.'

ANOTHER interesting experiment at the St. James's consists in the appearance of Madame le Bargy, of the Gymnase Dramatique, in an adaptation of 'L'Adversaire,' by M. Alfred Capus. Madame le Bargy, who will act in English, will be supported by Mr. Alexander.

REHEARSALS begin forthwith at Wyndham's of a new play by Capt. Marshall in which Miss Nancy Price, Mrs. Theodore Wright, Mr. Weedon Grossmith, Mr. C. M. Lowne, and Mr. Vane Tempest will appear.

THE death is announced of Mr. Edward Rose, who won some recognition as an actor and a dramatist. Born at Swaffham, Norfolk, on August 7th, 1849, and educated at Islington Proprietary School and Ipswich Grammar School, he was articled to a solicitor. His first dramatic production consisted of 'Our Farm,' a comedietta given at the Queen's Theatre June 29th, 1872. 'Agatha Tylden, Merchant and Shipowner,' in four acts, was presented at the Haymarket, October 17th, 1892, with Mrs. Langtry as the heroine, and a cast comprising Messrs. Lewis Waller, Cyril Maude, and W. T. Lovell; and 'In Days of Old,' a romantic drama in four acts, at the St. James's, on April 26th, 1899. Alone or in collaboration he was responsible for adaptations of 'Vice Versâ,' 'The Prisoner of Zenda,' 'Under the Red Robe,' and 'English Nell.' As an actor he was seen at the Haymarket, the Strand, and Globe. He wrote theatrical notices for *The Sunday Times*, and took much interest in the Shakespeare Society.

MRS. PATRICK CAMPBELL, we regret to say, has broken her kneecap by a fall in New York, and will be prevented for some months from acting.

THE scene of 'The Ship,' the new tragedy of Gabriele d'Annunzio, is laid in the fifth century in the Venetian lagoons. Basiola, the heroine, has a fate similar to that of Edmund in 'Lear,' or that with which Prince Arthur is menaced in 'King John,' and has her eyes burnt out by hot metal.

'SO ICH DIR,' the title of a four-act play by Herr Paul Lindau, produced at the Berliner Theater, is an abridgment of 'Wie du mir so ich dir.' It shows yet another aspect of the code of German military honour. Its hero, an officer of the reserve, is struck publicly in the face by his private secretary, a cripple, both being in love with the same woman. The man thus insulted quits the room—it is supposed, to commit suicide, since, as he cannot return or resent the blow, he can never again hold up his head in society. Though announced as new, the subject seems familiar.

'DIE GRAF VON CHAROLAIS,' a five-act tragedy by Herr Richard Beer-Hofmann, given at the Neues Theater, Berlin, is founded on 'The Fatal Dowry' of Massinger and Field, a play which also supplied the basis of Rowe's 'Fair Penitent' and Aaron Hill's 'Insolvent.' In a fourth alteration of it, by Shiel, Macready played Romont, a part subsequently taken by Phelps. In the German rendering the termination is greatly altered.

ADAPTATIONS from the English which have recently seen the light in Germany are those of Mr. George Bernard Shaw's 'Arms and the Man,' and 'Cousin Kate,' by Mr. H. H. Davies.

TO CORRESPONDENTS. — S. G.—E. B. O.—M.—G. S.—F. H. E.—G. F. R.—received.  
W. H. C.—L. B.—Many thanks.  
N. R.—E. A. P.—Too late for publication.  
No notice can be taken of anonymous communications.

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CONTENTS.

|  | PAGE  |
|--|-------|
| MEMOIRS OF CHARLES I. ... ..   | 39    |
| LETTERS OF HORACE WALPOLE ... ..   | 40    |
| THE CORRESPONDENCE OF ADMIRAL MARKHAM ... ..   | 41    |
| A SOLDIER'S SERVICE IN INDIA ... ..  | 42    |
| HISTORICAL REMAINS OF E. A. FREEMAN ... ..   | 43    |
| NEW NOVELS (Bray of Buckholt; The Prospector; David the Captain; Bible and Sword; Fortune's Castaway; Pamela's Choice; Limanora) ... ..  | 43-44 |
| THEOLOGICAL BOOKS ... ..   | 44    |
| SHORT STORIES—TWO FRENCH NOVELS ... ..   | 46    |
| OUR LIBRARY TABLE (His Young Importance; American Familiar Verse; My Cookery Books; The Works of Motlev; The Law of Copyright; Poems of 1848 and Earlier Days; Dictionary of Quotations in Prose; Black's Novels; Poets and Poetry of the Nineteenth Century; Mother Goose's Melody; Children's Wild Flowers; Chirp and Chatter; The Dream Garden; Swedish Fairy Tales; The Literary Year-Book and other Annuals; Two Reprints) ... .. | 47-49 |
| LIST OF NEW BOOKS ... ..   | 49    |
| A WINTER SUNSET; CLASSICAL ASSOCIATION OF ENGLAND AND WALES; WHEN WAS JOHN KNOX BORN? THE HISTORY OF WEXFORD; INCORPORATED ASSOCIATION OF ASSISTANT MASTERS ... ..   | 49-50 |
| LITERARY GOSSIP ... ..   | 51    |
| SCIENCE—THROUGH THE UNKNOWN PAMIRS; MODERN SCIENCE AND THEORY; THE ANALYTICAL THEORY OF LIGHT; THE BECQUEREL RAYS AND THE PROPERTIES OF RADIUM; THE MATHEMATICAL THEORY OF ELECTRICITY AND MAGNETISM; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ... ..   | 52-55 |
| FINE ARTS—DILLON ON PORCELAIN; ART AND ARTISTS; THE WORK OF WATTS AT BURLINGTON HOUSE; GOSSIP ... ..   | 55-58 |
| MUSIC—BRITISH MUSIC; GOSSIP; PERFORMANCES NEXT WEEK ... ..   | 58-59 |
| DRAMA—THE STRATFORD TOWN SHAKESPEARE; THE SCARLET PIMPERNEL; GOSSIP ... ..   | 59-60 |

LITERATURE

*Memoirs of the Martyr King.* Edited by Allen Fea. (Lane)

THIS sumptuously produced and handsomely illustrated volume supplies a detailed record of the closing years of the life of Charles I. It begins with the story of the king's escape from Oxford in disguise, when he crossed over Magdalen Bridge at three o'clock on the morning of April 27th, 1646, and continues down to the final scene, nearly three years later, on the scaffold at Whitehall.

The plan of the book is to give reproductions *in extenso* of the various memoirs or narratives of those who were in close attendance upon the king during the period under discussion. These include the narrative of Dr. Michael Hudson, his chaplain, and his companion on his flight from Oxford, which was originally printed in Peck's 'Desiderata Curiosa'; the short memoirs of Sir Thomas Herbert, usually known as 'Threnodia Carolina'; the conflicting treatises of Sir John Berkeley and John Ashburnham; and the three brief accounts of particular episodes by Major Huntington, Sir Henry Firebrace, and Col. Edward Cooke, which were made use of by Dugdale in his 'Brief Narrative of the Late Troubles.' Mr. Fea has shown much diligence in the useful work of editing these various accounts, and though the size and cost of this volume prohibit it from becoming a work of reference, in the ordinary acceptance of the term, its possession cannot fail to be an advantage to any student of the life and times of the Stuart dynasty.

The chief value of the volume will, however, undoubtedly lie, in the opinion of most of its purchasers, in the general beauty and finish of its cover, paper, typography, and illustrations, which unite to make it worthy of the subject of which it treats. The binding of brown leather, richly stamped in gold, with the royal arms, roses, thistles, and fleurs-de-lis, is a

reproduction of the covers of the Bible which Charles used upon the scaffold, and which he handed to Bishop Juxon. The illustrations may be divided into three classes. First in importance are the forty portraits, which are executed in the best method of photogravure reproduction. They have been chosen with much judgment, and include the Dresden Gallery painting of Charles I. by Sir Peter Lely, after Vandyck, as a frontispiece, the triple portrait by Vandyck at Windsor Castle, and a variety of contemporary miniatures; members of the royal family, such as Henrietta Maria and the Princess Elizabeth; some of the king's devoted friends, as Sir Thomas Herbert and Juxon; and also stern opponents, like Cromwell, Bradshaw, and Ireton. The second division consists of reproductions of a variety of extant relics, about thirty in number, a few of which have not previously been pictured. The last division includes a considerable variety of views of buildings where the king tarried or was detained during the closing scenes of his chequered career, as well as some copies of contemporary and other prints.

The larger portraits are exceptionally fine reproductions, but some of the photographs of extant old buildings are not very successful. For instance, the two small views of the present condition of Titchfield Place, Hampshire, where the king made a brief sojourn in November, 1647, are insignificant, and give no real idea of the "stately" appearance of the remains mentioned in the text. Of Holdenby House, Northamptonshire, a rather poor photographic view is given, without any intimation that it represents the residential portion of this once vast palace or house prior to 1884, when the late Viscount Clifden undertook a considerable amount of restoration. As that restoration included the bringing back to Holdenby from Northampton of a former entrance and other old parts, a photograph of the house in its present condition would have given a much better idea of its appearance during the protracted detention of the king as a prisoner of the Parliament. Moreover, there is at the British Museum an interesting sketch of the ruins in 1721, showing their great extent, as well as one of Buck's views in 1729; but neither of these is given. It is also somewhat of a surprise to find that none of the three rare engravings by Depuis of the set of three pictures painted by Peter Angelis, of Dunkirk, in this country between 1712 and 1728, is here reproduced. Their subjects, singularly suitable to such a volume as this, are: 'The King seized by Joyce at Holmby House,' 'The King's Escape from Hampton Court,' and 'The Trial of the King.' Other omissions might readily be named, which tend to show that the language of the introduction, claiming that "a complete pictorial record" has been supplied, is somewhat exaggerated.

Mr. Fea's work in this volume, apart from the important labour of selecting and collating the best text or manuscript of the different memoirs, is not very considerable. About fifty pages are occupied by a chronological record or diary of the events recorded in the diverse memoirs, the exact date being supplied in the margin of each paragraph. This is a useful idea, as dates are often

omitted, after a tiresome fashion, in the actual narratives; but a condensed sketch itinerary, without other comments or repetitions, would have proved more serviceable. An account of the personal relics of the latter years of Charles I. occupies a few more pages. The relics of this unfortunate king (particularly if doubtful or apocryphal instances are included) are so surprisingly numerous that those here described and figured are strictly confined to 1646-8, and "I have attempted," adds Mr. Fea, in awkward phraseology, "to discriminate between those which are well authenticated." The story of one of these "relics" we would fain hope is not authentic. A small representation is given of the chalice and cover-paten of Baldock, Herts. It is of a usual Elizabethan design, but here stated to be of 1629 date. It is asserted, on the authority of the parish register, that when Charles was being conducted by Joyce in June, 1647, from Royston to Hatfield, he passed through Baldock, and was met by the rector, at the entrance of the town, "in full canonicals, who with the words 'God bless your Majesty,' presented the Communion cup filled with wine for the king's refreshment," of which the king partook. It would have been more satisfactory if Mr. Fea had given the actual words of the entry in the register and the date at which the entry was made. It seems hard to believe that a loyalist rector would have put the chalice to such a use, nor does it seem likely that Charles would have given countenance to such irreverence.

Mr. Fea states in the introduction that he has

"attempted to describe the several buildings, many of which still exist, where the king was imprisoned or made a lodging, adding some little side-lights in regard to local traditions and so forth."

These attempts, however, except in one or two cases, are not particularly successful. For instance, he has very little to say of the above-mentioned Holdenby House, either in the text of the diary section or in footnotes. Charles's stay here was far more prolonged than at any other place save Carisbrook Castle, during the period under consideration. The very meagre account repeats the errors of others, and seems to show that the writer had not visited the place. It is stated that the fine Elizabethan chancel screen of Holdenby church, much mutilated and altered in 1868 during a "restoration," came from the chapel of the great house when it was demolished. If Mr. Fea had studied Thorp's plans of Holdenby House at the Soane Museum, he would have found that this was an impossibility. The measurements are all wrong, and the screen on the north side of the chapel opened on to a lobby and had no entrance through it. There is no doubt that the fine Renaissance screen of Holdenby church was part of the beautifying of the parish fabric accomplished by Thorp's workmen when Hatton's great house was being built. The arguments in favour of this are overwhelming. "An Elizabethan manorial pew," only a few fragments of which survived the 1868 restoration, is also said by Mr. Fea to have come from the chapel, which is another mistake. In

happier times, when Charles tarried at Holdenby with his queen, the Roman Catholic Mass was sung for the latter in the palace chapel; whilst the king doubtless attended the adjacent parish church, and sat, probably, in the state pew, long called by the old folk "the royal pew," at the east end of the north aisle, the old manorial seat being in the south aisle.

When Charles was at Holdenby, under Parliamentary sufferance, two ministers of the party in power were attached to the household, and preached alternately morning and afternoon in the chapel. The king naturally rejected their ministrations, and it has generally been stated that the Parliament refused to allow the king to see any divine who had not signed the Covenant, and, consequently, prohibited the attendance of all his chaplains. This suggestion is here supported both by Sir Thomas Herbert's memoirs and by the narrative of Major Huntington. Nor does Mr. Fea offer any qualification of this broad statement. But although the placing on the household staff, in the pay of the Parliament, of any episcopal chaplains was probably forbidden throughout his sojourn at Holdenby, it is pleasant to know that one, at all events, of Charles's royal chaplains was at this time permitted to visit him. A letter of John Otway, dated from Gray's Inn, April 28th, 1647, says:—

"My sister has been at Holmby with Dr. Cosin, where she stayed three dayes, in which time she had the happiness to kiss the king's hand, and then his Matie was pleas'd to afford her a gracious smile and strike upon the cheekes in token of special favour which (we must needs imagine) was matter of exceeding joye to Abigail."

Dr. Cosin (afterwards the well-known Bishop of Durham) was at that time the nominal Dean of Peterborough, and was one of the king's chaplains.

Another important house, curtly dismissed in six lines, where the king made a brief visit in November, 1647, was Titchfield Place, near the coast of Hampshire. It was formerly a Premonstratensian abbey of no little repute, where more than one of our kings tarried. At the Dissolution the Earl of Southampton changed the abbey into a great mansion. Mr. St. John Hope has recently treated of its architectural remains, which are of no small interest from both monastic and secular points of view. Titchfield Place, if any description was attempted, certainly deserves far better treatment than it has here received.

Although it is easy to note ways in which both letterpress and illustrations might be improved, the claim of the publisher, in a preliminary prospectus, that "On the whole 'Memoirs of the Martyr King' will be the most remarkable book on Charles the First ever issued," has been abundantly justified. Only three hundred and fifty copies have been printed for sale, and the value of such a book, which is hardly likely to be reprinted, is almost certain to rise.

*Letters of Horace Walpole.* Vols. IX.—XII. Edited by Mrs. Paget Toynbee. (Oxford, Clarendon Press.)

THE four new volumes of Mrs. Toynbee's comprehensive and definitive edition of

Walpole's letters occupy ten years, 1774-1783, leaving for the last four, to be issued in the spring, a space of thirteen years. The period thus covered opens with Walpole in his fifty-eighth year, which may be considered as his grand climacteric. He shows a tendency in these later volumes to regard himself as an old man, which he certainly was not; but, knowing our hero well, we may perhaps be justified in regarding this as a little affectation. He poses in the expectation of contradiction, and in any case he holds so high a place in his own esteem that he can afford to proffer his case as one for sympathy. For there is no decline of his intellectual or imaginative powers; here he shows as excellent a wit, as perfect a style, as deft a grace as ever. He could turn a compliment with more neatness than any of a younger generation, and he displays an increasing tenderness for the old. Walpole, we must conceive, was never greatly affected by mere beauty. He admired a pretty woman, but could criticize her. He looked for more than physical charm, and found it in his correspondents, several of whom were his senior in years. He is faithful to his friend the Countess of Upper Ossory, to whom a large number of the letters in these volumes are penned, and he is almost at his best in making an epistolary leg before her. His true attitude of mind at this time is probably best expressed by a passage in one of his letters to Sir Horace Mann, that tried and proven friend, to whom he poured forth for over forty years the secrets of public and private life. "Two old persons that you remember are dead," he writes at sixty,

"Sir Thomas Robinson and Lady Shadwell; she lived to ninety-six. The Duke of Norfolk, but two years younger, is recovered from a dangerous illness. Lady Chesterfield has had a stroke of palsy, but may linger some time longer. In short, my dear Sir, you and I can only talk in common of a few Methusalems, cock and hen; for as to the travelling boys that you get acquainted with *en passant*, I do not. I have done with the world, except parting with it in form; and chiefly pass my time with a few acquaintances or alone at Strawberry Hill, where I never want amusement. My old age is as agreeable as I desire it: oppressed with no misfortunes, disappointments, or infirmities,—for I am determined to consider the gout as a remedy that only makes my liberty more welcome; with a fortune as ample as I wish for pleasing myself, or for doing some kindnesses; indifferent to pleasures that would be ridiculous, and encumbered with no glory or vanity that would impose restraint or reserve on me. I enjoy the remnant with cheerfulness, and think I shall lay it down with no more regret than what must attend parting with what is not disagreeable. I am exceedingly thankful for the happiness of my lot, and own it has been far greater than I should have dared to ask."

There is the truth without affectations. The man lived a happy life, and was aware of it. He grows more placid as he progresses, more of a spectator; but he was always a philosopher. Perhaps his comments lose a little of their youthful sharpness; he mellows, and one is sure proved a delightful old fellow. But that is not yet. We have not yet come to sainted Hannah and to the pretty Miss Berrys. One of his friends at this time was Madame du Deffand, with whom he corresponded in French. For some reason he was anxious

that his letters to her should be destroyed, and his earlier letters actually were burnt by Madame du Deffand. Mrs. Paget Toynbee has managed to secure seven letters from the later correspondence, which are printed for the first time. The lady died in 1780, at the age of eighty-four, and was lamented with every mark of sincerity by her friend, who was twenty years younger. In inquiring after her during her last illness he writes:—

"I can scarce bear to name it, but should the worst happen, I beg, my dear Sir, that you will get from M. Wiant all my letters, and keep them till you come. After much entreaty, my dear friend did, I believe, burn many, but some, I fear, she kept. As they all went by the post, and I know were thoroughly inspected, I should not care who saw them except a bookseller, and thence everybody. My bad French ought to be their security even against that chance, but you cannot wonder that I do not desire to run even that, especially as a power of exposing me to ridicule would compensate for the badness of the language."

It was, then, because he deemed his French not wholly perfect that he was so feverishly anxious to obtain his letters back, and he could think of this when his old friend lay on her death-bed. It was characteristic of his amiable, self-centred, superficial, and wholly charming personality. He received all Madame du Deffand's MSS., and his letters to her were destroyed after his death by the Miss Berrys. It is interesting in this connexion to remember that we are to receive presently from Mrs. Toynbee's hands the correspondence of Madame du Deffand. The faithful Cole, to whom occasional letters were doled out over a vast space of years, lying wholly out of Walpole's worldly sphere, blundered, on a rumour, into congratulating him at sixty-four on his marriage to a beautiful young lady, and one can see Walpole's little contemptuous, tolerant smile as he wrote:—

"My good Sir,—You forget that I have a cousin, eldest son of Lord Walpole, and of a marriageable age, who has the same Christian name as I. The Miss Churchill he has married is my niece, second daughter of my sister, Lady Mary Churchill, so that if I were in my dotage I must have looked out for another bride—in short, I hope you will have no occasion to wish me joy of any egregious folly."

Walpole was strongly attached to Mrs. Damer, who was the daughter of his old friend General Conway, and one volume is prefaced with a portrait of himself in her company, after Angelica Kauffmann. It is not a convincing portrait of Walpole, who resembles therein a Puritan, and might well have written 'The Pilgrim's Progress.' But Mrs. Damer suggests her "solid understanding." There is, however, no accounting for portraits. One of the pleasant features of this edition is the large number of portraits of Walpole himself at various ages. There is nothing comparable between Angelica Kauffmann's idea of him and Lawrence's, which forms the frontispiece to the twelfth volume. There is in the latter, which is, perhaps, the most interesting portrait of Walpole, a haunting suggestion of R. L. Stevenson. The picture of the famous Perdita, here given after Gainsborough, presents no point of resemblance to the picture of the frivolous lady by Englehart. Altogether, these volumes contain



nearly nine hundred letters, addressed to a number of correspondents, but chiefly to Sir Horace Mann, the Countess of Upper Ossory, and the Rev. William Mason. Mason was one of those various correspondents who were subsequently separated from their distinguished friend by a quarrel. With the exception of the Du Deffand letters, the additions in this section of the correspondence are not considerable. But the value of Mrs. Toynbee's work, as we have pointed out before, does not lie in fresh discoveries so much as in the patient devotion with which she has sifted and sorted the whole correspondence. The notes, once more, are unobtrusive, and admirable in clarity and conciseness, and, as editing goes, this collection of letters could not be bettered. We are promised in the last volume an index, and we have no doubt that will do equal credit to the editor. It is the one thing wanting on the way to make the work perfect. Once more we regret that the letters in Lord Ilchester's possession were not at Mrs. Toynbee's disposal.

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*Selections from the Correspondence of Admiral John Markham during the Years 1801-4 and 1806-7.* Edited by Sir Clements Markham, K.C.B. (Navy Records Society.)

AMID the multifarious anxieties in connexion with the recent Antarctic Expedition which fell on the shoulders of the President of the Royal Geographical Society, Sir Clements Markham has found time and energy to edit for the Navy Records Society the correspondence of his grand-uncle Admiral John Markham, whose biography he published some years since under the title of 'A Naval Career during the Old War.' Admiral Markham never attained high distinction, and has no place in history, but in the navy he was known as a man of iron nerves, strong will, and excellent judgment. In 1800 he was captain of the *Centaur* when Lord St. Vincent commanded the fleet off Brest, and won the esteem and confidence of his exacting superior, who in the next year, when he was appointed First Lord of the Admiralty, chose Markham as his colleague not only in the routine of administration, but also in the measures of reform on which he was determined to insist. St. Vincent's bad health and that of his wife compelled him to be frequently at his country house, and Markham acted as his deputy, keeping up a very close correspondence with his chief, from whom he received notes nearly every day on every conceivable point of administration or detail. St. Vincent, and Markham with him, went out of office in May, 1804, when Addington resigned the Premiership; but under the Ministry of "All the Talents" Markham again became First Sea Lord, while his old chief commanded the fleet off Brest. The correspondence continued, but gives the impression that St. Vincent could not always realize that he was no longer head of the Admiralty, and that, for the time, Markham was his superior. However, there does not seem to have been any friction, and throughout St. Vincent's criticisms on current events and on the men of the day are exceedingly free and caustic, though it is sometimes difficult to understand whether they are his real opinions or were

written under some momentary pique. He wrote, for instance, on November 3rd, 1803:

"You have determined wisely to reinforce the Ferrol and Irish squadrons, and the latter should have a flag officer to direct it. I hope Sir Robert Calder will have more confidence than when he served with me; his dread of approaching the shore at that time was truly ridiculous, and I was under the necessity of instructing the master not to pay the smallest regard to his influence when called upon to give an opinion."

Now Calder had been with him as "captain of the fleet" during his command in the Mediterranean and in the battle where he won his peerage, and it is difficult to see how he could give his confidence to a man so ridiculously nervous as is here described. On the other hand, there is a well-known anecdote told by Tucker—which may perhaps have more truth in it than has been generally supposed—that when, after the battle, Calder spoke of Nelson's action as "an unauthorized departure from the prescribed mode of attack," Jervis replied, "It certainly was so; and if ever you commit such a breach of your orders, I will forgive you also." This was written, and may have been invented, long after the battle off Cape Finisterre; but there is no doubt about the letter we have just quoted.

Here is another uncomplimentary opinion of a contemporary, written from off Brest in 1806, which we quote rather as paving the way to a question:—

"For God's sake put Lord Howick upon his guard against the artful and presumptuous proceedings of Tom Wolley, who thinks he sees his way to the top of the navy office, or some other important situation. He is the meanest thief in the whole profession, abounding as it still does with Cape Bar men."

What are Cape Bar men? Clearly rascals of a peculiarly low type; but what? The point seems to have escaped the editor, or surely there ought to have been a note.

Here, too, is an important mention of sub-lieutenants, a class of officers introduced at this time specially for service in the gun-brigs. At first it seemed as if the promotion might prove a stepping-stone for a mate or midshipman; but it completely failed, and the idea was very properly given up:—

"If Lord Howick does not get rid of this vile institution of sub-lieutenants, all the youth of the service will be contaminated. The commanders of gun-brigs lord it over them, and they are soon driven out of his mess and mixed with the warrant officers, by which means they soon become professed drunkards. George Grey gave me a dreadful account of those in the North Sea, but they appear to be worse to the westward."

Many will probably find the most interesting letters in the volume those from Lord Keith while commanding in the Downs, 1803-4, the time when the public was very nervous about Bonaparte's threat of invasion. The Navy Records Society has already issued two volumes detailing the counter-measures adopted by Cornwallis off Brest, and here, on a smaller but fairly sufficient scale, we have an outline of the preparations in the Narrow Sea. Keith was far from being an optimist, but he could take a calm professional view of the situation, and wrote on October 11th, 1803:—

"Flushing, I think, I can watch with cruising ships. Ostend to Dunkirk is difficult, the sea

is narrow and dangerous in long nights. I have the York off Beachy to quiet minds. By the way, I see a riot stirring up at Edinburgh by the judges, &c., about the defenceless state of the coast; the fact is, all the law is in the interest of Lord Melville, and, of course, not well inclined to the present government, but the answer is plain. Where is the expedition to come from? The Texel has a force before it, the Elbe and Weser the same, besides the ice will soon render those preparations nugatory. It is certainly to be wished that all the coast was in safety, but that is not in nature."

One great evil that he had to contend against was the number of smugglers who came pretending to be bearers of intelligence, but were shrewdly suspected of carrying intelligence to the enemy. There was no trusting them and no clear case against them. He had also frequently to complain of the carelessness and ignorance of his officers; and, indeed, though there were at the time many who carried the art of seamanship to a pitch of perfection, there were many strangely ignorant. Keith was especially troubled by their ignorance of navigation and pilotage:—

"What you observe of officers not studying pilotage and failing to provide books and maps is too much the case. Master, carry me *here* or *there*—this used not to be the case, so that I can hardly get them to go from the Downs to Spithead without a pilot."

By November he thought the French were really meditating a start. "Look well to the French ships," he wrote, "and Augereau's army for Ireland"—all which Cornwallis had well in hand. A few days later he wrote:—

"I am really of opinion the Ferrol squadron has some communication with Augereau's army at Bayonne, and may come on the west of Ireland or up the Channel as you glance at, so covering a descent as they passed up the Channel. Too much precaution cannot be used, it is the safe side to err on. I do not think they will stop at Cancale, it is too open and come-at-able unless the Brest fleet was with them."

All along the French coast his frigates were constantly patrolling, and from their captains he received frequent reports. Here is an extract from one, sent by Capt Owen of the *Immortalité* on December 26th:—

"It never was my opinion that anything more was intended on the side of Boulogne than a feint to draw a large military force to this part of the country, whilst the attempt is made elsewhere. Nor does the accumulation of vessels at Boulogne at all alter my opinion. Nevertheless, as the number of those vessels is now considerable, and the distance short, it is necessary to watch them closely whenever they can move."

It is especially interesting at the present time to see that in 1804 the Admiralty was already contemplating a naval establishment in the North, and—from the personal point of view—to note that the canny Scot was convinced that a piece of his own property, Long Annet, would be found "the best—I may say the only proper situation for it." By January he had arrived at the conclusion that there was more pretence than reality in the threats of invasion, and he wrote on the 16th:—

"Bonaparte begins to discover he hath to do with an element he little understands; at the same time he is compelled to do something, or at least to talk of it. He may cripple our ships, the cure for which is a succession of them, and I am glad to see you are advertising for gun-



vessels (could not they be spar-decked?), which are of an easy draught of water and strong."

Through all his letters at this time runs a continued expression of annoyance with Sir Sidney Smith, a man whose genius was often obscured by his exaggerated vanity, and who, with his father, his brothers, and his follower—Commander Wright—succeeded in making Keith hate them to the point of loathing. Wright's tragic death and the mystery that seemed to envelope it are perhaps answerable for the popular idea that he was an officer of great promise, and that his death was an incalculable loss to the navy. He was no doubt an able man and an accomplished linguist, but neither sailor nor officer, and Keith had a very strong opinion of his impudence and the futility of his pretensions. Not the least striking feature of these letters is the confidential estimate of the characters of men of the day. They may be right, they may be wrong—sometimes, at least, written in a fit of petulance or spleen—but often they ring true, though a cautious biographer might not accept them. Here is one such from Keith:—

"As to Captain Cochrane [afterwards Sir Alexander], you will find what I wrote from Egypt, that he is a crackheaded, unsafe man, and was one with others who endeavoured to stir up dissensions in the fleet; and I am sorry to find his nephew [Lord Cochrane] is falling into the same error—wrongheaded, violent, and proud."

There is no doubt that Lord Cochrane was a brilliant partisan leader, but certainly so far wrongheaded as to quarrel with and insult every superior that the chance of the service put over him. Up to 1805 and the months or years immediately following, ships' logs were dated in what was then called nautical time, by which the day began at the previous noon, twelve hours too soon. This was altered by Admiralty order in the summer of 1805, but no sudden change was made, and for the most part the new reckoning came into force only when a ship was newly commissioned. When Admiral Murray was fitting out in the *Polypheus* in November, 1806, his attention was called to this, and his letter on the subject, and on logs generally, is most interesting as showing that senior officers were beginning to think that such records ought to be so kept as to be really valuable:—

"The manner of keeping the ship's log at present is very different from what it used to be. The master says he had a verbal order from Captain Redman to keep it so, and I find by Bayntun, given me on his arrival, it is the same. It will puzzle the astronomical gentlemen, for it is now kept according to the calendar day, beginning from twelve at night.....I suppose there must have been some order for it from the Admiralty, or they could not have altered it? Do tell me, and what the intention is by so altering it. I have desired Captain Heywood to have the ship's log ruled, so as to express more than ships' logs do in common, for I think every information should be put in the log. I don't know whether or no I shall not have inserted the rise and fall of my marine barometer or thermometer. A ship's log cannot be too full of information, and as Captain Heywood has a turn for these things he will correct it."

Admiral Murray's letters are mostly about the disaster at Monte Video, the

detailed story of which might very well be pieced out from them; and for the rest, all Markham's correspondents, men in positions of trust and confidence, write with a knowledge of their facts and a freedom from restraint which make the volume one of the most interesting yet issued by the Navy Records Society.

#### *My Service in the Indian Army—and After.*

By General Sir J. Luther Vaughan, K.C.B. (Constable & Co.)

THE recent renumbering and naming of the regiments of the Indian army, and the appointment to them of honorary colonels, of whom Sir Luther Vaughan is one, may have suggested to him the desirability of compiling a record of his services, and dedicating it to the officers of the 58th Vaughan's Rifles (Frontier Force). For though the first part of his service was passed in a regular Bengal Infantry regiment, his name is known chiefly from his connexion with the Punjab Irregular Force, commonly called "The Piffers," from the initial letters of their title. He joined the Force in 1850, and about a year after was appointed Commandant of the 5th Punjab Infantry, which post he held till he left the Force on promotion in 1869. During that time his regiment was considered one of the best of the Frontier Force, and with its leader took part in many expeditions. In 1868 he was selected to command the 2nd Brigade of the Hazara Field Force, then assembled to punish certain tribes of the Black Mountain for misconduct spread over a considerable period, which culminated in an attack on the police-station at Oghi, in the Agror Valley. Warned by experience gained five years before at Ambela, the Indian Government sent out a strong force, which made tribal resistance hopeless; therefore there was little fighting, and that was for the most part confined to the 1st Brigade. Sir Luther Vaughan, in describing events, remarks that after the first two days the campaign resolved itself into a military-topographical promenade,

"full of interest and instruction, and took us through a large tract of absolutely unknown country, to the great delight of the professional surveyors and map-makers who accompanied us. The Muchaie peak, supposed to be the highest of the whole range, was reckoned by the surveyors to be upwards of 9,000 feet. The view from it was magnificent. Many of the features so familiar to us in the Umbeyla campaign of five years before were recognizable from Muchaie. The Mahabun mountain, on a northern spur of which stood Mulkah, destroyed for us by our late enemies the men of Bonair in 1863, seemed from Muchaie almost within a stone's throw. The lofty Gurroo mountain, on which I had bivouacked for three weeks in 1863, towered farther to the west, and marked the position of our camp on the crest of the Umbeyla Pass. The conical hill and the Crag picket could be clearly made out, and, less distinctly, our glasses showed us the fort of Murdan, recalling to my mind the days of the Mutiny and the pursuit of the mutinous 55th."

The description is fairly accurate of the view to the north-west, the direction to which the writer naturally turned; but the panorama is in every direction marvellous. Towards the west and north on a clear day, but specially near sunset, the snows of

distant Kafiristan and Hindu Kush could be made out, glowing in pink at the close of day. North and east, as far as the eye could reach, range after range of hills was seen; those near, being lower and looked down on, closely resembled successive great waves of the sea. Eastward lay Kashmir, whence a spur from the distant Nanga Parbat met the outer slopes of the Black Mountain, and the wonderfully picturesque hills of Elahi, Nandihar, and the Tikri Valley came into view. The Hazara district was nearly due south, and the hills about the road from Abbottabad to Murree could be distinguished. Altogether it is a prospect difficult to surpass in extent or in grandeur.

Early in 1869 Col. Vaughan was promoted to the post of Brigadier-General commanding the Gwalior district, and this step, which looked like the recognition of previous good service and the assurance of better things to come, proved to be the beginning of the end of his military career. For like many other men he was promoted too quickly. Instead of enjoying a tenure of office for five years, with the opportunity of saving money, within a year or thereabout he became major-general, and had to vacate his appointment. The prospects, too, of employment in the higher grade were small, and though he did not immediately retire, his career as a soldier was closed. Before leaving this part of the story it should be recorded that in 1855 the author devoted some of his leave to service with a Turkish contingent, thereby extending his experience and seeing parts of the world always of great, but then of special interest.

On return to England as an unemployed major-general, he lamented relegation "to the insipidity of English domestic life," a phrase for which he has apparently been taken to task, and which he recants. Still, some complaint is natural:—

"For many years I had been a big man in my own small sphere, and an object of respect to those by whom I was surrounded.....In England I was nobody."

And income did not permit of expensive distraction. Consequently he tried to get employment, and was more successful than many other men similarly situated. First, he got the place of superintendent of the southern division of the London and North-Western Railway, which he held for four years till 1878. Next, on the outbreak of the second Afghan war, he applied for and got the post of *Times* correspondent, as such revisiting old scenes, and seeing new ones in Afghanistan and Persia. On his way home in 1881 he was sent to South Africa to accompany Sir F. Roberts, but arrived to find that that officer had come and gone, in consequence of the unfortunate convention which followed the defeat at Majuba. After seeing a good deal of the country, General Vaughan returned home

"in time to be present in the House when the Transvaal debate took place in the latter days of July. The result, in the then state of political parties, was, of course, a foregone conclusion. The events of the war and the way in which it had been brought to a conclusion were alike mortifying to all Englishmen, except the small minority who put the success of their political party before all consideration of their country's honour and welfare."

General Vaughan's work as special correspondent is by no means the least successful in his varied career, as is testified by the extracts from his communications published as appendixes, and by the expressed commendation of Mr. Macdonald of *The Times*.

The volume, which is attractively presented, will be read with keen attention by the author's many old friends, and by all who are interested in the history of the North-Western frontier of the Punjab.

*Western Europe in the Fifth Century: an Aftermath.* By E. A. Freeman. (Macmillan & Co.)

*Western Europe in the Eighth Century: an Aftermath.* (Same author and publishers.)

A MELANCHOLY interest is attached to these two volumes of lectures. Prof. York Powell had undertaken to see them through the press, but he did not live to accomplish the work. The couple of hundred pages which were revised by him bear witness to his multifarious occupations and his ill-health. It is to be regretted that Mr. Scott Holmes, who completed the editorial task, did not revise the revision, and remove the misprints which disfigure this portion of the first volume. What would a guileless reader make of the following passage?

"It was the Goth who was called, in the forefront of all the nations of Western Europe, to bear the assault of the Saracen, to bridge over the time when the strife was between the older and the newer life of Europe, between the elder power of Rome and the younger power of the *Turk*, and the time when both had to strive against wholly alien foes from Africa and Asia."

What would the shade of Freeman say to this displacement of his beloved Teuton by the unspeakable Turk? A certain footnote on p. 25 might lead the unwary to imagine that it was the Emperor Tacitus who moved from Rome to Capri.

We welcome these volumes, for, though some important parts of them have already appeared in *The English Historical Review*, there is a great deal of new and valuable matter. The tyrants and barbarian invaders of Gaul in the reign of Honorius, the West-Gothic and Burgundian settlements, the careers of Boniface and Aetius, are treated in detailed narrative, with a minute critical discussion of the sources. The errors which have distorted the true relations of the two generals are shown up convincingly. As to the story that Boniface invited the Vandals into Africa, which most modern critics reject, Freeman admits that it is possible, but not more than possible. In contemporary writers there is no direct reference to it; there is only a vague sentence in Prosper's 'Chronicle'; and we have to wait a century for Procopius to give us a full story.

Freeman has occasion to refer to the title "Rex Romanorum," which Gregory of Tours bestows on Syagrius, the last Roman ruler in Gaul. He contemplates, though doubtfully, the idea that it was used formally by Syagrius himself and his Romans. This surely is inconceivable. For himself and the Roman provincials whom he governed Syagrius cannot have been more than a *dux* or a *comes*. It is clear

that "King of the Romans" can only have been his designation in the mouths of the Franks, who saw him ruling as independently as one of their own kings; and that Gregory derived the title from a Frankish source. Hence there is no ground for the guess that "Syagrius, king or tyrant, was disowned by the Augustus at New Rome, to whom his kingly style would certainly not be pleasing." But we can cordially endorse the words which follow:—

"One thing at least is certain; at Soissons, as at Salona, the year 476 A.D., the year so dear to the compiler and the crammer, the year so really memorable at Rome and at Ravenna, was a year of no special moment."

From the fifth we pass to the eighth century, and are plunged into the midst of the difficult story of the first Karlings, where we have to depend so much on the uncertain guidance of the 'Liber Pontificalis.' In the study of the change of dynasty in Gaul, the intervention of the Frankish rulers in Italy, and the intricate questions connected with that intervention, Freeman's work is equal to his best. He discusses at length the significance of Pope Gregory's appeal and offer of the consulship to Charles Martel:—

"One might at first be tempted to ask why the orthodox king of the Lombards was not welcomed as a deliverer from the heretical Emperor, and why the not more orthodox Prince of the Franks was called in against him. Doubtless because, if the Lombard king had got possession of Rome, he would have been a real master of Rome. He might have made the city his royal seat; he might have ruled it from Pavia or Ravenna; in any case, he would have really ruled it. But a consul coming out of Gaul or Germany to help St. Peter to his rights might likely enough do what his son actually did; he might wage a campaign of deliverance and then go home again. Charles might be Mayor where there was no King, Consul where there was no Emperor. Gregory doubtless hoped that he would himself be, in St. Peter's name, something that he was not as yet, in a city and duchy where, if there was neither King nor Emperor, neither was there practically any Consul."

The question of the so-called Donation of Pippin to the Roman See is not only discussed in a lecture, but also forms the subject of a long appendix, in which the various views of German critics are examined. Freeman's treatment is marked by characteristic clearness and common sense. He holds that Pippin made a promise to the Pope at Ponthion; that this promise was renewed at Quierzy; that there is no evidence that this promise on either occasion took the shape of a written grant; and that it could only have been conditional—namely, on Pippin's success. It was not till after the first defeat of Aistulf that the king "put his hand to something in writing which could be spoken of as a gift to the see of Rome." But the point on which Freeman is most anxious to insist all through these transactions is the place held by the Empire and the Emperor in the eyes of all the parties concerned. Most writers, in treating the Italian and Frankish history of these years, are apt to forget the Empire altogether. Freeman makes it very probable that the Patriciate was conferred on Pippin by imperial authority. The Pope was still, and for many years to come, con-

fessedly the subject of the Emperor; to Pippin the Empire was a friendly power; and no one but the Emperor had any power to create a Patricius.

It is to be remembered in reading these lectures that they were all written more than twelve years ago, and therefore in some respects they are not abreast of modern information, for better editions of many of the texts which the writer criticizes have appeared since. We notice that he still laboured under the old misapprehension that Tiro was not part of the name of Prosper, the Aquitanian annalist.

#### NEW NOVELS.

*Bray of Buckholt.* By Edmund White. (Blackwood & Sons.)

It is a strange household to which Mr. White introduces us in this story of farm life. Deserted by her husband, who has proved to be unstable as water, Mrs. Bray has been the mistress of Buckholt Farm for ten years. Anthony Bray, bankrupt in health and fortune, suddenly returns from America, and takes over the management of the farm. Unable to regain his wife's affection, he turns for sympathy to Margery Hartwell, an attractive and simple girl in her employment, for whom eventually he acquires a strong passion. Meanwhile, Mrs. Bray, having grown accustomed to lean upon her trusty steward in all her affairs, learns to look upon him tenderly. A picturesque figure is this Derrick Venwood, and the most striking and interesting character in the book—strong in will and limb, full of delight in the simplest of his tasks, dimly conscious of the poetry in the common things of country life. All the rough places in these people's lives are made smooth by the timely death of Anthony Bray, who, witnessing a love scene between Margery and his sailor son, rushes away in a fit of jealousy, and is drowned. The story, though not very convincing, is powerfully told. Some of the situations have great dramatic force, and Mr. White has succeeded in getting the atmosphere of farm life into the book. Its chief defect is that much of the talk is unreal. Mrs. Bray speaks of human existence as "this close-packed fellowship, where each is born into bonds which coil about his limbs and heart to the end of life." We think that even Mr. White would be astonished if a farmer's wife were to speak to him in this fashion.

*The Prospector.* By Ralph Connor. (Hodder & Stoughton.)

THE author of this tale has already achieved a considerable reputation, which the present book will do nothing to injure. What readers really appreciate in Mr. Connor's writings is muscular Christianity. The phrase takes one back a good many years, perhaps, but the taste is undying in England. It is the antithesis of mysticism in religion, and therefore, perhaps, makes no strong appeal to the Latin peoples. But it touches the essence of the English character. From cover to cover physical strength is glorified; but it is the physical strength of teachers and preachers, of earnest, deadly earnest, muscular Christians. It follows the career



of one young man from the university in Toronto, through his work as a minister in the wilds, with, of course, a love interest added. Literary merit has nothing to do with the author's success. His English is fairly sound, and that is as much as may be said for the writing. There is a long chapter devoted to a university football match. This is a fleshly revel. It is an astonishing picture of savagery, and reminds one of a Spanish story of a bullfight; for the writer's sympathies are evidently deeply involved. Girls among the spectators are excited to frenzy, and shout aloud that their favourites among the players look beautiful, when their faces and heads are streaming with blood. A man's leg is broken. Then the girls groan: "Oh, isn't it horrible?" But their frenzy almost immediately returns. According to this author, Canadian football is a fearful business, in which men glory in kicking and tearing each other's face, while bloodshed appears to be an essential feature.

*David the Captain.* By Arthur S. Way. (Macmillan & Co.)

THE text of this novel—which, however, is not in the least of the preaching order, and contains nothing that Lamb would have described as "sermoni propria," or things properer to a sermon—will be found in 1 Samuel xvi. 14 to xviii. 27. The brief account of David's career, from the time of his anointing by Samuel to his marriage with Michal, is here expanded into a narrative of between four and five hundred pages, not altogether to its advantage. It would appear that the author's main object is to impress upon us what a brilliant strategist and general the shepherd boy was; at any rate, there is a great deal of fighting described in detail, and we are called upon to admire the tactics no less than the physical prowess of the hero, to an extent that somewhat strains our credulity. Yet some of the war passages are well enough done; and, indeed, the merit of the book, from the purely literary point of view, is considerable. But the characterization is conventional and lifeless, and we find it impossible to take any warm interest in the story. Mr. Way has, we think, been ill advised in his choice of a subject, and might, with a happier theme and a less remote environment, produce a much more readable romance.

*Bible and Sword.* By P. Hay Hunter. (Hodder & Stoughton.)

A READING of this volume inevitably suggests comparisons with 'Old Mortality.' For 'Bible and Sword' is a story of the Cameronians set in the days of the Scottish Covenanters and "bonnie Dundee." It is a bold thing for a writer to tread thus in the footsteps of the great; but Mr. Hunter may honestly claim the justification of success. He does not, of course, handle with so firm a grip as Scott the conflicting tastes and interests of the Covenanters and Royalists; but, on the other hand, he shows nothing of Scott's bias. To those who know all the intimate details of those tumultuous times, the book will appeal with convincing force. It is vigorous and full of dash and go. Its central figures are

touched with something of the heroic quality; and if there is little humour in the story, there is also nothing of that mawkish sentiment which is characteristic of the "kailyard" school." Mr. Hunter has, in short, produced a tale which satisfies at once the historical sense and the desire for good narrative.

*Fortune's Castaway: a Historical Romance.*

By W. J. Eccott. (Blackwood & Sons.) THIS is an addition to the many novels in which the Duke of Monmouth plays a leading part. Though his ill-fated adventures have suggested the title, that "lovely person," as John Evelyn calls him, is not the hero of the story. That position is filled, with the usual distinction, by Col. Hugh Malet, who performs the most valiant deeds in furthering the interests of William of Orange, to whose Court he is attached. For heroine there is Lady Wentworth, whose relations with Monmouth in this historical romance are very different from those recorded in plain history. How far a novelist is justified in deliberately altering the characters of historical personages is a question we need not stay to discuss. The union of hero and heroine is of the first importance, even in an historical romance, and only a lady of spotless reputation could become the wife of so gallant and high-minded a soldier as Hugh Malet. Most of the other historical characters whom Mr. Eccott introduces, including Charles II., James II., Judge Jeffreys, and William of Orange, are faithfully and skilfully drawn. The story, which is strong in incident, is particularly well written, though the dialogue is, perhaps, sprinkled rather too plentifully with such expressions as "Odsbodikins!" and "Gad!"

*Pamela's Choice.* By Margaret Weston. (Isbister & Co.)

THIS story hinges upon an improbability that is not made probable. Impossibilities are well enough in fiction, if they are made possible for the nonce. But for this a master hand is required, and here we have a prentice hand. Still the tale has many elements of interest, particularly in its first part, before the improbable state of affairs is disclosed. A young man of wealth falls in love with a beautiful girl, whom he meets by accident at a railway station, and who shows him only a kind of stiffness which amounts to rudeness. She proves to be the adopted daughter of a middle-aged woman who has taken a vow that she will never willingly address a man, or have any dealings with men. This woman is rich, and devotes her fortune to the work of assisting other women, on the condition that they are willing to ignore the existence of men in the world. The thing sounds more childish than the author makes it appear. So far the book is successful. Then the rich young man, failing to obtain access to the heroine by any ordinary means, personates an old lady who has left him an estate in Scotland. The rich man-hater becomes poor, and accepts a position as bailiff to the rich young man who poses as an invalid old lady. Here the story becomes frankly impossible, but it is fairly readable.

*Limanora: the Island of Progress.* By Godfrey Sweven. (Putnam's Sons.)

It is explained that this book is a sequel to one published a year or so ago, called 'Riallaro.' This 'Riallaro' purported to describe a Darwinian experiment in artificial selection on a group of islands in the South Pacific, in various physical ways sealed from intercourse with the rest of the world. The main island was purged entirely of the criminal element and of criminal tendencies in its people, by the planting out in other islands of all undesirable types. 'Limanora' describes the scientifically perfect beatitude of the purged community on the main island. It might have been a brilliantly entertaining sociological extravaganza; it is something of a nightmare, but lacking in the vivid sense of reality and verisimilitude which makes nightmares at once fearful and interesting. Mr. Sweven has taken himself a great deal too seriously here. His touch is too heavy for satire of the pleasing sort. His detail is too wearisomely minute, his whole work too solemnly and ponderously categorical. The glossary alone is calculated to frighten any ordinary reader, and will certainly fend off from the book any one not blessed with a great supply of leisure. Not but what a glossary is needed badly enough; one readily admits so much. But this is the wrong sort of glossary. It tells us that a "vamolan" is simply a "makro-mikrakoust," and that a "salosan" is merely a "gustagraph"; that the "ooloran" is no other than the "son-architect," and that a "tirleomorán" is just an ordinary "electric earth-perforator"; but, somehow, this is not sufficient—or else it is too much. We infinitely prefer 'The Hunting of the Snark.'

#### THEOLOGICAL BOOKS.

*On Holy Scripture and Criticism: Addresses and Sermons.* By Herbert Edward Ryle, D.D., Bishop of Winchester. (Macmillan & Co.)—The words of a distinguished scholar and prelate of high position on the important subject indicated in the title of this book command attention. Since scholarship must be unhampered and criticism free, there arises the question of the effect of this liberty on the authority of the Holy Scriptures. The consensus of opinion among competent judges regarding, for example, the composite character of the books once ascribed to Moses raises the problem of inspiration, and of the relation of inspiration to authority. Whatever relevant problems are raised must be seriously considered; but there is always the danger that answers to these problems may injure religious faith that is based on the traditional conceptions of the inspiration of the Bible. There is, too, the suspicion in many quarters—justified, perhaps, by some of the theories made in Germany—that critics have more zeal for their methods than reverence for their subject. It is deeply interesting, then, to the pious and intelligent reader of the Bible to hear what Dr. Ryle, a scholar and a Churchman, has to say on some of the important problems suggested by the criticism of the Holy Scriptures. The Bishop deals mainly with the Old Testament. Some of the subjects treated by him are 'Old Testament Criticism in its Bearing on Teaching,' 'The Old Testament in Teaching and Preaching,' and 'The Study of the Old Testament, with special reference to the Element of Compilation in the Structure of the Books.' He does



not fail to give a definition of inspiration. "St. Luke," he says,

"speaks in his Prologue of his labours in collecting the materials for his Gospel. Even so the compilers of the Old Testament books derived their materials by human industry from human sources. The inspiration of the books consists in no imaginary method of communication, but in that spiritual force which has made them God's word to men's hearts."

In the same address, 'Old Testament Criticism in its Bearing on Teaching,' from which these words are quoted, he has a message to the man who takes everything in the Bible as literal fact. "The ordinary reader," he says, "likes to regard everything as literal fact; and he is quite at liberty to do so. But he has no right to denounce or reproach for faithlessness to Christianity his brother who considers that the general evidence is in favour of the story of Jonah being allegorical, that of Esther being an unhistorical patriotic tale, that of Job a dramatic poem. Christianity is not injured by this liberty of interpretation. It is relieved from a great reproach by the charity of a larger freedom in the work of teaching."

The quotations here given indicate Bishop Ryle's attitude to the Bible; and it need not be said that there is reverence marked on every page of the book. There will be many, doubtless, who will gladly receive the Bishop's teaching, and be encouraged to read the Bible in the light of criticism, without the fear that their faith will be thereby injured. The book is published in the hope, the author says, that it may be acceptable to some of those who believe with him

"that the Church's steady progress upon the pathway of reason and truth is capable of being combined with an attitude of unswerving loyalty and reverence towards Holy Scripture."

*Problems and Principles.* By the late Rev. R. C. Moberly, D.D. (Murray.)—This volume is a posthumous collection, well edited by the Rev. R. B. Rackham, of stray papers on theological and ecclesiastical subjects, written within the last twenty-two years by Canon Moberly, who was for some years before his death Professor of Pastoral Theology at Oxford. These *collectanea* will be widely welcomed. Their necessarily fragmentary character renders them difficult to review adequately within a short space; but in many ways they show the great characteristic merits and some of the defects which were conspicuous in Dr. Moberly both as a thinker and a writer. There are thirteen papers in all, some of the longest being discussions on 'Disestablishment and Disendowment,' 'The Independence of Church Courts,' and 'Doctrinal Standards.'

But it is perhaps in some of the shorter papers, such as those on 'Belief in a Personal God' and 'Reason in relation to Christian Evidences,' that Dr. Moberly is most at home, if not at his best; and these reveal the great mental grasp and power of metaphysical analysis which he undoubtedly possessed, and which, had he been equally endowed with the power of exposition and elucidation, would probably have made his influence far more widely felt than it has been. In his paper on a 'Personal God' (1891), while avoiding any definition of personality, the author speaks of it as "a centre to which the universe of being appears in relation, a distinct centre of being." He subsequently modified this statement in his 'Atonement and Personality' (1901), lest he might seem to conceive of human personality "at all otherwise than in its capacity of relation to and dependence on God." Yet in his sermon on 'A Religious View of Human Personality' (1902) he speaks of Created Persons, so far as they can be said to be "an addition to God's being," as an addition "which can be said to utter and so to enrich.....Him." It does not seem to us that in any strict sense the finite can be said to enrich the Infinite.

We select two or three of his papers as types of his method in the less strictly theological field. Those on the 'Marriage Law,' while able in their statement of the Scriptural and general ecclesiastical standpoint, might perhaps have been improved by discussion of the modern divergences in reformed bodies, such as the Dutch Evangelical and the Lutheran Churches; but the essay on 'Undenominationalism as a Principle of Primary Education' is one of the strongest essays in what is, on the whole, a strong book. The writer is masterly in his analysis of the true inwardness of denominationalism and undenominationalism. He warns the State that the latter is as much a sect as any of the others, and that it "cannot without frantic unwisdom invent a new denomination of its own, under whatever specious title, and identify itself with that."

*The Modern Pilgrimage from Theology to Religion.* By Robert Locke Bremner. (Constable & Co.)—A book may sometimes possess a value unexpected by its author. This book, whatever may have been Mr. Bremner's full purpose in writing it, serves to show a trend of thought which cannot be ignored by the serious spectator of religious movements. The trend undoubtedly is towards religion, but it is religion without theology. The question arises whether such an end is possible. Creation, for instance, may be rejected as a theory inadequate to explain the origin of the world, and evolution may be put in its place. The substitution of one theory for another does not destroy theology, though it may injure an existing theological system; and it is well that those who clamour for a religion without theology should see clearly the nature of their demand. On the last page of Mr. Bremner's book are these words:—

"I appeal, therefore, to thee, my Hebrew, my Roman brother, my Salvation Army sister, my Mahometan, my Buddhist cousin, my far-off kinsman of the woods and islands—hast thou known the near presence of the Divine? Hast thou received strength, not thine own?.....And like the whisper of many waves on a summer shore, I hear the answer from East and West, Yes, yes; it is even so with me."

It may be pointed out that this general address to various persons implies that God is sought by all of them; but it does not and cannot indicate that each seeker after God has no conception of the nature of the Being he tries to find. Each in having a conception, however undefined, of God has a theology. Mr. Bremner, and those who share his sympathies and join him in his quest, may repudiate the doctrines set forth in the creeds, confessions, and articles of the Christian Churches, and may turn away from systems like Calvin's, but they are after all looking for a new theology without clear definition. Mr. Bremner tells us that

"it will presently appear that the voice of God is to be heard, not only in wooden pews, proceeding out of wooden pulpits, but in the whistle of the blackbird and mavis, in the glad laughter of the sea waves, in the sunshine and the cloud."

Nobody denies the statement; and, in spite of the rhetoric, there may be some to say that the preacher from the pulpit may be as fitted as the blackbird or the wave to be the voice of God. Mr. Bremner is not without insight into the significance of what religion has done in the past. "As we grow older," he says,

"if we keep an open mind, we see that the Church legends as well as the fairy tales of our childhood had a deep truth in them after all. We had grown so wise as to disbelieve them. But we grow wiser, and we find them deeply true after all."

The writer of these words might be recommended to extend his charity to the doctrines as well as the legends of the Church, and to ask himself if the proposed pilgrimage from theology to religion does not imply a want of understanding of the nature and aim of theology.

Mr. Bremner is never dull in any of his pages; but sometimes the smartness of the style may appear to some of his readers to be out of harmony with the seriousness of his subject. A want of artistic fineness is shown in the choice of names in his 'Tale of the Three Candidates.' There can be no objection to Agnostikos and Discipulus; but what of Kökh Shûr, the son of Dogmah and of Terrib-ul-Phûl?

*Christian Life in the Primitive Church.* By Ernst von Dobschütz. Translated by the Rev. George Bremner and the Rev. W. D. Morrison. "Theological Translation Library." (Williams & Norgate.)—The writer of this book does not seek to set forth or systematize the ethics of Jesus and the Apostles, but endeavours to discover the real morals of the primitive Christian communities. It is evident that the moral environments of Jerusalem and Rome would exert very different influences on the Christians in these cities, and Prof. Dobschütz does not make the mistake of delineating the life of the early Church in such fashion that it would represent the circumstances of no particular community. It is further to be noted that the blunder is not committed of painting too dark a picture. The writer draws attention to Hausrath's representation of the moral life of the primitive Christians, and says it is "so gloomy that one is compelled to wonder where Christianity ever found the power to conquer the ancient world." The flagrant sins in the Corinthian Church, which St. Paul noticed in his Epistles, did undoubtedly exist; but it does not follow that because they existed they were practised by the whole Christian society of the city. A catalogue of sins made by zealous purists or strict disciplinarians does not by itself indicate their extent; and their existence did not certainly prove that the new religion had no effect on the life of the converts. In many places after the Reformation sinners were brought to discipline, who in pre-Reformation days would have escaped detection; but it may not be said in consequence that Protestantism deteriorated the public morals.

Prof. Dobschütz tries to avoid the traps into which a writer on the morals of an age or a locality may easily fall. He wisely adopts the historical method, and, drawing the materials for his representations from the records of the primitive Church in the period from the death of Jesus to the time of Hadrian, pays attention to the facts of time and place. An examination is made of the Pauline Churches; then Jewish Christendom, and later Christianity among the heathen, are reviewed. In the third of these critical examinations there are interesting inquiries into morals as affected by Gnostic teaching, and into the manners of the Christians in the period of the transition to Catholicism. No critical examination of the early Christian literature is made; but occasionally there are valuable suggestions such as the following:—

"My view is that the Epistle to the Romans is distinguished from the other writings of the Apostle by the fact that he does not handle questions which were suggested to him by the Church: he elaborates trains of thought which were at work in himself."

For some of his interesting statements the Professor unfortunately offers no arguments. Thus, for instance, he says of John of Ephesus that

"he had seen the Lord Himself, and in His last period had come into contact with Him, although he did not belong to the twelve regular companions of Christ."

This suggestion lacks authority derived from any stated evidence. The translation, it ought to be said, has been extremely well done, and the reader is not troubled with sentences which betray clumsy renderings from a foreign language.

*The Golden Book of John Owen.* By James Moffat. (Hodder & Stoughton.)—The full title shows that this book consists of "passages from the writings of the Rev. John Owen, M.A., D.D., sometime Vice-Chancellor of the University of Oxford, and Dean of Christ Church"; and that these passages are "chosen and edited, with a study of his life and age," by Dr. Moffat. 'Memoirs' of Owen and a large collection of his works have already been published; but except to students of the theology and ecclesiastical movements in England of the seventeenth century, he has been, and is, little more than a name. This 'Golden Book' is no doubt intended to bring him forward as a help to religious men and women. Owen wrote more than eighty books or treatises, and was in the main a theological controversialist. Controversial writings are generally lively, if not always edifying; but Owen's are prolix in argument and dull in style. Robert Hall described them as "a continent of mud." There is more, however, than mud in Owen's writings, as Dr. Moffat is able to show by his selected passages; indeed, there are many things in them to command respect and admiration. Owen did not live in a century when toleration was either a grace of manner or a virtue in conduct; but he wrote:—

"Whatsoever restraint or other punishment may be allowed in case of grosser ends, yet slaying of heretics for simple heresy, as they call it, for my part I cannot close withal, nor shall ever give my vote to the burning, hanging, or killing of a man, otherwise upright, honest, and peaceable in the State, merely because he misbelieveth any point of Christian faith.....As such heresy is a canker (but a spiritual one), let it be prevented by spiritual means."

Owen's charity and wisdom may be further exemplified by these words:—

"And if ever we intend to take one step towards any agreement or unity, it must be by fixing this principle in the minds of all men—that it is of no advantage to any man whatever church or way in Christian religion he be of, unless he personally believe the promises, and live in obedience unto all the precepts of Christ; and that for him who does so it is a trampling of the whole gospel under foot to say that his salvation could be endangered by his not being of this or that church or way, especially considering how much of the world hath immixed itself into all the known ways that are in it."

Passages of exposition form a section of this volume. One of these, on Matt. xv. 25, may be quoted as showing Owen's sound sense in religion. "Consider," he says, "that it is not failing in this or that attempt of coming to Christ, but a giving over of your endeavours, that will be your ruin."

To the selected passages, in many places, Dr. Moffat has added interesting notes; and he has made a very valuable study of Owen's life and times. Some may doubt whether the 'Golden Book' was of sufficient worth to justify its publication; but it has furnished its compiler with an opportunity for writing a really good historical introduction. Dr. Moffat exhibits ample knowledge of the theological works and ecclesiastical and political movements of the period, and writes with judicial fairness.

#### SHORT STORIES.

*The Watchers of the Trail.* By Charles G. D. Roberts. (Duckworth.)—Mr. Roberts's books about animal life in the forests of Canada and the Northern States of America promise to form a regular series, a "library," before long. An important factor in the charm these books undoubtedly possess is their illustrator, Mr. Charles Livingston Bull, whose pictures of bears, wolves, moose, wild cats, and the like, in the surroundings of their native forest, swamp, and mountain side, are admirable, distinctive, and really interesting. Mr. Roberts is very

fortunate in having found an illustrator of so much talent, who can enter thus completely into the spirit of his studies of wild life. At the same time, the best illustrations in the world could hardly reconcile one to poor or ignorant writing upon a subject so clearly calling for expert knowledge. But here one has no such drawbacks to face. Mr. Roberts is a master of his special subject. In the constant hunt for novel themes there has of late years (particularly in America) been a deal of writing upon animal life, but the reviewer calls to mind none which shows a more thorough knowledge of the subject, or indicates a closer or more loving study of it, than these stories of Mr. Roberts's. He has long passed the stage of mere observation of the habits of our wild kindred, and has evidently become absorbed by the study of their motives, feelings, individual character, and fine, temperamental differences. The result is that every one of the score of tales in this volume, apart from its picturesqueness, due to scenery and atmosphere, possesses something of the intellectual interest that appeals to one in a thoughtful and subtle study of human character. This is the latest refinement of the animal story, and, as exemplified by the tales in this book, it is fine and desirable. One mistake the artist of this book has made in his otherwise admirable pictures of animals. His portrait of an Irish red setter is less like a setter than a Newfoundland, and rather a libel upon either of those excellent breeds.

*Scenes of Jewish Life.* By Mrs. Alfred Sidgwick. (Arnold.)—There are half a dozen longish short stories in this volume. They are all clever and well realized, and three of them are amusing. Yet upon the whole it is a distinctly unpleasant book. It is full of a quality which, for lack of a more adequate and appropriate word, is generally called vulgarity. Almost without exception the characters portrayed here are terribly vulgar people. Some of them are amusing, many are very rich people, most live more or less in luxury, the majority are clever folk; hardly one among them is the sort of person one would care to meet at one's own table, still less to spend an evening with. And this indescribable quality, in attempting to indicate which the reviewer has used the word "vulgar," is most noticeable in the tale with which the volume opens. That is a pity, since it may prevent readers reaching the clever stuff which follows; for the remaining stories, if they have no charm to recommend them, are clever, and probably truthful, pictures of various phases of Jewish life. Doubtless there are many phases of Christian life equally gross and unpleasant, though one may at least rejoice that the marriage tragedies unfolded here would scarcely be possible among the peoples of modern Christendom. They form revolting reading. One can hardly credit that a girl brought up as the heroine of the opening story in this book was brought up could ever show such crude and blatant want of tact and common courtesy as she is made to show. It is so bad that it seems almost to justify the blatant rudeness (in which one really does not believe) with which she is treated by the aristocracy of a provincial German town.

*Atoms of Empire.* by Cutcliffe Hyne (Macmillan), includes fifteen short stories of foreign parts strung together by the high-spirited author of 'Captain Kettle.' There are certain rather irritating peculiarities which recall Mr. Kipling's short stories—aggressiveness, a "bumptious" manner, and so forth. They are all reproduced here with remarkable fidelity. One wishes one could say that more of Mr. Kipling's rich compensations were present in Mr. Hyne's volume. This is the

way his characters talk. They are most of them closely related, cocksure children of empire:—

"I laughed. 'Oh, yes,' I said, 'I came on board her sixteen minutes ago; saw the Purser, and found I knew him; made him give me the best room in the ship instead of the one I'd got; carted my things in there one-time, and locked the door; and then cleared out here, and didn't worry any more.'"  
"You're an old, bold haud," said Vaurennan, "and many years of wandering have made you perfect in the art of looking after yourself."

But the collision at sea which follows is described in strenuous, spirited fashion. The author should give more time to his work, particularly to its revision—with a heavy blue pencil.

*The Other World.* By F. Frankfort Moore. (Nash.)—One is uncertain as to the justification for collecting and publishing in book form the seven stories which make up this volume. The title probably refers to things supernatural. But the supernatural is not merely the impossible. In fiction, particularly, it should be something more than that. The wildest flights of the writer upon things supernatural must convince one in the reading, for the moment, if he is to attain success. Now a story like 'Magic in the Web of It,' in this book, is simply a bald statement of an impossible situation. No single line of it deceives one; no doubt or wonder enters the reader's mind, and no attempt whatever is made by the author to convey a plausible explanation. He apparently has no theory in the matter, we form no theory, and the result is boredom. Mr. Moore is a facile writer, a practised craftsman, and should spare more thought for work that is to appear in book form.

We must sorrowfully confess that *A Spoiled Priest, and other Stories* (Burns & Oates and Fisher Unwin), has not fulfilled the pleasurable anticipation excited by the announcement of a new book from Canon Sheehan. 'My New Curate,' though presenting a picture of the Irish Roman Catholic clergy idealized rather beyond the limits of probability, gave evidence of powers which in the present case seem to be almost wholly in abeyance. There is scarcely a trace of the former pleasant humour, and the pathos is in a terrible degree open to that charge of unreal and sickly sentimentality which even in the earlier book too often attached to it, while the author has entirely abandoned his former approach (most moderate from the Anglican standpoint) to a critical attitude on religious questions. Perhaps this falling-off arises partly from the fact that only one of these stories, which seem to be in some cases republications from magazines, treats directly of the Ireland of our day, and partly from Canon Sheehan's evident desire to appeal on this occasion mainly to readers of his own creed, who naturally will not experience the jarring effect produced upon the average Protestant by many things here contained, especially by finding actions, and even words, unhesitatingly assigned to the Madonna which he has been accustomed to consider as having a higher origin.

#### TWO FRENCH NOVELS.

*Les Centaures.* By André Lichtenberger. (Paris, Calmann-Lévy.)—In his new book M. Lichtenberger breaks new ground with a vengeance. Human passion and human beings are entirely banished from his drama, or only used as a secondary influence. When we say that his present heroine is a white Centauress (of uncertain summers), it is evident that his material savours of novelty, and a novelty not likely to appeal to the mass of novel-readers. What the French once paraphrased as the "Stroggl fur life" and the ultimate defeat and disappearance of the Centaurs are presented



with detail and fancy, if without much of the poetic imagination and sublime inspiration of a Maurice de Guérin. Whether the book is to be considered in the light of a success or a failure (or something between the two), there can be no question as to the author's courage in addressing himself to such a subject and to a twentieth-century audience. M. Lichtenberger brings us too close to his imaginary world, and depicts it in too strong a focus. His book lacks real interpretation and insight into the bygone forces of nature, and the strange beings that are supposed to have dominated the world. Still it is, at the least, an interesting and spirited experiment in reconstruction, and a striking incursion into the domain of the purely speculative and unknown.

In *Ames d'autrefois*, by L. Chasteau, issued by the same publisher, the story unfolds itself quietly, dreamily, perhaps a shade inertly. Yet one feels that the men and women belonging to it are vital enough to have known the impress of joy and pain, of loss, failure, or triumph—all that makes up human existence as we know it, and as others after us will know it too. As a story it is not in construction or incident powerful. It has no remarkable qualities of style or diction, but, as it progresses, a property of sympathy and gentleness becomes felt. The time chosen is the early days of the Consulate, when sundry returned nobles were beginning to rear their heads and their hopes revived. The scene is set in the quiet of Central France. The author contrives in a few words to convey an impression of the varied yet rather melancholy charm of the district; the neighbourhood is made to exhale a discreet, almost a mysterious grace.

#### OUR LIBRARY TABLE.

IN *His Young Importance* (Heinemann) Mr. Ralph Harold Bretherton essays the difficult task of depicting minutely in a series of tales and sketches a young boy's thoughts and feelings in various experiences of every-day life. It cannot be said that he has altogether succeeded. The book is by no means without interest; it is often subtle, and always, up to a certain point, clever, but we feel throughout that the author is making a conscious effort to analyze the processes at work in his hero's mind, and that his characterization is the result of painstaking elaboration and not of intuition; in short, the psychologist, or would-be psychologist, is more in evidence than the artist. We feel a want of spontaneity, a failure in selecting the vital points, and too often the painful intrusion of some glaringly false sentimentality. So it is that we never get to know the boy at all intimately, and we part from him at the end without any of that personal affection which the genuine child of literature almost invariably inspires. No doubt he is meant to be a somewhat exceptional person, being artistic and introspective in temperament—not but what a good many boys are that—but after all it is the more normal side of him that is chiefly insisted on, and we cannot be persuaded that it is true to life. A youth of his type and in his surroundings would hardly, we imagine, feel inclined to assert his Philistinism with such unnecessary violence; and surely for a boy of thirteen or fourteen, who goes to school, he is preternaturally childish in many of his speeches, acts, and thoughts. For instance, the habit of docking long words, so effectively employed by Mr. Kipling in some of his sketches of early childhood, is not common in later life, and such mutilations as "miliating," "dolatry," "spiracy," and so on, seem out of place in the mouth of a youth of that age.

*American Familiar Verse*. Edited with an Introduction by Brander Matthews. (Longmans & Co.)—The "Wampum Library" has been planned (as Prof. Brander Matthews, the general editor, tells us)

"to include a series of uniform volumes, each of which shall deal with the development of a single literary species, tracing the evolution of this definite form here in the United States, and presenting in chronological sequence typical examples chosen from the writings of American authors."

So far, short stories and literary criticism have been treated, and the third volume is this on *vers de société* by the general editor himself. A definition of what is included under that term is extremely difficult. The boundaries must be always loose and variable. Prof. Matthews suggests "familiar verse" as a better phrase, and it certainly has the advantage of being English. But does it cover what is signified? Mr. Clarence Stedman's alternative "patrician rhymes" is intolerable. Let us be French if we cannot be more accurate than that in our own tongue. Many people have attempted to define *vers de société*, and have more or less succeeded. Locker-Lampson declared it must be brief and brilliant; but clearly that is not enough. To these Hood added buoyancy, and with this alliterative trinity Prof. Matthews professes himself content, though he immediately proceeds to expand the formula. Certainly epigram must be eliminated; it must not be too brief. Mr. Austin Dobson, whose mastery of the art Prof. Matthews recognizes, advises the aspirant to be colloquial, but not commonplace, and "to be pathetic with the greatest discretion." The truth is that on the one side *vers de société* merges into the real lyric, while, on the other, it may degenerate into the frankly comic. It is a delicate art. It must be gay and it may be sentimental; it certainly may not be narrative. It deals with slight issues, touched, if you like, to tenderness. Great bards, as the editor points out, rarely condescend to it, though Shakspeare has written "O mistress mine," an undeniable example. The art has been "the casual recreation of true lyrists not in the front rank." But Herriek, though a master of familiar verse, is at his best something more. No one would dare to claim "Gather ye roses while ye may" as a specimen of *vers de société*, and the lyrists of the Restoration were so variable in their song as to perplex the critic with a passion for classification. How would Prof. Matthews class Waller's poem "Go, lovely rose," or Lovelace's "To Althea from Prison"? Perhaps these are instances of indiscreet pathos. Yet they have every one of the qualifications laid down by Prof. Matthews. As verse is an organic product, there are no sharp delimitations in it; there is an easy gradient up and down, and sentiment melts into pathos, not into sheer comedy. For these reasons it is not possible to agree with the editor that the art was unknown in Greece. No one, of course, would think of Theocritus in the connexion, as Prof. Matthews seems to fancy; but are the poets of the Anthology free from suspicion, Meleager and Agathias in particular? and what of the following translation (by Miss Alma Strettell) from Rufinus?—

Rhodope queens it by her beauty's sway;  
And whoso'er I give her a "Good-day,"  
Only with haughty glances greeteth me.  
When by her door I bind my garlands sweet,  
She doth but cast them under her proud feet,  
Trampling, in sooth, upon them angrily.  
O pitiless old age, O wrinkles, haste!  
Come quicker, quicker yet; perchance at least  
Ye may prevail and soften Rhodope.

It is notable that there is no anthology of *vers de société* in France, which gave the art at any rate its name; while in English there are several collections, notably, of course, Locker-Lampson's "Lyra Elegantiarum." Though seemingly derived from France, the art has been practised more in this

country. And in America the traditional taste for it has been maintained. But Prof. Matthews's anthology is the first purely American one, and as such has an interest. That interest, however, is more ethnological than literary, for it must be confessed that, to judge from the specimens here, the level of accomplishment is not high. We are all acquainted with Lowell and Oliver Wendell Holmes, but familiar verse must be above the reproach of polemics, even of serious satire. The authors represented here were all of them born before 1850, so that it is not possible to say how the younger school of literature is faring. The great bulk of the names will be unknown to English readers. Lowell's "Auf Wiedersehen," and several other sallies by his contemporaries, are meet for any anthology. Eugene Field and H. C. Bunner were elegant exponents of an elegant art. These were men of the younger generation, but are included because they are not living writers. Why Prof. Matthews stopped short of living writers born later than 1850 is not clear, unless he was following a precedent set by Locker-Lampson. But, to judge from his treatment of writers born earlier and yet alive, it is perhaps as well that he did limit himself. He says of Mr. Stedman, for example, that his "slightest lyrics are always poetry," and gives us a specimen of that poet from which the following is a quotation:—

Within the garden of Beaucaire  
He met her by a secret stair,—  
The night was centuries ago  
Said Aucassin, "My love, my pet,  
These old confessors vex me so!  
They threaten all the pains of hell  
Unless I give you up, ma belle";—  
Said Aucassin to Nicolette.

The introduction is far more valuable than the anthology, showing extensive knowledge and discriminating taste.

*My Cookery Books*. By Elizabeth Robins Pennell. (Houghton, Mifflin & Co.)—We esteem Mrs. Pennell a thrice fortunate woman: first and chief of all, because she has learnt the lesson her sex refuse to credit, that cooking is an art which, unlike that of reading, does not come by nature; next, that she has been led on by easy stages to the entralling pursuit of book-collecting; and lastly, that she has been able to publish a book about her books so well printed in every way as the volume before us. We cannot but remark on the extraordinary ability of type-setting and press-work which, in the hands of the Riverside Press, contribute to make this book a masterpiece of American printing. Pity it is that the type used was not more distinguished.

Mrs. Pennell tells us the story of her adventures among her books. In the early days of the articles we remember well, memory and experiment alike failed her on a moment—and she bought a cookery-book. Another and another followed, till she found that she had become a book-collector. Friends came to her aid in all quarters, and her store of books became a collection (some of them "illuminated" in black on their backs), comparing favourably with any she has had the fortune to see. The limits of the useful widened into the interesting, and overflowed into the historical—Latin books—incunabula even! Of course Mrs. Pennell has been told by this time that her first Apicius must sacrifice its pride of place; it was not printed in 1486, but very probably in 1500, or even later, for Bernardinus de Vitalibus did not begin to print till 1491, nor use the type it is printed in till 1498. But even this must gratify her, for she says in a note that the 1498 edition looks earlier. Her Venice Apicius, too, besides being late, is abnormal, as Hain's collation shows that there are 32 leaves, while Mrs. Pennell's contains 30 "sheets," which should mean 120 leaves or 240 pages.

As a whole, her collection is fairly rich in



sixteenth-century Italian cookery-books, when Italian cooking was at its best. In the seventeenth century France, under the influence of Louis XIV., took a leading place, and French books increased, followed by England, not in cooking, but in number of works and interest of title-pages. Mrs. Pennell gives us a facsimile from her first edition of Mrs. Glasse, which, like every one else except the dealers, she over-values (the copy sold the other day went for very few pounds), and another of the fourth edition, showing her as a habit-maker in Tavistock Street. A little mystery as to Chloe, the French cook to the Duke of Newcastle, in Walpole's letters, is cleared up by a quotation from Verral—he was M. de St. Clouet, afterwards cook to the Maréchal de Richelieu. A large number of facsimiles—all worthy of the book—some of title-pages, others of cuts of kitchens and cooking utensils, give an additional interest to a pleasantly chatty volume, and the descriptive bibliography may be freely absolved from the charge of being pedantic. Altogether it will be a pleasant memento for Mrs. Pennell and her friends of a happy diversion.

We have before us *The Works of Motley*, in nine volumes (Murray), three of which are occupied by 'The Dutch Republic,' four by 'The United Netherlands,' and two by 'John of Barneveld.' The first volume of this handsome "Library Edition" appeared in November, and now that it is complete we may repeat our praise of the whole. Motley, a fascinating writer, has never been exhibited to better advantage than in this form. The type is clear and pleasant, the illustrations are excellent, and the binding is ideal for the purpose, being strong, yet comely. A library which does not contain Motley should rectify the omission at once, and those which, like our own, have long possessed him, may well be desirous to exchange their old edition for this new one.

*The Law of Copyright*, by W. A. Copinger, F.S.A. (Stevens & Haynes), has reached a fourth edition, edited by Mr. J. M. Easton, who has given great prominence to the important question of International Copyright. Each foreign country is taken separately, and the remarks of the author are divided into two parts—on the local copyright laws, and the rights of foreigners. The article upon the latter subject in the United States is very lucid, and clearly indicates the difficulties with which the unhappy English publisher has to strive owing to the selfish "manufacturing clause" of the Chace Act. The Musical (Summary Proceedings) Copyright Act, 1902, is shortly discussed, and the reasons for its total failure explained, and the author does not seem very hopeful regarding the Bill recently promoted to amend this Act. The treatise has been brought thoroughly up to date, and the recent case of Lawrence & Bullen, Limited, v. Aflalo and Cook, on the subject of copyright in encyclopædia articles, is fully discussed. The work is a leading authority which should be consulted by all literary people.

A FEW translations from Victor Hugo's poems, a good many from Heine's, and various songs and lyrics from such poets as Eichendorff, Wilhelm Müller, and Mörike, make up the greater part of *Poems of 1818 and Earlier Days*, translated by E. Robinson (Sherratt & Hughes). We are told in the preface that the work was executed during hours of enforced idleness, and it is comforting to learn that the translator found it full of pleasure. But it seems rather a pity that the pieces should have been published in book form. For though it may sound somewhat harsh to say so, a conscientious critic has no choice but to declare that the work is by no means satisfactory. One or two of the simpler songs come out passably enough, but as a rule the

verses are sadly wanting in form, in melody, and very often in meaning. The renderings from mediæval German betray a strange ignorance of that language. In a single short poem of Walther von der Vogelweide, or, as the translator is pleased to call him, Walter of the Bird's Meadow, we have counted more than a dozen mistranslations.

*A Dictionary of Quotations in Prose*, by Anna L. Ward (Dean & Son), deserves praise, as pains have been taken with the index and cross-references abound. Further, it includes a number of excellent sayings by American writers, and translations from foreign authors, both recent and ancient. We get bits of Plato from Jowett's translation, of Cicero, Plutarch, and Montaigne. One could, of course, suggest many additions under each heading, but it is better to say that there is much good thought enshrined from sources less familiar than the trite authors of wit and wisdom.

MESSRS. SAMPSON LOW send us several of Black's novels—*White Heather*, *Madcap Violet*, *Three Feathers*, &c.—in a neat brown cloth binding. They are to be had at a very moderate price, and should be popular for wintry days.

WE are very glad to find that Messrs. Routledge have reissued three neat little volumes of *The Poets and the Poetry of the Nineteenth Century*, edited by Alfred H. Miles. The series covers the periods from Keats to Lytton, Southey to Shelley, and Crabbe to Coleridge. We gave long notices of these collections when they first appeared, and we may point out that they form a record of exceptional value, because they include specimens and appreciations of many minor poets whose works are not gathered in any other selection. Thus in the volume 'Keats to Lytton' we find notices of Clare, Talfourd, our old contributor George Darley, Motherwell, Thom, Charles Wells, R. H. Horne, Beddoes, Laman Blanchard, and Charles Whitehead. Many of these are only names to the average reader of to-day, who might well reduce his perusal of popular trash and take to something better. These little volumes are decidedly cheap, and sure of a wide circulation, whether the class just mentioned secures them or not.

*Mother Goose's Melody*. A Facsimile Reproduction of the earliest known Edition, with an Introduction and Notes by Col. W. F. Prideaux. (Bullen.)—Col. Prideaux's introduction tells us all that is known about this charming children's book, and puts a gravestone on some of the legends that have grown about it. Everybody will be interested in the extreme probability that Goldsmith wrote the maxims and moralizations for which it is so famous, of which one, fathered on Grotius, may be commended to modern editors: "It is a mean and scandalous practice in authors to put notes to things that deserve no notice." We gather from the notes that the word "hent" on p. 89, which appears in the facsimile, does not appear in the original. If so, it is surely a mistake to alter what purports to be a facsimile. Children of all ages will appreciate some feature or other of the book, from the verses to the serious maxims which point their moral.

A GREAT deal is being done in these days to inculcate in children the study of nature. They are remarkably observant, and have keen senses, which are developed quicker than their intelligence. Consequently Mrs. Miller Maxwell's idea of such a book as *Children's Wild Flowers* (Edinburgh, Douglas) is very happy. It does not set forth to instruct its readers in botany, but merely in the love of flowers, in their literary lore, and in the means of identifying them. This last object is materially assisted by the coloured illustrations by Miss

Roxburgh, which, without calling for special comment, are adequate and accurate. There is a considerable number of wild flowers included; but one misses some popular kinds. Where, for example, is the toad flax, and where the campions? It is true the latter are mentioned, but such a common guest of the countryside might well have claimed an illustration. But there is little fault to find with Mrs. Maxwell's treatment of the flowers of her choice. She collects much agreeable information. It is pleasant to learn that the foxglove is foolishly called "poppy" in Devon, in Sussex "flops" and "flop-a-dock," and in Lancashire "fairy petticoat." This is perfectly useless information, we are aware, but it is charming, and the knowledge of it will add to the charm of childhood.

*Chirp and Chatter*. By Alice Banks. Illustrated by Gordon Browne. (Blackie.)—Children are generally devoted admirers of the beast fable, and these quaintly illustrated specimens of that class of literature are likely enough to find favour in their eyes, in spite of the solid scientific facts, or even the rather obtrusive moralizing, by which they are characterized. It is true that the morals inculcated are sometimes more than usually open to question. That the daily use, for example, of good instead of bad coffee makes no difference in the month's bills is a comfortable, but an ill-founded doctrine; and, personally, we should prefer the gift of even a single gold piece from a pessimistic aunt to any number of "cheerful words" from one of more hopeful mood. But young people are less troubled by such discrepancies than their elders are in the habit of imagining.

THE most artistic of children's annuals for 1905 is *The Dream-Garden* (John Baillie), edited by Miss Netta Syrett, and charmingly furnished with stories and poems by the editor herself, Mr. Laurence Housman, Miss Evelyn Sharp, Mrs. Deland, Mrs. Mann, Fiona Macleod, E. Nesbit, Mr. Norman Gale, and others. The frontispiece, by Miss Nellie Syrett, is perhaps the most strikingly beautiful feature of the book. It is exquisite in colour and design, and if it bring to mind the 'Paradiso' of Fra Angelico, why so much the better, especially as it is in complete concord with the atmosphere of the story it illustrates. The rest of the pictures, with one exception from the same hand, belong too much to the self-conscious but immature school of attempt to be wholly pleasing. In the next volume Miss Syrett would be well advised to edit her artists.

DISPOSE them as you may, the jewelled pieces of the kaleidoscope cannot fall into any but an agreeable pattern, and, much after the same fashion, the familiar yet ever romantic constituents of the old folk-tales lose nothing by repetition. In *Swedish Fairy Tales* (Walter Scott), by F. Berg, translated by Tyra Engdahl and Jessie Rew, the youthful reader will be made happy with many an immemorially ancient motive thrown into different forms in a simple and pleasing manner. There is much to be said in favour of simplicity in fairy tales nowadays, as against affectation and a certain condescending jocosity, and this volume of stories is both plain and pleasant, a notable instance of old wine in new bottles.

*The Literary Year-Book and Bookman's Directory for 1905* is published by Messrs. Routledge & Sons, who in taking up the volume have introduced certain changes and new features. A list of 'Books of 1904,' arranged under subject-headings, replaces reviews of literature and literary tendencies. There is also an 'Index of Titles,' intended to answer the question, "Who wrote so-and-so?" but whether it will achieve that purpose seems doubtful, owing to its defective arrangement. It is by no means sufficiently definite

in description or inclusive, and, being derived partly from the 'Authors' Directory,' includes some forgotten books, such as 'Who was then the Gentleman?' (3 vols., 1885) and some privately printed publications, such as the catalogue of Mr. Pierpont Morgan's pictures, which might well retire in favour of important books of the last two years. The section on 'Law and Letters' is useful. The list of 'Pensions' is worth a glance. The section on 'Libraries' needs careful revision; not, for instance, to have noticed the death of so prominent a scholar as Dr. T. G. Law is very slack. In 'Periodical Publications' some inclusions and omissions surprise us. Surely "Sylvanus Urban" is not the editor of *The Gentleman's Magazine*. *The Motor*, a capital little paper, is omitted, so is the new sporting paper *The Winning Post*. It is rather odd to find *The Windsor Magazine* asking for "good work of any kind." The editor of *Vanity Fair* is not now O. A. Fry. Why is *The Burlington Magazine* omitted? The editor of *The Cambridge Review* is hopelessly wrong. In fact, the whole volume would be the better for careful revision, which it deserves, since it has wisely developed the practical side which such a record ought to present.

THAT wonderful book *The Post Office London Directory* is before us in the edition for 1905 (Kelly's Directories), admirably bound for our special use as usual. This is the one hundred and sixth year of this monster guide, which is a triumph of practical classification and arrangement. It contains no fewer than 3,449 pages, and with the Country Suburbs nearly 4,600 pages, exclusive of advertisements. The entire contents of the volume are always kept standing in type, and the way in which corrections are made down to a few days before publication is noteworthy. This issue includes a 'Street Directory' of London Country Suburbs, covering such districts as Blackheath, Woolwich, Dalston, Hampstead, Streatham, and Stoke Newington, a new feature which will be highly appreciated, though by the use of finer paper the bulk of the whole is not much increased. The volume forms most interesting reading. It ought, for instance, to supply many novelists with suitable names, comic and serious, dignified and pert. The 'Trades Directory' always attracts us. Looking through it, we notice that there is only one of each of the following callings: anchovy paste maker, breeze merchant, cigarette paper manufacturer, dripping merchant, flagstaff maker, oakum manufacturer, osier grower, and teacher of memory. There are two rat-catchers, tallow-melters, tarpaviers, and bone merchants, but over forty cats'-meat dealers.

MESSRS. HARRISON & SONS send us *Burke's Peerage* for the present year, the sixty-seventh edition of this standard publication, which is well up to date, and abounds in the detail which renders the history of distinguished families interesting. The section of 'Mottoes, with Translations,' appears to have been improved, but still contains some canine renderings. In general information this handsome volume is laudably accurate, though some of the early forbears of titled families are tolerably mythical. It may, however, be argued that where no sound evidence is to hand tradition is more likely to be right than wrong.

*Whitaker's Almanack* and *Whitaker's Peerage* (Whitaker) are both welcome in the new issues, being compact and accurate. The former, indeed, retains its unique place as supplying information which can be had nowhere else. We are glad to see that it does not, as the preface says, "take a stereotyped form, and so become fossilized." This year it includes summaries of commerce, health resorts, and the military and educational systems of the world.

MESSRS. ROUTLEDGE & SONS publish an admirable little edition at a shilling of *Considerations on Representative Government*, by J. S. Mill, with an index now first added.

MR. H. G. WELLS's *Twelve Stories and a Dream* (Macmillan) should be popular in a sixpenny form.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Baptist Handbook, 1905, 8vo, sewed, 2/6 net.  
Burnside (F.), Village Sermons, cr. 8vo, 2/6 net.  
Congregational Year-Book, 1905, 8vo, sewed, 2/6  
Doherty (R. R.) and Meyer (H. H.), Illustrative Lesson Notes, 8vo, 5/  
Martineau (J.), National Duties, and other Sermons and Addresses, cr. 8vo, 3/ net.

## Fine Art and Archaeology.

Adams (C. L.), Castles of Ireland, roy. 8vo, 10/6 net.

## Poetry and the Drama.

Keats (J.), Hyperion, a Facsimile of Keats's Autograph, with Notes by E. D. Sellincourt, folio, boards, 52/6 net.  
Passmore (T. H.), Maria Creatrix, and other Poems, 3/6  
Willobie His Avis, with an Essay by C. Hughes, 10/ net.

## Music.

Beethoven and his Forerunners, by D. G. Mason, 8/6 net.  
Fullerton (G. S.), A System of Metaphysics, roy. 8vo, 17/ net.

## Political Economy.

Cochrane (C. H.), Modern Industrial Progress, 10/6 net.

## History and Biography.

Brodsky (Mrs. A.), Recollections of a Russian Home: a Musician's Experiences, cr. 8vo, 2/6 net.  
Cunnington (H. J.), An Account of the Charities of Braintree, 8vo, 5/  
Maybrick (F. E.), My Fifteen Lost Years, cr. 8vo, 6/  
Mitchell (S. W.), The Youth of Washington, cr. 8vo, 6/  
York: the Story of its Walls, Bars, and Castles, by T. P. Cooper, 8vo, 10/6 net.

## Geography and Travel.

Post Office London Directory for 1905: Country Suburbs, roy. 8vo, 15/  
Vaile (G. B.), River Scenes of Merrie England, 4to, 3/6  
Wheeler (W. A.), The Commission of H.M.S. Pandora, Mediterranean Station, 1901-4, cr. 8vo, 4/ net.

## Folk-lore.

Squire (C.), The Mythology of the British Islands, 12/6 net.

## Education.

Public Schools Year-Book, 1905, cr. 8vo, 2/6  
Schoolmasters' Year-Book, 1905, cr. 8vo, 5/ net.

## Philology.

Euripides, Vols. 1 and 2 in 1 vol., cr. 8vo, Oxford India paper, 9/

## Science.

Booker (F. W.), Elementary Practical Building Construction, Stage 1, cr. 8vo, 2/6  
Innes (C. H.), The Fan, cr. 8vo, 4/ net.  
Lambkin (F. J.), The Treatment of Syphilis, cr. 8vo, 3/ net.  
Lockwood's Builder's and Contractor's Price-Book, 1905, 4/  
Macfarlane (W.), Laboratory Notes on Practical Metallurgy, cr. 8vo, 2/6  
Science Year-Book for 1905, 8vo, 5/ net.  
Woodworth (J. V.), American Tool-Making and Interchangeable Manufacturing, roy. 8vo, 17/ net.

## General Literature.

Appleton (G. W.), The Luck of Bella Barton, cr. 8vo, 6/  
Barr (A. E.), A Song of a Single Note, cr. 8vo, 6/  
Barrett (F.), The Night of Reckoning, cr. 8vo, 6/  
Boothby (G.), In Spite of the Czar, cr. 8vo, 5/  
Bourne's Insurance Directory, 1905, 8vo, 5/ net.  
Collings (M. A.), Life's Phases, cr. 8vo, 6/  
Ferne (W. T.), Meals Medicinal, 8vo, 9/  
Gowing (Mrs. A.), Lord of Himself, cr. 8vo, 6/  
Hillis (N. D.), The Quest of John Chapman, cr. 8vo, 6/  
Keays (H. A. M.), He that Eateth Bread with Me, cr. 8vo, 6/  
Le Queux (W.), The Mask, cr. 8vo, 6/  
Leigh (E. C. A.), A List of English Clubs in all Parts of the World for 1905, oblong 12mo, 3/6  
Lodge (E.), The Peerage, Baronetage, Knightage, and Companionage, 1905, imp. 8vo, 31/6 net.  
Mabie (H. W.), Parables of Life, 8vo, 6/6 net.  
Marsh (K.), Confessions of a Young Lady, cr. 8vo, 6/  
Mask of Apollo, and other Stories, by A. E., cr. 8vo, 2/6 net.  
Sergeant (A.), The Mystery of the Meat, cr. 8vo, 6/  
Warden (F.), The Face in the Flashlight, cr. 8vo, 6/

## FOREIGN.

## Law.

Gumplowicz (L.), Geschichte der Staatstheorien, 12m.

## History and Biography.

Merki (C.), La Reine Margot et la Fin des Valois, 1553-1615, 7fr. 50.  
Rimini (C.), L'Italie Sanglante: Murri et Bonmartini, 3fr. 50.  
Steinacker (H.), Regesta Habsburgica: Part 1, Die Regesten der Grafen v. Habsburg bis 1281, 10m.

## Geography and Travel.

Heuzé (P.) et Cessonnet (P.), En Allemagne, 3fr. 50.

## Science.

Lacroix (A.), La Montagne Pelée et ses Éruptions, 60fr.

## General Literature.

Bienaimé (Amiral) et Colliard (P.), Pêril National, 2fr. 50.  
Formont (M.), Le Pêché de la Morte, 3fr. 50.  
Hirsch (C. H.), Pantins et Ficelles, 3fr. 50.  
Rochehoucauld (G. de la), L'Amant et le Médecin, 3fr. 50.

## A WINTER SUNSET.

THE starlings pipe and whisper in the trees,  
Now loud, now low, for autumn's lease is run;  
The skies are stiller than still summer seas  
As sinks in shining and translucent ease  
The late November sun.

November sunset—and a phantom moon  
That floats, a shell-pale sickle in the blue:  
The light that comes—the light that fades so soon,  
Both with the season's silence seem in tune;  
With my heart's silence too.

This misty hour, whose garrulous birds will cease  
Their fitful gossip as the west grows pale,  
Breathes it not more of solace and release  
Than sunsets golden as the Golden Fleece  
Or song of nightingale?

ROSAMUND MARRIOTT WATSON.

## CLASSICAL ASSOCIATION OF ENGLAND AND WALES.

THE Classical Association is to be congratulated on its general meeting, held on the evening of January 6th and on January 7th at University College, London. There was a full and interesting programme, the different items of which were kept to time with draconian strictness, the only inconvenience being that the closure had to be put somewhat prematurely on some important discussions. Two interesting lectures were given on Friday evening: the first by Prof. Percy Gardner, on the use of lantern-slides in classical teaching, the other by Mr. Gilbert Murray, on some points in teaching Greek plays. Prof. Gardner pointed out that it is unnecessary now to lecture in darkness, and that by the invention of a new lamp, which can be fixed to any electric light, the lantern is brought to any ordinary room. There are now available long lists of good slides for class teaching in Germany, America, and England. Eye-training is strangely neglected in England: we do not enough aim at giving vividness to our studies. One important caution is necessary: a mass of slides quickly succeeding one another is useless. Each slide should be allowed to remain before the eye a long time, and from a dozen to twenty are enough for one lecture.

Mr. Gilbert Murray's lecture was an appeal to teachers of Greek plays to study not only the linguistic element—which, of course, must form a large part of their work—but also the inner motives of the actors; to work up to the dissection and analysis of the play, so as to be able to answer such questions as an actor might ask of an author whose play he was helping to realize. Teachers should always remember that the language is spoken language, which was bound to be clear at the instant, that it was uttered by the human voice with powers of emphasis. It is for teachers to think out where this emphasis would have fallen, and to realize what was the point. At each speech they should ask themselves why the actor says what he does, and be on the look-out for dramatic interruptions and irregularities in speech, as well as for unmarked divisions in choruses. Looked at from this point of view, the least eloquent speeches will often prove to be the most dramatic; the frigid and so-called comic scenes will tend to disappear. Things which to a reader in a comic mood seem comic, in a tense mood seem tragic and particularly poignant. In commentators who have realized the whole dramatic situation, a psychological line of explanation will probably be right as against a strictly logical one.

On Saturday morning, after the necessary business had been gone through, Prof. Butcher moved for the appointment of a committee on the pronunciation of Latin, to consider also, later, the pronunciation of Greek. He urged that matters are now worse than before the reform was partially introduced; that in England we are in a state of chaos, not even using "a consistently



incorrect method." In these islands, especially now that there is so much interchange of teachers between England, Ireland, and Scotland, it is imperative that we should have a uniform pronunciation which is approximately correct. The essential points are the observance of quantity, of the quality of the vowels (roughly speaking, Italian), and of the hard sound of *c*, *g*, and *t*. The meeting adopted the proposal with one dissentient.

Two excellent papers on the utility of classics were read, one by Mr. R. L. Leighton, the other by Mr. T. Rice Holmes.

At this point the Lord Chancellor, who has become President in succession to the Master of the Rolls, arrived and gave his presidential address. He entered a plea on behalf of a more diffuse and free reading of Greek, even though it were not Attic. We should extend our studies to Herodotus, Lucian, Athenæus, and even the Byzantine authors. Accuracy should not be sought for too early, but allowed to come late, after many mistakes have been made.

In the afternoon Prof. Ernest Gardner suggested some methods for helping those employed in classical teaching to keep in touch with recent discovery and investigation.

Mr. Page's paper on the concentration of classical work in schools on what is essential was perhaps the most important contribution made to the cause of classical learning during the meeting. If the study of classics is not to be dropped very tenderly overboard, we must lighten the curriculum, and the present is certainly not the time for introducing yet other studies, such as orthography, philology, and textual emendation, into schools. We want better teachers, but boys are labouring under too great a strain in trying to tackle two ancient languages during the early part of their school career. Grammar and composition should be taught almost entirely in Latin; and more time given to Greek literature. Under Dr. Kennedy no Shrewsbury boy deigned to practise Greek prose.

Mr. S. E. Winbolt, in supporting Mr. Page, made a practical application of desirable classical subjects to a fourth-form time-table, and urged that our present practice of classical composition in forms below the fifth and sixth is decidedly excessive, and that the only classical composition which must be retained in lower forms is Latin prose.

After the Rev. W. C. Compton had advocated a reform in school grammars, a motion was carried for appointing a committee to consider ways of lightening the classical curriculum and for improving the means of instruction.

#### WHEN WAS JOHN KNOX BORN?

University of Aberdeen, December 31st.

MANY will have read with satisfaction Dr. Hay Fleming's announcement, in *The Athenæum* of December 24th, that he is about to publish a 'Life of Knox,' and to "discuss at considerable length" the date of the Reformer's birth.

The fact that almost all the additional considerations in favour of the later date, adduced by Mr. Andrew Lang and myself, had already occurred to so accomplished an archaeologist, strengthens my belief that they have some weight, although one must keep an open mind until *altera pars* has been heard. I am glad to know that Dr. Fleming recognizes that Dr. Buchanan must have seen Spottiswoode's unpublished MS. before composing his own work, so that the former's testimony need be no more than an echo of the latter's. I was misled by Dr. Fleming's omission to refer to Buchanan's dependence, when he was contending that "their joint but unauthenticated statement as to the Reformer's age ought not to be implicitly accepted." But Dr. Fleming was reserving, apparently, that notable considera-

tion (to which I drew attention) for his book. It will be admitted, I presume, that but for Prof. Hume Brown's most important recovery of Young's letter of 1579, belief in the traditional date would probably not have been seriously shaken; but to Dr. Hay Fleming belongs, undoubtedly, the credit of fortifying and supplementing Young's testimony, and of first setting the question effectively before the public view.

HENRY COWAN.

#### 'THE HISTORY OF WEXFORD.'

December 17th, 1904.

MR. PHILIP HORE'S 'History of Wexford' is published by Mr. Elliot Stock, of Paternoster Row. Vols. i. to iv. have been issued. The last of these, containing the history of Duncannon Fort, Loftus Hall, Hook, Slade, Baganbun, and Bannow, was advertised in the July number of *The Antiquary*, a well-known monthly journal, published by Mr. Stock, as "now ready, price 20s. net to subscribers." I had entered my name as a subscriber to the series from 1900 at 20s. a volume, and in course received a copy of vol. iv., but with it there was a note that the price had been raised to 2l. To this I demurred.

Even on the amended prospectus it is stated, "This volume is issued at 20s. net to subscribers," and the words printed in red, "In consequence of the fourth volume of Mr. P. Hore's 'History of Wexford' being nearly double the size of previous volumes, the price will be raised to 2l.," show that subscribers are distinguished from non-subscribers, and that the rise in price was not to act retrogressively. Though not controverting the above statement, Mr. Stock refuses to let me have the volume at subscription rate. I think this is unfair treatment, against which I make this protest. Subscribers of 1896 receive the volumes as published at 10s. each.

E. PERCEVAL WRIGHT, M D.

Late President R. Soc. Antiq. Ireland.

#### INCORPORATED ASSOCIATION OF ASSISTANT MASTERS.

THE annual general meeting of the Assistant Masters' Association was held on January 4th at the Mercers' School, Holborn. Mr. G. E. S. Coxhead, the chairman for 1905, in referring to the progress made by the Association since its foundation in 1891, congratulated its members on having secured a hearing from the public, and warned them of the danger of becoming too sectional or infected with trades unionism. Secondary schools, which had gradually been shut out from the main stream of national feeling and progress, had been given by the Act of 1902 a chance of getting back again. He emphasized the value of the A.M.A. in relation to local bodies, and hoped it would co-operate loyally with the universities and elementary teachers in helping to co-ordinate the three grades of education. The retiring chairman, Mr. G. F. Daniell, in presenting the annual report for 1904, said that the Association had had a year of steady progress in every direction. He referred to the support given by the Head Masters' Association in urging before the Board of Education the claims of assistants to better security of tenure, and also to help received in this direction by the recommendations of such experts as Prof. Sadler. "That his recommendations may be put into effect is our earnest hope." Dealing with the disabilities under which assistants too often labour, he remarked that

"it would be a national gain if not only our teachers, but our administrators, and even our statesmen, would learn to think biologically. To such a statesman it would appear unwise to sterilize one of the more intellectual sections of the community, and particularly unwise to diminish

the sources from which recruits may be expected for the teaching profession."

In the matter of the Board of Education's regulations for secondary schools, he believed it possible to have a great organization of higher education without destroying the individuality of the teacher or of the school, but admitted "the danger of petty and injudicious interference with the details of school management," and quoted a recent example. While the Board's regulations for secondary school buildings are excellent, the fear is that we shall have the buildings and the pupils, but no money properly to remunerate a good teaching staff, the importance of securing which is utterly neglected in the latest edition of the regulations. In reference to the local authorities, he congratulated them on having, for the most part, taken the right step first, namely, by making a survey of the existing provision of secondary education, both as regards public and private schools. For his own part, he had faith that the increased popular control would bring greater popular interest. Costly mistakes would probably be made, but the state of higher education in England would be greatly improved.

Mr. R. F. Cholmeley then moved a resolution on the control of endowed schools:—

"That in the opinion of this Association any endowed school for which the Local Education Authority, acting through an Education Committee constituted in accordance with the provisions of the Education Act of 1902, provides, or is prepared to provide, a large proportion of the money required for the maintenance of the school, should be controlled in the manner which appears most desirable to the Local Education Authority; and, further, that the Board of Education should not oppose, in such a case, the abolition of the existing governing body, if the Local Education Authority is in favour of such abolition."

Quoting the recent friction in the case of Burnley School, he urged that it was an anomaly that the money should be found by the educational authority, and that the control of a school should rest with an independent governing body. Personally he had little confidence in the "pious founder," but thought that we must learn to trust our educational authorities.

Mr. G. F. Bridge, in seconding, said that one consideration seemed to him axiomatic, that the school which is not controlled by the local authority must go to the wall; but on these authorities there should be co-opted members representing secondary and university education. He therefore moved the addition of the words, "and provided that both on the local authority and on the committee of managers of the school there is adequate representation of secondary and university education."

This was unanimously accepted by the meeting.

A twofold resolution on salaries, which was adopted by the joint conference of head and assistant masters, was moved by Mr. E. D. W. Hewlett, with the omission of the words, "each rise to require the assent in writing of the head master":—

"1. That a salaries scheme should, with the approval of the governing body, be established for each school, to include (a) provision for annual or other periodic increase of assistant masters' salaries; (b) power for the head master to recommend further increase of salaries.

"2. That this meeting considers it highly desirable that the commencing salary paid in any secondary school to any master registered in Column B should be not less than 150l."

This was a matter which needed no discussion, and the resolution was carried unanimously, as also was a motion regretting that, under the new regulations of the Board, the average grant has not been increased, and that the authority of the official register of teachers is not recognized. In spite of having an agency of its own, the meeting considered that all vacancies in endowed schools and other schools supported by public money should be advertised in the public press.

Without a dissentient vote the meeting recorded



its dissatisfaction with the decision of the Board not to allow the governors of the Whitgift Grammar School (Croydon) to make any retiring allowance to the Rev. G. H. Huddleston on his being requested to resign after thirty-one years' satisfactory service as an assistant master in the school, beyond a payment equivalent to one term's salary as a solatium. The Whitgift School is wealthy, and the governors thought that the revenues could bear the charges; but the Board had refused, because it did not care to create a precedent.

Motions were also carried in favour of a direct representation of the A.M.A. on the Teachers' Registration Council, and of a Federation of Associations of Secondary Teachers which is to be formed around the existing College of Preceptors, and which will be able to express an authoritative opinion on matters connected with secondary education.

After lunch Dr. Rouse, a former hon. secretary of the Association, read a paper entitled 'A Plea for the Useless.' The gist of this was an ironic query as to which we can best do without, the useful or the useless. The problem of to-day is not how to keep our trade, but how to keep our souls alive. Compulsory Greek! An absurd phrase, as foolish as "compulsory happiness" or "compulsory beauty." "Of all the useless nations that ever cumbered the earth commend me to the Jews and the Greeks," said Dr. Rouse, pleading in a delightful vein of bantering humour for a proper valuation of the contributions of these two peoples to the world's history.

Mr. S. E. Winbolt, another former hon. secretary, proposed a vote of thanks, which was heartily accorded.

Next, Mr. A. A. Somerville (Eton College) moved:—

"That this meeting welcomes the report of the Cambridge University Syndicate on Studies and Examinations, especially the recommendation that candidates should be permitted to take one or two modern languages in place of a classical language."

The arguments adduced for the abolition not of Greek, but of compulsory Greek, were that the present requirements of the universities are ridiculous, and that our present system of teaching Greek is a failure.

Mr. F. Storr advocated "free trade" in the matter: let those who wish get their culture through Greek, but those who do not, get it in another way. We want to widen the entrances to our universities. This motion was carried by forty-nine to thirteen.

The meeting ended with a desultory and somewhat unsatisfactory discussion on the teaching of English with reference to the recent memorandum of the Board, and to a more thorough report on the subject by the Education Committee of the A.M.A.

Among others who addressed the members at the dinner in the evening were Mr. H. J. Mackinder and Prof. S. H. Butcher. The former urged teachers so to design the subjects of education that they may produce in the future a generation that would be able to "think imperially." This was a chance for teachers to stand forth as empire-makers. The latter illustrated the difficulties of the teaching profession, upon which such exacting demands are made by the public.

### Literary Gossip.

MESSRS. LONGMAN have in the press 'Letters to "Ivy" from the first Earl of Dudley,' edited by Mr. S. H. Romilly. These are selected from a correspondence (long supposed to have been destroyed) which the Earl of Dudley, better known first as the Hon. John William Ward, and afterwards for a time as Viscount Dudley and Ward, kept up throughout his life with

his greatest friend Mrs. Stewart, the second wife of Prof. Dugald Stewart, of Edinburgh. The letters range from 1801 to 1832, and contain many stories about Rogers, Byron, Canning, the Duke of Wellington, Lady Caroline Lamb, Madame de Staël, and, in fact, most of the leading men and women of the social, political, and literary world of the day.

THE same firm are publishing 'The Crisis of the Confederacy: a History of Gettysburg and the Wilderness,' by Capt. Cecil Battine. The book is an effort to produce an account which is as trustworthy as possible, and intelligible to the general reader. By the courtesy of the American War Department their map of the field of Gettysburg has been reproduced.

MR. FISHER UNWIN is about to issue a volume by Dr. Andrew Macphail, entitled 'Essays in Puritanism.' It contains a series of studies of Jonathan Edwards, John Winthrop, Margaret Fuller, Walt Whitman, and John Wesley.

THE third volume of 'The Cambridge Modern History' will be published on January 18th. The title, 'The Wars of Religion,' sufficiently indicates the period with which it deals. The editors announce that the 'History' will be supplemented by a volume of maps and another volume containing genealogical and other tables and a general index.

'BLOOMSBURY' is the name of Mr. C. F. Keary's forthcoming novel, which will be published next month by Mr. Nutt. The scene is laid almost exclusively in the quarter of London indicated by the title. But for contrast this microcosm is peopled with a great variety of intellectual types, suggestive of the sects and "isms" among which almost all societies are nowadays partitioned.

MR. FREDERIC VILLIERS, the war correspondent and artist, who has just returned from Port Arthur, is writing an account (which will be published by Messrs. Longman at the end of this month, illustrated by his original sketches) of his experiences with General Nogi's army before the great fortress. He will deal with all the vicissitudes of the indomitable besiegers, having been an eyewitness of the fighting night and day during the last three months. The book will be called 'Port Arthur: Three Months with the Besiegers: a Diurnal of Occurrences.'

MR. FRANCIS THOMPSON has composed a little treatise on "Brother Ass"—St. Francis of Assisi's nickname for the body—in relation to its burden, the soul. The volume, with its citations from orthodox spiritual physicians in their diagnosis of sin as a bodily disease, and in their resulting prescriptions, will be published by Messrs. Burns & Oates, with the title of 'Health and Holiness.'

THE Rev. Walter Hobhouse has resigned the editorship of *The Guardian*, to which he was appointed in 1900, and will retire at the beginning of April.

MR. J. L. GARVIN has somewhat suddenly undertaken the editorship of the extended *Outlook*. His articles on foreign politics have been largely quoted in Paris and Berlin; he is the acknowledged author of *The Daily Telegraph* papers on 'Fiscal Reform,' re-

published with an approving preface from Mr. Chamberlain. Most of Mr. Garvin's work, however, has been anonymous, including 'The Economics of Empire,' that much-discussed Supplement to *The National Review*. The notable articles signed "Calchas" in *The Fortnightly Review*, which have been variously attributed to Lord Rosebery, Sir R. Giffen, a member of the Russian Embassy, a British retired *attaché*, and others, are credited in the best-informed circles to Mr. Garvin.

THE London business of the Cambridge University Press will be transferred in the course of the present year to Fetter Lane, Fleet Street. In consequence of continued development, the Ave Maria Lane warehouse has become inconveniently small, and the large leasehold warehouse known as St. Dunstan's House, at present in the occupation of Messrs. Sampson Low & Co., has been purchased. It will be now possible to have showrooms where the publications of the Press—Bibles and Prayer Books, educational and miscellaneous works—can be inspected.

AMONG the articles in the February number of *The Independent Review* will be the following: 'How Long Halt Ye?' by Mr. G. L. Dickinson; 'The Poetical Element in Liberalism,' by Mr. G. K. Chesterton; 'Side-Lights on the Franciscans,' by Mr. G. G. Coulton; and 'The Churches and the Child,' by the Rev. J. O'Donovan. Mr. Arthur Sidgwick will contribute a review of Myers's 'Fragments of Prose and Poetry,' and Dr. Rashdall one of the recent 'Life' of Canon Liddon.

AN edition of B. Barnes's 'The Devil's Charter,' prepared by Mr. R. B. McKerrow, will be published shortly by Mr. Uystpruyst, of Louvain, for Prof. Bang's 'Materialien' for the study of early English drama. It is a curious and unequal play, and can hardly be reckoned worthy of the author of 'Parthenophil and Parthenophe'; but it is of considerable interest to students, on account of its relationship to Marlowe's 'Faustus,' by which it appears to have been in great measure inspired. Extracts from it appeared in Grosart's edition of Barnes's poems, but it has not previously been reprinted.

READERS of 'The Country Day by Day' in the *Daily Mail* during the past year will welcome the publication by Mr. Heinemann of these interesting notes, now considerably enlarged, in book form, by Mr. E. Kay Robinson. The author is the best of writers on nature, and his text is illustrated by his own photographs.

MESSRS. HARRISON & SONS, of 59, Pall Mall, will remove in a week or so to 45, Pall Mall, lately in the possession of Messrs. King & Co., bankers. They are leaving what once was a noted coffee-house in the eighteenth and early nineteenth centuries; later, the lower part was altered, and was tenanted by Mr. Olivier, bookseller, from whom Messrs. Harrison & Sons purchased the business. The Smyrna Coffee-house, as it was called, is full of associations with the wits and authors of the eighteenth century. Messrs. Harrison's new premises are next door to the Star and Garter, a famous clubhouse, where the first rules of the M.C.C. were drawn up.

D. M. writes from Philadelphia:—

"Mr. W. D. Howells, in his department, 'The Easy Chair,' in the December issue of *Harper's Magazine*, complains that one of the results of the International Copyright Law has been to deprive the American public of 'lots of good reading at the lowest price.' Again, he says, 'We have.....been deprived of the best English literature, which we had so cheap because we stole it.' But it is certain that not every current English book sustains Mr. Howells's contention. The third volume of Saintsbury's 'History of Criticism,' on the reverse of the title-page of which is the statement, 'Printed by William Blackwood & Sons, Edinburgh, Scotland,' is mailed by the American publishers for \$3.70 net. The price of the book in England is 20s. net, so that an English buyer could import the book from America at a saving of fully 5s. We this side of the water have no protest to offer, but it would seem as though one might very well come from English book-buyers."

MR. J. M. HART writes from Cornell University concerning a communication from M. Marcel Schwob published by us on December 10th:—

"M. Schwob's objection to the use of the title 'The Children's Crusade,' by E. Everett-Green, is not well taken. That title was used thirty-four years ago by the Rev. George Zabriskie Gray in his work 'The Children's Crusade: an Episode of the Thirteenth Century,' New York, Hurd & Houghton, 1870, pp. xiii, 238. The Rev. Mr. Gray, afterwards Dean of the Protestant Episcopal Seminary in Cambridge (Massachusetts), though not a professed historian, was a scholar of wide reading and excellent judgment. A glance at the authorities cited by him, pp. xi-xiii, will show that he took his work seriously."

IN the February issue of *Chambers's Journal* Mr. Archibald S. Hurd will discuss 'The Revolution in the British Navy.' Dr. Dawson Turner writes with experience on the present position of 'The Motorist'; Mr. Harry J. Wilson on 'Industrial Accidents,' and Mrs. Sanders on 'Our Milk Supplies.' Mr. E. J. Prior, in a paper entitled 'In Condemned Cells,' describes a little-known prison in East London, connected by an underground passage with the Tower. Two articles of literary interest are 'A Memory of Frank Smedley,' and 'Author and Publisher,' a review of Mr. Marston's 'After Work.'

*The Times* announces the publication on January 20th, 21st, and 23rd, of nine chapters of an unpublished novel by Beaconsfield, written in his last days. It is added that it will not be available in any other form till the publication of Mr. Monypenny's official 'Life,' which may not be ready before the lapse of two years.

A CURIOUS mistake has lately been perpetrated by *The Egyptian Gazette*. On Prof. Petrie's departure some weeks back for the peninsula of Sinai, some admirer wrote to *The Gazette* announcing the fact, and adding that his paymaster was the Egypt Exploration Fund. The editor, who had apparently not read 'Methods and Aims in Archaeology,' turned this into a paragraph describing the Edwards Professor of Egyptology as a well-known mining expert, who was sent out by an "Egyptian Exploration Company" to dig for turquoises. Luckily Dr. Reisner, now at work at Gizeh for the University of California, chanced to see the paragraph,

and at once wrote to the editor setting him right.

MR. H. A. LUDWIG DEGENER, who during some years managed for Messrs. Williams & Norgate their Oxford branch, has started as a publisher at 15, Hospitalstrasse, Leipsic. He intends to specialize in almanacs, technological works, and school-books. Further, he will devote his energies to the publication of German translations of remarkable English and French works. He is, for instance, the publisher of the German edition of 'The Prodigal Son,' and will issue translations of other works by Mr. Hall Caine in due course.

THE firm of Messrs. Wells Gardner, Darton & Co. has been converted into a limited company. The whole of the present issued capital will be held by the directors and their relations. The change has been made in order that Mr. Joseph William Darton, who has had for so long the sole control, should have some relief from the responsibilities of management. We hope that Mr. Darton may be spared for many years to enjoy the increased leisure to which his long services to his firm and the trade entitle him.

THE valuable summary of books which is produced yearly by *The Publishers' Circular* is just out. Juvenile works and other fiction reach 1,731 books, and with new editions 2,548 books—about the same number as last year; history and biography (653), arts, science, &c. (532), and travel (289), show an increase; poetry and the drama (407) is about the same as last year; but *belles-lettres*, essays, &c., show a decline, 220 as against 315; politics and trade (775) have gone up, of course. The grand total is 8,334, which is 47 less than last year.

Two lectures on 'The Japanese Spirit' will be delivered by Mr. Y. Okakura, of the Imperial University, Tokyo, at the London School of Economics, on Tuesday and Friday next. Admission may be obtained free on application to the Secretary of the School at Clare Market, W.C.

M. ERNEST JUDET, for many years a leading member of the staff of *Le Petit Journal*, has left that paper, and undertaken the direction of *L'Éclair*, a paper of very good literary quality. M. Guillaume Sabatier, who had so ably edited *L'Éclair* for the past eight years, retired from it on its recent change of proprietorship. *L'Éclair* is one of the few five-centime Paris papers which still offer a four-page sheet.

THE death, in her seventieth year, is announced of the popular novelist Ferdinande von Brackel, author of 'Die Tochter des Kunstretters,' 'Im Strom der Zeit,' &c.

WE are glad to see that University College, London, is taking an interest in Polish literature. 'Mickiewicz as Moral Teacher and Political Leader, 1834-1855,' is the title of a course of free lectures by Dr. Lutoslawski on Monday afternoons, beginning on January 23rd.

THE magnificent Marcian library in Venice is to be reopened this year. It contains over 100,000 volumes, and many most important MSS., among them a Vulgate of the eighth century, a copy of the 'Divina Commedia' with illustrations by Giotto, &c. The library was founded by the Greek Cardinal Bessarion, who fled to

Venice before the Turks, and brought with him over a thousand codices, which he presented to that city.

## SCIENCE

*Through the Unknown Pamirs: the Second Danish Pamir Expedition, 1898-99.* By O. Olufsen, Lieutenant Danish Army. (Heinemann.)

GEOGRAPHERS and explorers will easily recollect the interest taken in Lieut. Olufsen's first expedition to the Pamirs in 1896-7, when it was said that he had visited country till then untraversed by white men, and had discovered a primitive race of dwarfs, dwellers in caves, the owners of dwarf breeds of domestic animals. He travelled from Copenhagen, through Russia to Samarkand, and thence by "tarantas," round by Tashkent to Khojand, and along the route to Kashgar as far as Osh, which he made the base of operations. Here he equipped his expedition, and set forth in a southerly direction, crossing the Alai mountains, and passing by Kara Kul (a common name in these parts, meaning "black lake") to the Pamirski Post, a small Russian advanced fort; thence he proceeded to the Alichar Pamir, and the Yashil Lake, and, crossing the Khargosh Pass, entered what is called the Great Pamir. Here the less-known part of his route began, for he followed the Pamir river to its junction with the Abi-Panja, or Upper Oxus, and continued down the northern bank of that river as far as Kalai Wamar. The road is difficult by reason of sand-drifts and of many tributary streams or rivers from side valleys; consequently it is seldom used. Thence Olufsen returned to Osh by Kalai Wanj, Garm in Karategin, and the Alai range. He reported the people of Wakhan to be of short stature, mentioned many ruined forts said to have been built by the Siyáhposh Kafirs, and stated that the worst part of the route was between Ishkashim, at the bend of the Oxus, whence it flows north, and Garan.

This journey, it is explained, was of the nature of a reconnaissance for the second and more elaborate expedition, of which the book before us is the record. By the same route as that formerly chosen, Osh was reached on May 28th, 1898, and was left for the Pamirs on June 15th. Approximately, 128 days were devoted to the exploration of the Pamirs, Wakhan, and Garan, and about the same period was spent in winter quarters at Khorok, a place near the junction of the river Gund, which flows from the Yashil Lake, with the Abi-Panja, or Upper Oxus. Here

"we passed the time at our winter quarters.....in meteorological, botanical, zoological, linguistic, ethnographical, and anthropological examinations of the materials collected, and barred up by snow as we were, we only made one excursion towards the north, to Kalai Wamar, in the month of December."

Now as the expedition lasted from March 23rd, 1898, to November 22nd, 1899, a comparatively short portion of the time was spent in Wakhan and Garan, or, indeed, in the region of the Pamirs; more time was passed elsewhere, as, for example, in and about Samarkand, Bokhara, and Merv;



round Khiva, Charjui, and Hazarasp to Baku on the Caspian Sea; and, finally, on a visit to Persia. Nevertheless, much interesting information has been collected, divided into various sections, and partly published in separate volumes, of which the present book is one. It is certainly attractive, and it is most creditable to the author that this can be said, as it is written in, to him, a foreign language. This matters less in ordinary description, for his countrymen as a rule find little difficulty in speaking or writing English; but it tells considerably in his presentment of Oriental names, some of which are much disguised to our eyes by the transliteration adopted.

The reader is transported to the banks of the Pamir river, which flows from what we used to call Lake Victoria, now more commonly called Sir i-Kul or Zorkul, and sees

"the lovely deep valley with its flat-roofed houses built close together and surrounded by gardens, fields, and thick copse, along the banks of the arms of the river, and up the mountain terraces. He is now only ten kilometres from Vakhān. He is in the province of Vakhān, and before him he sees the majestic range of mountains known as the Hindu Kush. The river Pandsh, that flows below through the valley, is the main source of the Oxus or Amu Darya. That river is of unusual importance, for it is the boundary between the troops of Russia and the fierce hordes of Afghanistan. In the following pages I shall treat wholly of this part of Vakhān and of the provinces along the Pandsh, Ishkashim, and Garan, all lying in Russian territory."

The author discusses the question of the main source of the Oxus, and, following Lord Curzon of Kedleston, who is supported by Mr. Stein, author of 'The Sand-Buried Cities of Khotan,' states it to be the Ab i-Panja, which, as its name indicates, has five chief feeders and flows through the Panj or Panja valley; but recent information points to the glaciers of the Nicholas range as a more important source. Now much time and ingenuity have been spent in discussing what is or is not the true source of a river, often with small profit to any one, and the Oxus is no exception. All rivers have many sources unless we consider only the rain or snow which feeds them. One tributary is longer than another, but may or may not carry more water, whilst the discharge of each stream varies greatly according to circumstances. Hence, till minute surveys have been made of every valley drained, and infinite detail has been collected, so that average discharge over all seasons is known, it is premature and useless to say that one out of the many feeders is the main source. What we know is that the sources are in the area drained, and in the case of the Oxus its head catchment basins are singularly complicated. There is a perfect maze of valleys whose waters flow in different directions, yet ultimately passing west they form the Oxus. Take, for example, the northern and southern slopes of the Nicholas range. The former drain into the valley which contains Lake Victoria, whence the Pamir river flows south of west; the latter, east of the Burgotai Pass, drain into Lake Chakmaktin, out of which the Ak su flows in a north-easterly direction for some fifty miles or more, when it makes a great bend northwards, and, turning to the west, contributes its quota to the Oxus.

Stranger still, the drainage from the Burgotai Pass (marked Waran Pass on Lord Curzon's map) feeds at once the Ak su to the east and the Ab i-Panja to the west. The great divide, or watershed, of this part of the world is, however, that whence the water on one side reaches the Oxus, which is lost eventually in the Sea of Aral; whilst the water of the other side finds its way eastward, and under many names flows through Chinese Turkestan, disappearing finally, after constant conflict with the sand of the desert, in the shifting lakes and marshes known as Lob Nor.

Passing from the subject of the original source of the Oxus, the author describes in an interesting way the Ab i-Panja, its valley and tributaries; also the Hindu Kush, with its great peaks Nushau (query Mount Nysa=*Nûra*) and Tirach Mir, north of Chitral, "one of the most magnificent and most imposing glacial formations of the world." He saw the mountains of Badakshan, and longed to explore the mystical lake of Shiva, hidden in their recesses, and jealously guarded by the Afghans. He could not do so, but devoted his attention to Garan, with its holy fountains and geysers, and thus describes what he saw:—

"On a terrace of the rock below the place at which the eastern uppermost fountain issues, a small yard has been fenced about with a wooden paling; this yard encloses a number of little fountains, which bubble out of small holes only large enough to allow the passage of an ordinary lead pencil. This is the sanctuary of the nation, as is indicated by a small primitive altar beside the uppermost fountain, which pours down on the fenced-in square. The altar consists only of some natural little caves in the rock beside the source—on shelves in these caves are placed a small copper lamp, a small earthenware lamp, and a round black stone; above the altar is a white banner on a staff, and on the top of the staff is a hand with distended fingers, made of sheet iron—this hand has certainly, as will be shown later on, a symbolic significance, as it is often found carved in rocks and stones in Vakhān.....In the yard in front the natives say their prayers—kneeling down before the lamps, which are lit on special occasions, they cover their faces with their hands."

Sacrifices are made; the people bathe in the sulphurous water, and are healed of their diseases.

In turn, Lieut. Olufsen treats of the climate, the houses, trade, and agriculture of the country. He further examines carefully questions concerning the people, their customs and religion, this excellent book being brought to an end by Sören Hansen's chapter on the anthropology of the Tajiks of Shighnan and Wakhan.

The volume is well illustrated from photographs by the author. It is printed on "coated paper," which makes it heavy to hold, in spite of there being but 238 pages, inclusive of preface and index. It is a useful contribution to the already extensive literature of the Pamirs.

#### MODERN SCIENCE AND THEORY.

*An Introduction to the Theory of Optics.* By Arthur Schuster, F.R.S., Professor of Physics in the University of Manchester. (Arnold.)—There is probably no branch of physics on which it is so difficult to write a satisfactory text-book as optics. The importance assigned respectively to geometrical optics and the

theory of optical instruments, to the theoretical and experimental treatment of interference and diffraction, to the older and the newer theories of the nature of light, must vary with the personal predilections of the author; the choice made by one is sure to be rejected by another. Hence the two standard text-books which held the field before the publication of Prof. Schuster's treatise differ widely in their scope. Preston's 'Light' is above all things experimental, Drude's 'Optics' eminently theoretical; the aim of the former is to present to the student an account of the phenomena to be observed and an explanation of them deduced from fundamental principles, the proof of which may be somewhat scanty; the latter pays but small attention to experiments and appliances, but shows how the entire science may be built up from the assumptions of the electronic theory which has been developed by the author.

Prof. Schuster seeks to combine the advantages of both forms of treatment. His first part is a condensed Preston, his second a condensed Drude. "The first part," he says,

"includes those portions which may be treated without the help of the equations of dynamics..... The mathematical treatment has been kept as simple as possible, elementary methods only being used..... The second part is intended to serve as an introduction to the higher parts of the subject."

Let us state at once that Prof. Schuster has been completely successful within the limits which he has laid down for himself. In no more than 340 pages he has managed to treat, and in admirable fashion, every topic of interest in physical optics which could possibly be dealt with by the methods to which he is confined. As an example of what a text-book for higher students should be, we may point out the chapter on 'Optical Instruments.' Of geometrical optics there is none—and, indeed, the study is only of importance to designers of instruments—but with the help of a few elementary properties of reflecting and refracting systems proved in an earlier chapter the author deals with all the efficiencies and deficiencies which are likely to be of interest to the physicist. No student could fail to understand this portion, no specialist could fail to derive instruction from it.

But we venture to think that Prof. Schuster is mistaken in his rejection of all but elementary methods in his first part. The book is not for elementary students, but for those who intend to take the subject seriously—for those, that is, who will never attain to success without some acquaintance with modern analysis. And the disadvantages are more direct than those involved in the discouragement given to the acquirement of mathematical knowledge. The paragraphs on Huyghens's principle, excellent as they are in their way, leave an impression of incompleteness, which is only removed by the study of some such treatment as is supplied in Drude's book. It is, indeed, pointed out that the proof given is not entirely rigid, but there is great temptation to the student to refrain from the trouble of pushing inquiries further into statements that are made without rigid proof.

Moreover, we doubt whether "elementary" methods are really easier than "advanced," if any but the simplest problems are to be attacked. Numerical results are both more tedious to reach and more liable to error by consideration of Fresnel Zones than by the use of Fresnel Integrals, and yet the latter are not mentioned. It is the same with Newton's 'Principia'—nothing is easier to read, but no methods are more difficult to apply, though according to conventional usage they would be classed as "elementary." It is not the less skilful operator that can afford to dispense with the most powerful instrument.

Many will differ also from the author's statement that the

"study of physics must be based upon a knowledge of mechanics..... a study of the old elastic



solid theory must precede the introduction of electromagnetic equations."

But what if, following our present tendency, we come to reduce mechanics to electricity—if we find it simpler to refer all phenomena to those properties of the ether which are summed up in the electro-magnetic equations? Surely it is a step in the wrong direction to attempt to refer these again to the laws of "gross" matter. The elastic solid theory is in no way more fundamental than the electro-magnetic; it only fails to account for the same number of phenomena.

The faults, however, are few here compared with the excellences, and many will see the latter where we have called attention to the former. We are delighted to find copious references to original authorities, and especially to Lord Rayleigh's works, which are almost unknown to students. The biographical notices of leaders of the science are likely to arouse an interest in their writings, but it might have been well to include more chronological references. We recommend the work heartily to all advanced students of physics, with only a hint of warning that the information should be supplemented from other sources. The type, printing, and general appearance are all that could be desired.

*The Analytical Theory of Light.* By James Walker. (Cambridge, University Press.)—This book is an attempt to

"give an account of physical optics without having recourse to any hypothesis respecting the nature of the influence which constitutes light or the character of the medium in which it is propagated. From a few simple experimental facts it is shown that a stream of light may be represented by a periodically varying vector transverse to the direction of the beam, and on this result, with an appeal where necessary to experimental facts, the treatment of the subject is based."

Mr. Walker uses the term "physical optics" in the sense in which it is usually employed at the present time, but, by a strange perversion, the words have come to designate the only part of the theory of light which is not physical. Physics, fifty years ago an abbreviated synonym for applied mathematics, is now the name of an experimental science; mathematics is indispensable to its study, but only as providing deductions from hypotheses by which the truth of those hypotheses may be proved or disproved; intricate calculations, the results of which cannot be tested in the laboratory, may be of intense interest, but they belong to the sphere of the mathematician, not that of the physicist.

Mr. Walker's treatise consists in the application of the most powerful analytical methods to certain problems in three of the chief portions of physical optics—wave motion, diffraction, and propagation in crystalline media. The theory of optical instruments, an important branch of the subject, is left entirely unnoticed. Detailed criticism of a work so purely mathematical would be out of place in the present notice; we will merely assure those who are capable of appreciating it that they will find here a lucid exposition of the recent researches in this field of Sommerfeld, Lord Rayleigh, Prof. Schuster, and other prominent investigators, together with much that is original. The section dealing with diffraction is particularly elegant and complete.

But while it must be recognized that the book is a notable contribution to pure science, we may point out that it renders little aid to physics. One of the chief problems of that science is the investigation of "the nature of the influence that constitutes light," the discussion of which is specially excepted by the quotation we have given from the preface. Even when matters of physical interest would seem to come within the author's scope he has postponed their interest to purely mathematical discussions. That part of the theory of the diffraction grating which is of the greatest interest to those who have to make or use the instrument is rather scanty, while many pages

are devoted to the determination of the intensity of the fringes formed by a straight edge to a degree of accuracy far exceeding that of our most perfect photometric appliances. The topics which occupy the greatest part of the attention of physicists—Michelson's study of the structure of spectral lines, Wood's investigations of dispersion, and Drude's wonderful applications of the electron theory—are frankly regarded by the author as irrelevant to his purpose.

On the other hand, the book suffers in some respects from the lingering traces of physics that are to be found in it. It would have been more satisfactory to state clearly the results in which truth was assumed, and to found on these the analytical structure. The references to experimental work are too brief to be clear to those previously ignorant, and are apt to lead to confusion between the starting-point and the goal of the investigation. There is some fear that the value of such works may be more than counterbalanced by their tendency to obscure the points at issue in modern physics. Mathematics applied to physics is a good servant, but a dangerous mistress.

The printing and general appearance of the volume form a specimen of the best work of the Cambridge University Press.

*The Becquerel Rays and the Properties of Radium.* By the Hon. R. J. Strutt. (Arnold.)—The interest in the new science of radio-activity has spread far beyond the small circle of those who have made a serious study of physics; it has extended to almost every educated man. But men of science, while jeering at the crude notions of the uninitiated, have done nothing to enlighten them. They have written papers and treatises for the benefit of their fellow-workers; they have written articles of a "semi-popular" nature, wholly unintelligible to any one who has not an elementary knowledge of physics, and full of platitude to any one who has; but they have left the laity to obtain their information from the irresponsible babblings of ignorant journalists.

Mr. Strutt has undertaken the task that others have left undone. One of the most prominent of the younger generation of physicists, with a considerable first-hand knowledge of the phenomena which he describes, he has deigned to write the book before us. His account of the Becquerel rays will be comprehensible to any one who has no deeper knowledge of electrical theory than is unavoidably acquired in a passage through the least scientific of schools; it may not abound in the sensational statements to be found in paragraphs on 'Recent Science' in daily journals, but the reader has the assurance that the facts are at once accurate and complete. If only a few more books of this type were written, there might be some hope of a general appreciation of the methods, aims, and results of science, which would go far to promote its study.

We may point out a few slight flaws, which will probably be corrected in a second edition. Thus an electroscope is mentioned on p. 6, but is not described until p. 28; the terms "electrode," "anode," "cathode," are not defined; but these are slight blots on a book for which no praise can be excessive.

*Elements of the Mathematical Theory of Electricity and Magnetism.* By J. J. Thomson. (Cambridge, University Press.)—We are sure that the third edition of Prof. Thomson's well-known text-book will meet with as warm a welcome as was accorded to its predecessors. The only change of importance that has been introduced is the inclusion of a chapter on the properties of moving electrified bodies. In view of the prominence which has been attained by this branch of electrical theory, owing to its intimate connexion with the phenomena of conduction in gases and radio-activity, no treatise, even if intended for elementary students, would be complete without some reference to it. In

the same chapter the author expounds the notions of electrical mass and momentum in the ether. We will merely add that the treatment of the new matter is as lucid and suggestive as that of the old; no higher praise could be awarded.

#### SOCIETIES.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 10.—Sir Guilford L. Molesworth, President, in the chair.—It was announced that 49 Associate Members had been transferred to the class of Members, and that 33 candidates had been admitted as Students. The ballot resulted in the election of Baron Strathcona and Mount Royal as an Honorary Member, of 7 Members, 37 Associate Members, and 3 Associates.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Jan. 11.—Dr. Pinches read a paper on 'Nina and Nineveh.' After a short description of the contents of the early inscriptions bearing the names of Lugal-anda and Uru-ka-gina, with their predecessors (between 3500 and 4500 B.C.) and the interest attaching to some of the names of deities found therein, the author spoke of a small section of them referring to fish, seemingly offered to the goddesses Nina, Istar, and Bau, and probably likewise to the god Nin-Girsu. Nina has long been recognized by Assyriologists as the patron goddess of the city of Nina, in Babylonia, the group expressing which (a fish within the character for a receptacle or habitation, followed by the character for "place") is the same as that most frequently used for the Assyrian city of Nineveh; and the ideograph here described likewise expresses, with the prefix of divinity, the name of the goddess herself. The opinion of Prof. Jastrow (who has made a speciality of the religion of the Babylonians) that Nina and Istar, the goddess of the Assyrian Nineveh, were identical with each other, was quoted, and it was pointed out that his contention was greatly strengthened by a tablet in the possession of Mr. Harding Smith, in which offerings of fish were made to Istar (placing her as it were on a level with Nina) as well as by the fact that one of the non-Semitic names of Istar was Nin or Nina. Objections on the score of difference of parentage could be made, but these facts, added to the probability that the goddesses of Babylonia, like the gods, could all be identified with each other, might be held to override them. This portion of Babylonian mythology therefore suggests that the Assyrian Nineveh was a Babylonian foundation, originated probably by a colony from Nina, in South Babylonia. The early tablets recording gifts of fish to the fish-goddess Nina probably illustrate the reference in Herodotus to the Babylonian fish-eaters.

#### MEETINGS NEXT WEEK

- MON. Royal Academy, 4.—'Invention and Imagination,' Mr. G. Clausen.  
— Bibliographical, 5.—'The English Book-trade before the Incorporation of the Stationers' Company,' Mr. E. Gordon Duff.  
— London Institution, 5.—'History of International Arbitration,' Dr. W. Evans Darby.  
— Surveyors' Institution, 8.—Papers by Mr. W. Menzies and Mr. A. K. Stenning on 'Urban and Rural District By-laws.'
- TUES. Royal Institution, 5.—'The Structure and Life of Animals,' Lecture 1., Prof. L. C. Miall.  
— Colonial Institute, 8.—'Imperialism from an Australian Standpoint,' Mr. E. A. S. Harney.  
— Institution of Civil Engineers, 8.—'The River Hooghly,' Mr. L. F. Vernon-Harcourt.  
— Zoological, 8½.—'A Collection of Sipunculids made at Singapore and Malacca,' 'A Collection of Gephyrea from Zanzibar,' and 'The Sipunculids and Echinurids collected during the "Keat" Expedition to the Malay Peninsula,' Mr. W. F. Lankester; 'The Oral and Pharyngeal Denticles of Elasmobranchs,' Mr. A. D. Imms; 'A Contribution to the Anatomy of Chlamydosaurus and some other Agamidae,' and 'A Note on the Brain of *Cynophthecus niger*,' Mr. F. E. Beddard.
- WED. Chemical, 5½.—'Nitrogen Halogen Derivatives of the Spheronamides,' Parts I. and II., Mr. F. D. Chattaway; 'Electrolytic Oxidation of Aliphatic Aldehydes,' Mr. H. D. Law; and five other papers.  
— Meteorological, 7½.—Annual Meeting; President's Address, 'The Connexion of Meteorology with other Sciences.'  
— British Archaeological Association, 8.—'Norman Art and Architecture in Sicily,' Rev. H. A. C. Art.  
— British Numismatic, 8.—'The Carolan Siege Pieces, 1642-9,' Dr. P. Neilson.  
— Entomological, 8.—Annual Meeting; President's Address.  
— Folk-lore, 8.—Annual Meeting; President's Address.  
— Geological, 8.—'The Geology of Arenig Fawr and Moel Llyf-nant,' Mr. W. G. Fearnside.  
— Microscopical, 8.—President's Address, 'What were the Carboniferous Ferns?'  
— Society of Arts, 8.—'Wireless Telegraphy and War Correspondence,' Capt. Lionel James.
- THURS. Royal Academy, 4.—'Taste,' Mr. G. Clausen.  
— Royal, 4½.  
— Society of Arts, 4½.—'The Gates of Tibet,' Mr. D. W. Freshfield.  
— Historical, 5.—'The Development of the Inclosure Movement in England,' Miss E. M. Leonard.  
— Royal Institution, 5.—'The Religion of Shakespeare,' Mr. Churton Collins.  
— London Institution, 6.—'Dyork,' Dr. E. Markham Lee.  
— Linnean, 8.—Botanical Collecting,' Dr. A. Henry; 'The Cranial Osteology of the Families Osteoglossidae, Pseudotodus, and Phacelodidae,' Dr. W. G. Ridewood.  
— Society of Antiquaries, 8½.—'The Tombs of Minos and Cnossus,' Mr. A. J. Evans.
- FRI. Institution of Mechanical Engineers, 8.—'Some Impressions of American Workshops,' Mr. A. J. Gimson; 'Waterworks Pumping Engines in the United States and Canada,' Mr. J. Barr; 'Some Features in the Design and Construction of American Planing Machines,' Mr. A. Kendrick, jun.; 'Engines at the Power Stations, and at the St. Louis Exhibition,' Mr. A. Saxon.

FRI. Royal Institution, 9.—'New Low-Temperature Phenomena,' Prof. Sir J. Dewar.  
SAT. Royal Institution, 3.—'Wat Tyler in London,' Lecture I., Prof. C. Oman.

### Science Gossip.

THE Council of the Geological Society of London will this year award its medals and funds as follows: The Wollaston Medal to Dr. J. J. H. Teall; the Murchison Medal to Mr. Edward John Dunn, of Melbourne; the Lyell Medal to Dr. Hans Reusch, Director of the Geological Survey of Norway; and the Bigsby Medal to Prof. J. W. Gregory. The Wollaston Fund is awarded to Mr. H. H. Arnold-Bemrose, the Murchison Fund to Mr. H. L. Bowman, and the Lyell Fund is divided between Mr. E. A. N. Arber and Mr. Walcot Gibson.

DR. GUSTAVE LE BON has put his well-known theories on the evolution of matter into the shape of a book, which will shortly be published in Paris. It is believed that an English translation has been arranged for.

THE safe arrival of the mission at Simla on the 9th inst. disposes of all previous rumours as to the progress of Capt. Rawling's expedition to Gartok, and no doubt an official report will be shortly issued. But it may be mentioned that the latest news to reach India of the progress of the mission had been consistently favourable for the prospects of the expedition. Several caravans returning to Lhasa passed it *en route*, and gave the party a very friendly greeting as well as some useful information. Winter had set in early in Western Tibet, but no doubt was felt as to the mission reaching Gartok. On the other hand, the Tibetan traders did not think that Capt. Rawling could attempt the passage of the Himalaya, whether he selected the route to Simla or that to Almora, before the spring. The result has shown the contrary.

THE Congress for Innere Medizin will be held at Wiesbaden, April 12th to 15th, under the presidency of Geheimrat E. b.

MR. LYNN has in the press (Sampson Low, Marston & Co.) new editions of his handy little books 'Remarkable Comets' and 'Remarkable Eclipses.' They will appear about the end of the present month and the latter will be of especial interest in view of the coming eclipse of the sun next August.

THE German Astronomical Society offers a prize of 50l for the most exact calculation of the next appearance of Halley's comet, based on the time of its appearance in 1885. The essays may be written in German, English, French, or Italian, and must be sent to the Astronomische Gesellschaft, Sternwarte, Leipsic, by December 31st, 1908.

A SIXTH satellite of Jupiter (stated to be not brighter than a star of the fourteenth magnitude) was discovered by Prof. Perrine at the Lick Observatory on the 5th inst. Like the ninth satellite of Saturn, it is at a much greater distance from its primary than the other satellites.

GIACOBINI's new comet (*d*, 1904) was observed at the Lick Observatory on the morning of the 20th ult., at Vienna on the 21st, and at Königsberg on the 22nd and 27th. Its orbit has been calculated by Herr Ebell, from which it appears that the perihelion passage took place on November 4th, at the distance from the sun of 1.89 in terms of the earth's mean distance. The comet will continue to approach the earth until about the 19th inst., when its distance from us will be about 2.21 on the same scale. Its apparent place is in the north-eastern part of the constellation Hercules, and it is moving towards the boundary between Lyra and Draco.

BORRELLY's new comet (*e*, 1904) was observed at Bamberg on the evening of the 1st inst., and at Vienna on that of the 2nd. It is described as round, with diameter of about 2', and nucleus

not quite centrally situated. Several determinations of the elements of its orbit have been published; that of Dr. Strömgen gives the perihelion passage on the 1st inst., at the distance from the sun of 1.56 in terms of the earth's mean distance. That from the earth is now 1.24 on the same scale and increasing, so that the comet is becoming fainter.

THREE new small planets are announced as photographically discovered by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg: two of these were detected on the 14th ult., and the third on the 27th. One which was discovered at the same place by Herr Dugan on September 20th, 1903, and numbered 516, has been named Amherstia; and another, detected by Prof. Wolf on April 20th, 1904, has received the designation Herculina.

Two new variable stars are also announced: var. 188, 1904, Draconis (probably of the Algol type), which was detected by Madame Ceraski whilst examining photographic plates taken by M. Blajko at the Moscow Observatory; and var. 189, 1904, Andromedæ, which was noted by Mr. Stanley Williams, of Hove, Brighton, and is, he remarks, evidently of long period.

THE 'Annuaire du Bureau des Longitudes' for 1905 has appeared. The astronomical section contains, besides other information, tables of the elements of variable stars, of stellar parallaxes, of double stars and proper motions, and an article by M. Gramont on stellar spectroscopy.

### FINE ARTS

*Porcelain.* By Edward Dillon. "The Connoisseur's Library." (Methuen & Co.)

ONE of the most untimely and unfortunate interruptions recorded in literature was that when Bridget, instead of, as usual, acquiescing in the incidental remarks of her cousin, began the long, rambling reminiscence of their early life recorded in the essay on 'Old China.' It gives us, it is true, some slight glimpses of that devoted couple in their days of poverty, touching from the narration of their innocent shifts and schemes, as in the way the folio Beaumont and Fletcher was at last secured, and interesting from their shadowy pictures of old London playhouses and of suburban lanes which once were green. Yet, with all respect to the memory of the amiable and venerable interlocutrice, these personal recollections scarcely compensate us for what we have lost.

Elia was evidently in the vein, and at his best. The light, airy trifling with the "little, lawless, agate-tinctured grotesques" ornamenting the recent purchase—the set of "extraordinary old blue" cups and saucers—was, doubtless, the prelude to a dissertation on the bowls and beakers, or other more sumptuous pieces, which stood on the mantelshelf and sideboard of the cosy interior. He would probably also have illustrated his arguments by reference to choice specimens belonging to his friends, or which had caught his attention in the old country houses he tells us he sometimes visited. All this is lost. Lost also are the traditions, current in the days of his youth, and held by him as cherished memories, of the eighteenth-century appreciation and criticism of Chinese porcelain. For it was then that all the subtle qualities of the crowning artistic achievement of a super-subtle race were most keenly felt. Porcelain, it will be

remembered, in its inception and throughout its long career, was made for the Chinese Court, than which, at least in old days, the world has, perhaps, seen none more refined and cultured. It was, therefore, only natural that the art lavished on these slender vases or storied bowls should receive its fullest recognition from the cultured class in the century when taste—only attained after the nurture of successive generations—was in the highest degree sensitive and acute, and when it had not suffered the inevitable degradation following its so-called diffusion.

Moreover, at the time referred to, although the Chinese had already begun to manufacture for the European market, their wares were not so garish in colour and design as those sent West during the last century, still less did they resemble the hard, cold, lifeless imitations of well-known types now being exported in shiploads. Hence, when Elia began his projected essay, he was in a far more favourable position to do justice to the theme than has fallen to the luck of succeeding writers. He had no misgivings as to the authenticity of the wares, and, consequently, no need to use the ever-recurring qualifying phrases of the modern historian. And even in the matter of the ancient history of the art, although the translations of Stanislas Julien, of Dr. Bushell, and Dr. Hirth had not then appeared, yet it is possible that at the old East India House, Elia may have met Orientals or servants of the Company who had made researches in the history of porcelain at the land of its invention. Altogether, he took pen in hand at the precise moment when the stars were most propitious. And then, what a pen served his bidding! Surely there was never another more germane to the matter, one that could have interpreted all these twists and twirls of ornamentation—painted quips and cranks—or could have revealed the secrets of the delicate tints and mysterious glazes of the famous porcelain of the great epochs. Who now, outside the Great Wall, can unravel for us the plots of the dramas being enacted by the "men with women's faces, and the women with still more womanish expression"? Who will tell us the old-world love tales, or translate for us those dainty pastorals "seen through the lucid atmosphere of fine Cathay"? It is only when we come to consider the matter from all sides that we are conscious of our immeasurable loss. Of a truth, dear Miss Bridget, silence is golden.

But if the world has missed a literary masterpiece, a succession of able writers have benevolently exerted their best efforts to supply our loss. The subject has been treated by them from many points of view and on various lines, usually with the result that some fresh light is thrown on its multi-form phases. The story has been told with concision by the late Sir Wollaston Franks, and all students of the art have admired his marvellous faculty of condensation. It has been discussed in many folio volumes by Dr. Bushell, and his readers have hesitated which to applaud the more, his learning or the splendid illustrations which almost place before our eyes the actual objects. The majority of the writers have, naturally, chosen a middle course, narrating the history



with more or less fulness, and illustrating the examples of the different wares with such copiousness as they could command. But nearly all works on Chinese porcelain have this in common, that the historical notices appear to be copied the one from the other. It is so, not because the stage of finality has been reached, but because the writers are rarely acquainted with the Chinese language. Hence documentary research is not within their reach, their texts being limited to a few well-known translations, of which Stanislas Julien's 'King-te-chen Tao Lu' is the most important.

The special feature of the latest contribution to the literature of porcelain—that at the head of this notice—consists in the attention devoted to the scientific side of the subject. Mr. Edward Dillon's starting-point is the conviction of the need of

"a thorough comprehension not only of the technical processes that are involved in the manufacture of porcelain, but of the physical and chemical nature of the substance itself."

He therefore devotes the first few chapters of his work to the description of the composition of the pastes, glazes, &c., together with an explanation of the technical procedure in use at the porcelain potteries; but in doing so he keeps well in view the class for whom he is writing. The connoisseur does not desire to study tables of analyses, nor does he care to be initiated into the secrets of the potter. Sufficient for him to know how his cherished vases were wrought and fashioned, and of what their substance is composed. All this he will find set forth in the volume before us with a clearness and precision to be acquired only after years of practical work in the laboratory. Knowledge of this kind need not detract from the artistic interest of the most refined examples of the art—it may even lead to the perception of hitherto unrecognized sources of delight. Respecting the historical notice of porcelain in China and the adjacent countries of Japan and Korea, we have not observed that any new facts have been added to what was known previously. So much of the story as has yet come to light is here carefully arranged, and if we cannot accept all the conclusions of the author, we fully recognize the difficulties attendant on the attempted solution of problems whereof the premises are as yet so uncertain. It should be stated that Mr. Dillon does not confine his work to an account of the porcelain of the Far East; he includes in it brief notices of the porcelain manufactories of Europe, both English and continental. It might, perhaps, have been more convenient if he had treated the Eastern and Western wares separately, or at least in two volumes.

Looking alone to China, we may ask whether the time has not come when, the compilation of these comprehensive treatises being for a while abandoned, the study of this branch of ceramic art might not be more surely advanced if the writers confined their publication to separate portions of its long history, seeking to make their illustration as complete as possible. In the present stage of the inquiry it is the illustration of the various wares which is especially needed. The reissue of the Franks Catalogue, with illustrations of all the examples

described, would perhaps be too large an undertaking for a single volume; but if the Keeper of the Department at the British Museum where the collection is preserved could issue it in sections, he would render students of ceramic art for ever his debtors.

#### ART AND ARTISTS.

*Francesco Guardi.* By George A. Simonson. (Methuen & Co.)—Very little is known of Guardi. There is no reason to suppose that he had a commanding or vivid personality, and during his lifetime, indeed until recent years, his fame was so entirely overshadowed by that of his great master Canaletto, that hardly any contemporary notices of him are to be found. Casanova mentions him, it is true, but in such a way as to show that he was by no means famous. With such a dearth of material, we must be grateful for the additional details, few and uninteresting as they are, which Mr. Simonson has had the good fortune to discover. They amount, in the main, to a genealogical tree of the Guardi family, who were natives of the Val di Sole, in Tyrol; the baptismal certificates of Francesco Guardi and his sons, and an extract from the diary of Senator Gradenigo mentioning the exhibition by Guardi of two large views of Venice, which he had painted, by the aid of the camera lucida, to the order of an English patron; he calls Guardi a pupil of Canaletto.

Francesco Guardi, or Dei Guardi, as he sometimes called himself, for one of his ancestors had been ennobled, was of Austrian parentage, though the name suggests that the family was originally Italian; but, so far as we know, he spent nearly his whole life in Venice. He was born in 1712, and as early as 1719 his sister Cecilia was married to Tiepolo. Between 1750 and 1760 he married; between 1761 and 1763 he became a member of the Scuola dei Pittori; in 1782 he was painting for Pietro Edwards, and in 1793 he died. Such are virtually all the facts that can be gathered about the artist, and, well though it was to have them definitively recorded once for all, we scarcely think they justified expansion into so large a volume as Mr. Simonson's. It is, of course, filled out with a good deal of vague enthusiasm for the artist, and is accompanied by an attempted list of his works which does not in any way pretend to completeness.

The author advocates Guardi's claims in comparison with Canaletto's, with more warmth than knowledge, and his ideas of artistic methods do not give one much confidence in his judgment. The following passage will illustrate this. The author finds a striking similarity of composition between an etching of S. Giorgio by Canaletto and a picture at Treviso by Guardi. He says of the etching:—

"It is a curious instance of Canale's arbitrary way of transposing edifices. In the etching Canale has entirely reversed the actual positions of the buildings on the island, consisting of the campanile, dome, and façade of the church and houses beyond..... This etching by Canale, which partakes more of the character of an original composition than of a direct study from nature, Guardi must have seen somewhere, as the reproduction of his picture at the museum at Treviso, p. 26, proves..... One is driven to the conclusion that Guardi in this instance used the camera, which, as is well known, reverses the images of objects seen through it."

The only conclusion to be drawn from this passage is that Mr. Simonson has not yet realized that an etching does exactly what he here puts down to Canaletto's caprice. The etching in question is probably a straightforward rendering from nature, which, of course, becomes reversed in the printing. Guardi, if he made use of Canaletto's etching, which is likely enough, reversed it to the actual arrangement of the scene; but in doing this the camera lucida, which is the instrument

we know him to have used, would have been of no use whatever, since it does not reverse the thing seen.

The book is written in a stilted and stiff style, with elaborate circumlocutions which suggest that the author was anxious to fill the requisite number of pages. It is illustrated with a number of reproductions from Guardi's works, some of which are good, while many are rather weak and vague in tone.

*John N. Rhodes.* By William Thorp. (Leeds, Jackson.)—The career of Rhodes, the Yorkshire painter, is associated with the history of one of those provincial schools of art which became common with the general diffusion of culture in England. That of Leeds, to which Rhodes belonged, and to which he gave a certain celebrity, had as its starting-point the tradition of skilled craftsmanship to which the potteries and the japanning trade had given rise. Joseph Rhodes, the father of John, and known as the "father of Yorkshire painting," was himself one of the skilled craftsmen employed in the imitation of Oriental lacquer. The end of the eighteenth century witnessed a great change in the general attitude of the provinces towards art. The foundation of the Royal Academy, and the diffusion by means of prints of a knowledge of the masterpieces of later Italian painting, induced a disproportioned ambition for the more conscious and elaborate expressions of the artistic sense. The minor crafts, which were at last beginning to flourish in England as they had long flourished on the Continent, were despised, and that fatal pre-eminence of picture-making which we now deplore was established. Men, fitted admirably by quickness of perception and skill of hand to succeed in the finer crafts, learnt laboriously to display their poverty of imagination and trivial interests in oil painting. Leeds might well give up its annual exhibitions for the encouragement of modern art, and return to the manufacture of its inimitable ware, or produce once more those fanciful imitations of Oriental lacquer which still delight us.

The history of John Rhodes illustrates the change of his time. The older generation of painters, rooted in the same traditions of good craftsmanship, maintained some standard of excellence; but the "Northern Society for the Encouragement of the Fine Arts," founded in 1809, with pompous letters of advice from Benjamin West, P.R.A., soon showed the way to the formation of the drawing - master style of the early Victorian epoch. All this may be gathered by one who reads between the lines of Mr. Thorp's little monograph, though he himself sets it out with becoming pride. The reproductions will, however, convince the reader of the sad results of this encouragement of the fine arts, and diffusion of useful knowledge. Rhodes was evidently excellently trained by his father, and had a strong specific talent for design; but he was in no sense a great artist, nor was he proof, as the older craftsmen would have been, against the growing vulgarity of taste. Landseer and the sentimental dog picture had already made their mark; and even from Etty, genuine artist though he was, Rhodes seems to have gathered what was least admirable. We find here the beginnings of that muddle-headed mixture of technical methods from which we still suffer, in a pen-drawing done to look like an etching, "a dainty bit of delicate drawing finely executed," no doubt with that abominable instrument, dear to the fancy stationer, known as an etching pen, but, we need scarcely add, absolutely worthless, as all such imitations of one process by another are bound to be. The pity of it is that Rhodes clearly had real talent, as one can see from a sepia sketch, plate viii., and a rather well-composed landscape, plate x. How long, one wonders, will it take England to realize that the movement of the early nineteenth century has landed us in a *cul de sac*, and that



in proportion as art gets further from the roots of craftsmanship it is bound to wither? Such a book as this may unconsciously help to enlighten the public.

*The Wallace Collection at Hertford House.* By A. L. Baldry. (Goupil & Co.)—Yet another popular handbook on the Wallace Collection. It may be welcomed, however, for the number, though scarcely for the excellence, of its reproductions. Mr. Baldry has been able to dilute the catalogue into a sufficient accompaniment of text, and his power of echoing all, even the most contradictory, popular enthusiasms, fits him for the task. It seems to be a matter of indifference to him whether he writes of Meissonier or Rubens, Descamps or Rembrandt; for each he finds once more the familiar eulogistic phrase. It is fortunate, indeed, for such compilations that the catalogue under Mr. Claude Phillips's care corresponds so much more nearly than that of any other public collection with the results of recent research. We note that Mr. Baldry has not included in his book Mr. Claude Phillips's recent discovery of a genuine François Clouet in the collection. The mention of twenty Canalettos in the Wallace Collection will surprise those who know the difference between originals and school pieces.

## THE WORK OF WATTS AT BURLINGTON HOUSE.

(First Notice.)

THERE is something pathetic in the inadequacy of words to do justice to certain great occasions. The exhibition of the work of Watts at Burlington House is one of them. In after years we may, perhaps, be able to define the achievement of Watts rather more clearly than we can do just now, when the memory of his living presence is still with us. But it is doubtful whether we shall ever again have a similar opportunity of examining and comparing so many of his pictures. Even if we do not give Watts a place in the British School by the side of Reynolds, his place is at least so high that an exhibition like this may rightly be termed historic.

Nothing, in our opinion, proves the loftiness of Watts's achievement more completely than the impossibility of comprehending this exhibition in one or two visits. In the case of a second-rate artist, half-an-hour is enough for separating the pictures (perhaps some ten or twelve) in which his talent has crystallized most perfectly from a general average of respectable mediocrity. A strong painter like Millais needs a little more time. But a single visit would still be enough to enable the eye to select the pictures which contained more than could be understood from a brief glance. When a really great master's work is exhibited, the proportion of pictures which must be seen again and again becomes so large that visit after visit is needed for the formation of any clear idea of the different phases of the painter's genius.

The collection now on view at Burlington House undoubtedly belongs to the last class. Even for those who have some acquaintance with the master's work the first impression of the exhibition will be one of sheer bewilderment. The mere variety of the subject-matter upon which Watts exercised his genius is in itself so great as to perplex the intelligence, which as the visitor moves round the galleries, has continually to turn from some impressive portrait to a remarkable landscape, and from the landscape to an elaborate allegory.

To the painter the exhibition is even more complex, because Watts, although his life was passed apart from the stir and stress of his time, as an artist was working continuously for seventy years during which the craft of painting in Europe was absolutely revolutionized. The unfinished portrait of himself on the screen in Gallery III. (No. 192) was painted only last year.

The earliest portrait of himself, at the age of seventeen (1), was painted in 1834, when Turner was in mid-career, and Watts's first picture at the Royal Academy, *The Wounded Heron* (38), appeared in the exhibition which contained Constable's 'Arundel Mill.'

It is only natural, during a period so long and so pregnant with change as that which elapsed between 1834 and 1904, that the artist's manner should have undergone considerable alteration, even if his ideals also did not suffer from the loss of artistic conscience which brings the work of Millais to a deplorable close. Watts was self-taught, and thus we find that during the first thirty years of his artistic career he followed a number of masters, learning something from each of them. After the year 1864 he seems to have finally settled upon the manner which suited his temper, his hand, and his ideals, and for the remaining forty years of his life he confined himself to the method which makes a work of his at once recognizable in any collection of modern pictures.

The present exhibition contains a long series of portraits which gives the student of Watts a unique opportunity of tracing in detail the various influences under which he fell during the years in which he was training himself for the great work of his life. We therefore take the opportunity of following briefly the course of this development before dealing with the pictures which belong to his full maturity.

In comparing Watts's early pictures with the contemporary drawings, a remarkable thing is evident. The pictures vary considerably in composition, colour, and treatment; the drawings never vary at all from youth to old age. All are conceived in the same spirit, almost all are carried out on the same method, and that method, curiously enough, though in its way careful, accurate, and fairly competent, has not a trace of the spirit, the invention, and the taste which make almost every one of the paintings the work of a great and original artist. The critics who have a poor opinion of Watts's technical merits might make out a very fair case for themselves on the evidence of the drawings. It seems to us more reasonable to think that Watts followed the advice of Reynolds, and drew habitually with the brush and not with the crayon. His drawings, considering the vast mass of his work, are singularly few, and in most cases would seem to be things done to please friends, without the serious purpose which he put into every piece of painting which came from his hands.

In the exhibition Watts's earliest efforts at portrait painting can fortunately be viewed together. Much of the breadth and simplicity of his later work appears in the very first of them—his own portrait at the age of seventeen (1), painted in 1834. The next four pictures (2-5), all painted in the thirties, show the predominating influence of the English school of portraiture. The two latest, *Mrs. Charles Hamilton* (2) and *Richard Jarvis* (5), both painted in 1839, differ curiously—the former catching not a little of the grace and refinement of Gainsborough, while the latter is tainted with the rather petty accomplishment of the followers of Lawrence. It proves at any rate that Watts at the age of twenty-two was a thoroughly equipped professional artist, and that the peculiarities of his later handling cannot be attributed to want of technical ability. *The Children of General Charles Hamilton* (7), painted some four years later, in 1843, shows the same thorough knowledge of the technical practices of the eighteenth century, blended with greatly increased breadth and refinement.

Then comes a great break. With the 300l. gained as a prize for his cartoon of 'Caracacus' Watts went abroad, first to Paris and then to Florence. The effect upon his art was immediate, as the portrait of *Lady Dorothy Nevill* (6), painted in 1844, indicates. The

glowing contrasts of red and blue and the strongly defined forms show the impression made upon Watts by the art of Italy, though to us he may appear to have seen it through the spectacles of Eastlake. The curious *Miss Marie Cassavetti in Turkish Dress* (48), which might almost be mistaken for a Hoppner, apparently shows that Watts's colour-sense was developing before he left England, but it was not till he studied the Italian masters that he came to his full stature as a colourist.

By the year 1850, Watts had won a second Government prize, and was painting a fresco in the House of Lords. Dates seem to render it unlikely that he was able to see much of Alfred Stevens, who left London in 1847, the year in which Watts returned to it; but the masterly portrait of *Demetrius Cassavetti* (44), painted in 1849, resembles Stevens so closely that the likeness can hardly be a mere coincidence. In the *Portrait of E. C. Ionides* (45), painted about the same time, the similarity is almost equally striking. The large picture of *The Sisters* (43), dating from 1850, shows that he was also influenced by the earnest art of William Dyce, one of his companions in the fresco painting at the House of Lords. Three years later the fresco was finished, and Watts painted himself (9), with the red robes and cool coppery flesh-tints of Bronzino. The portraits of *Miss Mary Fox*, *Countess of Ilchester* (42), and *Mary and Constantine Ionides* (33), painted in or about 1857, show him still struggling towards nature and colour by means of Italian formulae, used, perhaps, with more daring than felicity.

It is evident that he found himself by returning during the next two years to the example of the great English painters of the eighteenth century. In the *Miss Nassau Senior* (32) and the *Lady Margaret Beaumont* (176) the influence of Reynolds and Gainsborough is incontestable. Gainsborough himself, indeed, could hardly have painted the lavender silk dress in the latter picture with more delightful science. The early portrait of *Tennyson* (189), also dated 1859, goes back still further to the example of Rembrandt.

In the noble portrait of *Lady Lilford* (15), dated 1860, the influence of England and Italy appears at last perfectly blended, and from that time forward Watts's progress is steady and sure. Perhaps some hint from a Rossetti water-colour may have inspired the *Miss Prinsep* (175), painted in the same year; the *Choosing* (74), dated 1864, a portrait, by the way, of Miss Ellen Terry, was certainly done under Pre-Raphaelite influence; while there remains a certain suggestion of Rossetti in the handling of the *Countess Spencer* (72), and in the glowing colour of the *Countess Somers* (183). Again, the pattern of the curtain in the exquisite *Miss Edith Villiers*, *Countess of Lytton* (19), recalls Bellini's 'St. Dominic,' which hung for years at South Kensington before being one of the glories of the Venetian Room at Trafalgar Square, and even Leighton is suggested more than once by the later portraits; but as a rule, after the year 1860, Watts's work is absolutely personal, and shows few and slight traces of external influences.

The date 1861 seems too early for the portrait of *Motley* (39), and more characteristic specimens of the painter's progress are afforded by the highly finished *Sir William Bowman* (58), and the striking, but not quite fortunate *H. W. Phillips* (163), belonging to the year 1865—pictures which prove that Watts's style was finally settled.

Next, in 1866, comes the masterly portrait of *Joachim* (27), the first of that long series of famous portraits which has made Watts a familiar name to thousands to whom his art could never appeal directly. The portraits of the years 1870 to 1875 are among the finest Watts ever produced. The *John Stuart Mill* (34), in the present exhibition, is not, however, the original picture, but a replica—a fact which

perhaps accounts for a certain looseness in the handling. Mill consented to sit by the urgent wish of a friend, whose commission Watts accepted. Mill died on the day the portrait was sent home. Watts afterwards painted a replica, which he submitted to the owner of the original picture, in case he should prefer it to the version done from life. He, however, decided on keeping the first portrait, a decision with which the painter himself concurred. The wonderful visionary *Burne-Jones* (63), the handsome business like *Millais* (65), the romantic-looking *Calderon* (69), and the charming *Lady Garragh* (59) are all so well known and so justly famous as to need no detailed comment. The powerful portrait of *Dean Liddell* (168) is only one more proof of the complete grasp of his business which Watts possessed—a grasp so firm, and, on the whole, so consistent that it is unnecessary to add to the mass of existing criticism which deals with the portraiture of Watts's maturity, even if space permitted it.

Looking back over the whole series, we are amazed at the variety of design, feeling, and colour with which he treated generation after generation of his contemporaries, making out of each an independent original and beautiful work of art. What that variety means will be best understood by those who themselves have tried the difficult art of portrait painting. In the case of portraiture it is evident that Watts possessed a fertility of artistic resource unmatched in the whole English School except by Sir Joshua Reynolds; but portraiture was only a part, and not the largest part, of his life's work. His achievements in the painting of landscape and of allegorical subjects must be reserved for a future article.

### Finz-Art Gossip.

WE are glad to notice that a new lectureship in the history of art has recently been instituted at University College, London, the lecturer being Mr. D. S. MacColl. During the past term Mr. MacColl delivered lectures on 'The History of Art from Hogarth to Constable.' He will continue his course in the present term on alternate Friday afternoons, beginning on January 13th, the subject of this course being 'English Art from Constable to the Present Time.'

THE Whistler Memorial Exhibition will open in the New Gallery on February 22nd, and continue till the end of March. A representative collection is expected. The French Government is lending 'The Mother' from the Luxembourg Gallery, and his Majesty the King has graciously contributed the Windsor collection of Whistler's etchings. The secretary of the exhibition asks for contributions from any owners of pictures, drawings, etchings, or lithographs by Whistler which have not been traced, and which may be lent for the occasion. He should be addressed at the New Gallery, Regent Street.

THE death is announced of Mr. George Aikman, who was born in Edinburgh in 1830, was trained to engraving and lithography, and since 1872 has been a painter of landscape. He was a contributor to *The Art Journal* and other periodicals, and made sketches of many old Edinburgh houses which have now disappeared. His father was an engraver and lithographer, and the son had an exceptional knowledge of engravers and engravings.

MESSRS. NEWNES will shortly publish a work by a Danish art critic, Dr. Th. Bierfreund, on 'Raphael's Years of Study.'

M. HENRI LÉOPOLD LÉVY, who died at his residence, 12, Boulevard de Clichy, Paris, on January 1st, was born at Clichy on September 23rd, 1840, and studied art under Cabanel, Picot, and Fromentin. He entered the École

des Beaux-Arts on April 3rd, 1856, but did not exhibit at the Salon until 1865, when his 'Hécube retrouvant au bord de la Mer le Corps de son Fils Polydore' won him a medal. This picture is now in the museum at Roubaix. In 1867 his picture of 'Joas sauvé du Massacre des Petits-Fils d'Athalie' was purchased by the State, and two years afterwards he won a second medal with 'Roger enlevant Angélique.' He continued to exhibit big pictures of scenes from classical history up to the Salon of last year. His more ambitious works include 'Le Couronnement de Charlemagne,' which is at the Panthéon; 'Les Grands Hommes de la Bourgogne,' which is at Dijon; and 'Sarpédon,' which is with the much smaller work, 'Christ mort,' at the Luxembourg. He also painted many portraits, some of which were exhibited at the Salon.

M. RAYMOND GUIMBERTEAU, a native of Angoulême, where he died on January 2nd, was a well-known French sculptor. He studied under Cavelier and Barrias, and exhibited during several years a number of busts of distinguished persons; but his most remarkable work is his statue of Carnot at Chambéry.

ONE of Belgium's greatest sculptors has passed away in Juliaan Dillens, whose death is announced from Brussels at the early age of fifty-four. Some of the most important statues which ornament the public buildings of Brussels were due to him. The beautiful group representing Justice, in front of the Palais de Justice, and several of the statues on the façade of the Brussels Art Gallery, are among his most important works.

IN an account in *The Times* of January 2nd of the unveiling of a war memorial window in the south transept of Lichfield Cathedral on New Year's Eve is the significant statement that "the insertion of the window involved an alteration of the architectural style previously existing at the site chosen, a debased Perpendicular window being replaced by an Early English one," the work of Mr. John O. Scott, the cathedral architect. It is evident that the Dean and Chapter of Lichfield are still intent upon wiping out the architectural history of their church, and in particular that part of it which tells of the munificence and care of good Bishop Hacket.

THE International Archæological Congress will open on April 7th at Athens, under the presidency of the Crown Prince Constantine. Among the subjects for discussion is the pronunciation of Greek. Among the excursions, which are to begin on April 14th, are the following:—Delphi, Olympia, Mycenæ, Delos, Cnossus in Crete, and Rhodes.

## MUSIC

### BRITISH MUSIC.

#### CHORAL.

*The Love that casteth out Fear.* Sinfonia sacra, by C. H. H. Parry. Vocal Score. (Novello.)—This work, produced at the Gloucester Festival last year, seems almost like a protest against the elaborate scores and huge orchestras of modern composers. It may not be so intended; anyhow, it comes from the pen of one who has shown that he is master of polyphony. Music is not to be condemned because it is intricate, otherwise we should have to condemn Bach and Wagner; but simplicity, when the commonplace, as in the work under notice, is avoided, is by no means to be despised.—*Ulysses*, dramatic oratorio, words by the late Samuel Butler, music by Henry Festing Jones, Vocal Score (Weekes & Co.), is cleverly written in a style which recalls the past, but in a work which professes to be dramatic, music of this kind fails to make a

very strong appeal. There are, however, some excellent numbers, such as the choruses "Great Circe" and "The charmed bowl," also the music of "The Sirens" in Part 3.—In *Mucius Scevola* (*Mucius the Left-handed*), dramatic cantata, the libretto is by F. G. Attenborough (Chrysabel), and the music by H. A. Harding (same publishers). The story of the brave Roman formed the subject of the libretto of a noted opera of which each of the acts was set by a different composer, the third and last by Handel. The subject is stirring, and the words of the work under notice are dignified. The music shows skill and dramatic instinct; like the 'Ulysses' mentioned above, it points to the past, but, even with old phraseology, the influence of modern music makes itself felt.—*Queen Mab*, by Josef Holbrooke, Op. 45 (Breitkopf & Härtel), is the vocal score of the work produced at the last Leeds Festival. The cleverness of the music can be seen, also the breadth of the concluding chorus, but without orchestral colouring much of the effect is naturally lost.—The words of *The Song of the Amal*, choral ballad (Novello), from Kingsley's 'Hypatia,' are set to grateful and picturesque strains by Mr. Percy Godfrey. This work won a prize at the Dover Musical Festival of 1904.

#### ORGAN MUSIC.

A SERIES of "Old English Organ Music," edited by J. E. West, and published by Novello, deserves the attention of organists. We may not be able to boast of a Buxtehude or a Bach, but the composers hitherto included in the scheme have something of merit to say which justifies a revival of their music. No. 1 has an *Overture in C*, by Thomas Adams, an organist of considerable note in the early part of last century. We find a directness in the music which gives it national character, also certain boldnesses of modulation which point to German influences, then making themselves felt. No. 2 is an *Introduction and Fugue*, by Dr. Benjamin Cooke, the pupil of Dr. Pepusch, a sound and effective piece of writing. Nos. 3-7 contain pieces by Dr. Greene, John Stanley, the blind organist, and Samuel Wesley, the Bach enthusiast.—In the series "Original Compositions for the Organ," published by the same firm, we note three numbers (Nos. 305-7) by E. H. Thorne, organist of St. Anne's, Soho: a *Prelude and Fugue* (double) in F sharp minor, *Variations on Jeremiah Clark's tune 'St. Luke,'* and a *Fantasia in F*. The composer's great admiration for Bach is well known, and of this, by his "Bach" organ recitals, and performances of the 'Matthew' and 'John' Passions, he has given signal proof; yet, although the influence of that master shows itself in certain figures and harmonic sequences, Mr. Thorne is no mere imitator. The Variations, though clever, are somewhat formal; the Fugues are skilfully written, and further they are not pedantic. There are traces of modern influence, which show that the composer is not wholly given up to the worship of one master. The following are from the same firm:—A *Sonata in D Minor*, by Alfred H. Allen, contains something more than sound workmanship, and the light Scherzo offers excellent contrast to the stately opening movement and the elaborate Finale. An attractive *Rhapsodie* on a Christmas Carol, and a *Fantasia*, by William Faulkes, deserve note; also a graceful *Spring Song* by Alfred Hollins, and a pleasing *Pastoral Melody* by John E. West.—A *Prelude and Fugue*, in a minor, and a *Berceuse*, by W. Wolstenholme (Alfred Lengnick), testify, the one to the composer's skill, the other to his power of inventing a melody which does not belie its name, and treating it in a simple, yet refined style.—A *Canzonetta* and a *Moment Musical*, by T. Haigh (Weekes), second and third numbers of a series of three pieces, are written in a smooth, pleasant style.



**Musical Gossip.**

AT the Congress of the Incorporated Society of Musicians held last week at Manchester, Mr. W. A. C. Cruickshank read a paper on 'The Progress of Music during the Nineteenth Century.' Dr. Prout, who opened the discussion, expressed the opinion that the art of melody was in danger of disappearing. Melody, he said, cannot be acquired, it is a gift; and if that gift is not so common as it once was, this is a misfortune which cannot be helped. Dr. Prout, however, added that if young composers did not write naturally, the stuff they produced was enough to make dead masters turn in their graves. He therefore evidently referred to composers who will not accept any natural musical thought, but deliberately seek by various artificial, though often clever devices, to make it appear original, an art which does not mend, but which mars nature.

A CATALOGUE of ancient and modern music, MSS., &c., from "The Henry Watson Music Library," exhibited in the Town Hall, Manchester, on the occasion of the conference mentioned in the preceding paragraph, has been published. Among the MSS. were an Antiphonarium of the fourteenth century, concertos of Mozart, and the organ part to anthems by Purcell and Blow, all in the handwriting of Henry Purcell. Of printed music and musical literature there were fine specimens of the sixteenth, seventeenth, and eighteenth centuries. Then there were complete editions of great composers, ancient and modern, in all 565 volumes; and, finally, various nineteenth-century publications.

IT is with deep regret that we record the death of Mr. Thomas William Taphouse, the Mayor of Oxford, last Sunday. He was born in 1838, and at the age of nineteen entered his father's musical instrument business. After that he practised as a pianoforte tuner. But from early life he was a musical enthusiast, and in the course of years had collected a very fine private musical library. He had also gathered materials for a 'History of Music and Musicians.' While cataloguing the library of Oriel College he came across two unknown compositions by Purcell—Funeral March for Queen Mary, "sounded before her chariot," and the Canzona "sounded in the Abbey after the Anthem." It was only last year that the University of Oxford conferred on Mr. Taphouse the honorary degree of Master of Arts. As a man he was deservedly held in highest esteem. He was kind-hearted, and in matters of research always ready to give friends the benefit of information drawn either from his well-stocked brain or valuable books.

MADAME LA GÉNÉRALE PARMENTIER, née Maria Milanollo, whose death we recently noted, has bequeathed her patrimony to be divided equally between the Conservatoires of Paris and Milan, as a modest income whence purses may be granted to pupils of stringed instruments.

THE Volodkovicz prize of 5,000 roubles, offered at Warsaw for the best opera, has been awarded to 'Maria,' libretto after Malczewski, music by Romain Statkovski.

THE death is announced at Salzburg of Baroness Berchthold zu Sonnenburg, the last surviving relative of Mozart. Maria Anna, the sister of the composer, married Johann Baptist Reichsfreiherrn v. Berchthold zu Sonnenburg, Hofrath of Salzburg, and Warden of St. Gilgen, who died in 1801. The widow lived at Salzburg with her children until her death, October 29th, 1829. She was born in 1751, and as a prodigy she accompanied her brother and father in their great tour, when they visited Paris and London.

'A BOOK OF SHAKESPEARE'S SONGS,' published by G. Schirmer, New York, contains ten

settings: the old melody "The poor soul sat sighing by a sycamore tree," one by Morley, four by Dr. Arne, one by Haydn, two by Schubert, and Bishop's familiar "Bid me discourse." The volume is admirably got up, with delightful decorations by Edward Edwards.

CÉSAR FRANCK'S noble Prélude, Choral, et Fugue for the pianoforte has been scored for orchestra by M. Pierné, and performed under his direction at the Châtelet, Paris. The transcription is said to be remarkably fine.

*Le Ménestrel* of January 8th states that 'Pepita Jimenez,' an opera by Señor Albeniz, produced at Barcelona, January 6th, 1896, has just been given at La Monnaie in French, and with great success; and on the same evening another of his operas, entitled 'L'Ermitage Fleuri.'

**PERFORMANCES NEXT WEEK.**

|        |  |
|--------|--|
| SUN.   | Sunday Society Concert, 3.30, Queen's Hall.  |
|        | Sunday League, 7, Queen's Hall.  |
| MON.   | Sousa's Band, 3 and 8, Queen's Hall.   |
|        | Mr. Josef Holbrooke's Concert, 8, Salle Erard.                                     |
|        | Subscription Concert, 8.30, Æolian Hall.   |
| TUES.  | Sousa's Band, 3 and 8, Queen's Hall.   |
| WED.   | Sousa's Band, 3 and 8, Queen's Hall.   |
| THURS. | Mr. Harold Bauer's Pianoforte Recital, 3, Æolian Hall.                             |
|        | Sousa's Band, 3 and 8, Queen's Hall.   |
| FRI.   | Sousa's Band, 3 and 8, Queen's Hall.   |
| SAT.   | Chappell's Ballad Concert, 3, Queen's Hall.  |
|        | Mr. Harold Bauer's Second Pianoforte Recital, 3, Æolian Hall.                      |
|        | Mozart Society, 3, Portman Rooms.  |
|        | Miss Suggia and Mr. H. Jones's Cello and Pianoforte Recital, 3.30, Bechstein Hall. |
|        | Sousa's Band, 8, Queen's Hall.   |

**DRAMA**

*The Works of William Shakespeare.* Vol. I. (Stratford-on-Avon, the Shakespeare Head Press.)

MR. BULLEN has applied himself of late, much to our advantage, to the publication of a variorum edition of Beaumont and Fletcher, and now we owe to his enterprise and preparation "The Stratford Town Shakespeare," the first edition of the poet's complete works printed, bound, and published in his native town. The first volume, which has appeared, is produced

"at the Shakespeare Head Press, in the house (built in the reign of Henry VII.) where lived Shakespeare's neighbour and friend, Julius Shaw, one of the witnesses to his will."

There will be ten volumes in all: the edition is strictly limited; the paper is hand-made; there is to be a frontispiece to each volume (in that before us we find, as might be expected, the Droeshout portrait); the type is of luxurious size, set up on a page between eleven and twelve inches in height, and shows up with delightful clearness against the ample margin; and the whole is excellently bound in red with gold lettering, while it bears signs of being able to stand wear better than some elaborate editions of good repute. To the present reviewer "the spirit of place," as an admired modern essayist has phrased it, is much in this case, for he knew Stratford before it had become the haunt of modern notabilities, journalists, and sentimental travellers eager to fling, under Shakespeare's *agis*, their own personalities at an unsuspecting public. Shakespearean characters in humble life or life unadvertised were frequently encountered, and the local stupidity and shrewdness were recognized as they stand in the poet's pages. "The wag of all wags was a Warwickshire wag"; but we do not know that Warwickshire has done much by way of publishing his works, though we treasure an edition by an eighteenth-century vicar of Coventry with unusually sensible notes. Now Mr. Bullen's

enterprise has started a fine edition, which fully deserves to rank with the best printed in our great cities.

No typographical excellence can make up for deficient care or lack of understanding in textual matters. Mr. Bullen is not only a scholar, but also a ripe and good one, whose work on the Elizabethans may be received with the confidence due to a very limited circle to-day. He has admitted conjectural emendations, though more sparingly than Dyce, and the result is highly satisfactory. The volume before us contains 'The Tempest,' 'The Two Gentlemen of Verona,' 'The Merry Wives of Windsor,' and 'Measure for Measure,' with the Epistle Dedicatory of Heminge and Condell, and other preliminary matter, including the commendatory verses in the Folios of 1623 and 1632. It is probable that no two students of Shakspeare agree as to the best text and meaning for every passage, but we have carefully examined 'The Tempest' as printed here, and can testify to the skill and judgment Mr. Bullen has brought to his work. We mention a few points. Gonzalo desires "long heath, broom, furze, anything," a judicious compromise between Hamner and the First Folio, which we approve, for we see no reason to read "ling," and we do not believe in the "browne firrs" of the First Folio. Furze is yellow in blossom, green when bloomless, and black when burnt. It is never brown in large tracts like fern. The printing of such words as "of" and "the," as in the early Folios, with the last letter cut off, is, we have pointed out before, often a valuable indication to the right metrical arrangement of a line. A good case of adherence to the First Folio is the line

A rotten carcase of a butt, not rigg'd.

In Act III. scene i.

Most busilless, when I do it

is read, which ranks, according to the present reviewer's judgment, with "most busiliest" as the most likely solution of this difficult passage. At the end of the scene immediately preceding this (II. ii. 190), Caliban exclaims, "Freedom high-day! high-day, freedom!" We applaud this ancient novelty from the reading of the First Folio, instead of the usual "hey-day!" The fact is, as Prof. Skeat points out in his monumental 'Etymological Dictionary of the English Language' (second edition, p. 264), that there are two words now spelt "hey-day." One is the familiar interjection evidently cognate with the German "heida." The other stands for "high day," appears in the common phrase "hey-day of youth," and is glossed by the professor "frolicsome wildness." He adds that this is the sense in 'Hamlet' III. iv. 69, but not in the passage before us. We cannot see it. Why should not Caliban exclaim, "O Freedom, O frolicsome wildness"? His brief spell of treason and excitement included a good deal of both, thanks to Trinculo, Stephano, and their divine bottle.

There is little doubt that this handsome edition will be taken up in its entirety, but we hope that it will also be leisurely and carefully read. There has never been a time in which there were so many editions



of Shakspeare sold; but there is singularly little evidence among our latter-day poets that Shakspeare is cherished, or among that large and respectable body which used to be called the mob, and now is generally styled the democracy, that he is read at all. But there is little doubt that he is shelved in company with the Bible.

### THE WEEK.

NEW.—'The Scarlet Pimpernel,' a Romantic Comedy in Four Acts. By Oreszy-Barstow.

THE so-called romantic comedy with which the New Theatre has reopened under the management of Mr. Fred Terry and Miss Julia Neilson is but an indifferent specimen of melodrama. It has a quasi-historical basis, and deals with a period of some interest with which English historians have not very actively concerned themselves. Allowing for a little pardonable anachronism, we may indicate the period in question as that immediately succeeding the September massacres, when the English Government, which it had been vainly sought to placate, handed their passports to Talleyrand and Chauvelin, and insisted upon their immediate departure. That English gentlemen participated with the *émigrés* in the endeavour to provide means of escape for French aristocrats still in peril of their lives is possible enough, though we know of no historical basis for such a supposition. On the leader of a society of the kind, real or imaginary, has been bestowed the name—pretty and sentimental, but scarcely appropriate or significant—of "the Scarlet Pimpernel." So much success has attended his exertions that the Republican Government, finding, it must be conceived, some shrinkage in the number of its victims, makes a State matter of it, and sends over the Marquis de Chauvelin to ascertain and, if possible, capture the too vigilant conspirator. In discharge of this duty Chauvelin makes advances to Lady Blakeney, *née* Saint-Just, an actress of French birth, who has married an English baronet of far-reaching influence. In order to save an indiscreet and wholly uninteresting brother, to whom she is devoted, Lady Blakeney becomes a spy for Chauvelin, and discovers for him the identity of the Scarlet Pimpernel, who proves to be Sir Percy Blakeney, her own husband. Nothing is left for her, having thus embroiled matters, except to undo the evil she has wrought, a task which, in a fashion at once obscure and melodramatic, she accomplishes. In itself this idea is passable. The manner in which it is carried out is, however, inept, and the play has no merits other than that of leading up to scenes of State revels, in which the wife of a baronet of no particular position outshines all the nobility of a crowded and fashionable Court, while her husband enjoys an intimacy with the Prince Regent such as Fox himself, in his most favoured days, could scarcely have claimed. The whole as thus constituted is artifice, not art. Meanwhile, nothing in the acting compensates for the lack of interest or dramatic significance. Miss Julia Neilson minimizes the effects of her natural gifts by copying, apparently, the methods and modes of speech of the actresses who seek to obtain considera-

tion by the display of personal allurements and social *minauderies*. Mr. Terry, who can act when he gives himself the trouble, meanwhile puts on an antic disposition, and seems a cross between Osric in 'Hamlet' and Sir Piercie Shafton in Scott's 'Monastery.' Other actors follow in the same line, and the performance shows how much the vulgarity of public taste can do to corrupt our stage. We fail in Lady Blakeney to trace a sign of the actress to whom we owe Queen Constance; and we think with a sigh, as we contemplate Sir Percy Blakeney, of performances by Mr. Terry we can recall at the Lyceum, the Comedy, and the Haymarket.

### Dramatic Gossip.

IMMEDIATELY after the production of 'Much Ado about Nothing' Mr. Tree will begin rehearsals of 'Agatha,' by Mrs. Humphry Ward and Mr. Louis N. Parker. In the piece, which will be produced on a Monday evening in February, Mr. Tree himself will not appear, but the part of the heroine will be taken by Miss Viola Tree.

ON Wednesday Mr. Willard, with a company including Mr. Cooper Cliffe and Mr. J. R. Crauford, sailed for New York, where on the 23rd he will produce Wilson Barrett's 'Lucky Durham.'

ON the production at Terry's Theatre next Wednesday of 'Mrs. Dering's Divorce,' Mrs. Langtry will be supported by Miss Beatrice Ferrar, Mr. Leonard Boyne, Mr. Courteney Thorpe, Mr. Frank Hollins, and Mr. McGuckin. The piece in question, which is by Mr. Percy Fendall, was first produced at the Providence Opera-House, April 18th, 1903.

M. TARRIDE, well known both as an actor and as the husband of Mlle. Marthe Regnier, has been promoted to the post of director of the Odéon, formerly held by M. Antoine.

'DIE ZAPPENSTREICH' of Herr F. A. Beyerlein, the military drama which created a sensation on its production at the Lessing Theater, Berlin, on October 29th, 1903, was revived at the Great Queen Theatre on Wednesday evening.

AFTERNOON performances of 'Prunella' have been given during the week at the Court Theatre, but the evening representations have been abandoned.

FORTHCOMING novelties at the Comédie Française consist of 'Le Duel,' a three-act comedy by M. Henri Lavedan, the author of 'Le Marquis de Priola'; and 'La Conversion d'Alceste' of M. Georges Courbeline.

A NEW translation by M. Louis de Gramont of 'Romeo and Juliet' is in preparation for the Théâtre Antoine.

'SCARRON,' a five-act play in verse by M. Catulle Mendès, has been withdrawn by the author from the Théâtre Français, and will be produced, with M. Coquelin as the hero, at the Gaîté.

MISS ELIZABETH LEE writes:—

"May I point out that Lindau's drama, 'So ich dir.....,' was performed in London last year at the Royalty Theatre by the German Theatre, under the direction of Messrs. Andresen and Behrend?"

TO CORRESPONDENTS.—L. C.—E. S.—G. E. W.—C. P. P.—received.

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## CONTENTS.

|   |         |
|---|---------|
| GREAT ENGLISHMEN OF THE SEVENTEENTH CENTURY   | PAGE 73 |
| A NEW TRANSLATION OF THE GEORGICS...  | 74      |
| HENRY SIDGWICK'S MISCELLANEOUS ESSAYS ...   | 75      |
| PHILOSOPHY AND THE SCIENCES ...   | 77      |
| ESSAYS ...  | 78      |
| FORESTRY ...  | 79      |
| ENGLAND AND THE COLONIES ...  | 79      |
| YEAR-BOOKS ...  | 81      |
| OUR LIBRARY TABLE (The Downfall of Russia; The Moscow Expedition; Uganda's Katikoro in England; The Diary of a Church-goer; Chaucer; Dictionary of Battles; Christianity and History; Reprints) ... | 81-83   |
| LIST OF NEW BOOKS ...   | 83      |
| THE INCORPORATED ASSOCIATION OF HEAD MASTERS; PALIO AND PONTE; MOTHER GOOSE'S MELODIES; SILCHESTER; HYPNEROTOMACHIA POLIPHILI; THE HISTORY OF WEXFORD ...   | 83-85   |
| LITERARY GOSSIP ...   | 85      |
| SCIENCE—TABU AND TOTEMISM IN MADAGASCAR; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ...  | 85-88   |
| FINE ARTS—BOOKS ON FURNITURE; THE INTERNATIONAL SOCIETY OF PAINTERS, SCULPTORS, AND GRAVERS; THE 'ARIOSTO' IN THE NATIONAL GALLERY; FRANCESCO GUARDI; SALE; GOSSIP ...                              | 88-90   |
| MUSIC—GOSSIP; PERFORMANCES NEXT WEEK...   | 91      |
| DRAMA—A UNIQUE COPY OF THE FIRST EDITION OF SHAKESPEARE'S EARLIEST TRAGEDY; GOSSIP ...  | 91-92   |

## LITERATURE

*Great Englishmen of the Seventeenth Century.*  
By Sidney Lee. (Constable & Co.)

It is a pity that Mr. Lee's new book is bound like a school-prize. But for the gaudiness of its cover, it is a book that deserves a place in every library of what might be called useful books. It contains no original discoveries, no profound generalizations, no subtleties of criticism. But it gives the results of sound scholarship and sound common sense in a dry but pleasant way; it gives an acute and compact account of many of the main results of the Renaissance in England; it tells the average reader all he need know of the main facts connected with the careers of Shakspeare, Bacon, Spenser, Raleigh, Sidney, and Sir Thomas More. It includes a good index, an elaborate analysis of contents, and a very useful chronological table of the leading events in European culture, from the introduction of printing into England in 1477 to Bacon's death in 1626.

The main part of the book was given in America in the form of lectures, and some of the natural disadvantages of lecturing are to be seen in the leisurable truisms on colonizing which fill the first two pages of the paper on Raleigh. All that is said in these two pages could have been said in one sentence, and was to have been, no doubt, for Mr. Lee is rarely diffuse, but for the lecturer's fear of not being thoroughly understood by an audience which has no time to think over one sentence before another is at its ears. Good writing, as apart from effective writing, is wasted upon any audience, and the whole effort to convince the ear rather than the eye leads to a method of putting things which can hardly co-exist with any attention to the style of accomplished literature. Happily Mr. Lee is not tempted into over-emphasis; the defect of being a little too explanatory, a little

too much of the schoolmaster at times, is much more pardonable.

Perhaps the best essays in the book are those on More and Bacon. In both we have the study of a life at variance with an intellect, and it is in the presentment of such mental problems, without prejudice and without partisanship, that Mr. Lee is at his best. The essay on More is the statement of an enigma which is, after all, not explained. But how admirable is the disentangling of knotted threads of fact and report! how orderly is the arrangement of "whatever is known and thought" of the matter! how helpfully are all the materials brought together for one's own judgment! It is even more difficult to be just to Bacon than to be just to More; but Mr. Lee is just to Bacon. He lays bare much of the framework of his mind, shows the structure of his intentions, and, again, leaves us with all the materials for judgment. Yet while he suggests by his grouping of facts, his comments by the way, the essential thing in Bacon's character, he does not anywhere say it in so many words. The essential thing in Bacon's character was that, in life and in thought alike, he was concerned only with the discovery or recognition of first principles, not with their application. It was sufficient to him to be wise: what did it matter to him if he or others lived wisely? He was not concerned with the drawing of corollaries. Again, he let himself be robbed by his servants, and refused to believe that Galileo had found out the motion of the earth; yet he instructed the world in wisdom and science—practical wisdom and practical science. He rang the bell, he said, that called the wits together; he sent the "merchants of light" on their journeys: what did it matter to him that he stayed at home while they went forth, and that he could stumble in broad daylight? "The mind is the man.....A man is but what he knoweth."

It need hardly be said that Mr. Lee has much to say that is interesting in his two papers on Shakspeare. In a time when "cranks" are listened to, and there is no Inquisition for fools, there is still some use in putting down once more, in Mr. Lee's orderly and convincing way, a few of the main facts about the life and contemporary reputation of Shakspeare. These main facts have never been more rationally interpreted or more clearly grouped. Mr. Lee still seems to think it probable that Shakspeare wrote "for gain, not glory." But he shows that he was a very bad lawyer and a very moderate scholar, with a strong preference for "cribs"; and he pricks a very pretty bubble, perhaps somewhat pompously, when he says:—

"But there was no likelihood that he sought at first hand in Greek poetry for gnomical reflections on the commonest vicissitudes of human life. Poets, who write quite independently of one another, often clothe such reflections in almost identical language."

That is very true, and one of the evident things that need affirming in these freakish times. One of Mr. Lee's allusions, in some excellent remarks on the influence of Italy upon Shakspeare, is perhaps a little inaccurate:—

"The mystery of Italian waterways excited Shakspeare's curiosity. The Italian word 'traghetto,' which is reserved in Venice for the

anchorage of gondolas, Shakspeare transferred to his pages under the slightly disguised form of 'traject.'"

Now in the first place it is not certain, though very probable, that Rowe is right in reading conjecturally "traject" for the "Tranect" of the First Folio: "Vnto the Tranect, to the common Ferrie | Which trades to Venice"; and secondly Shakspeare, if he meant "traghetto," was right in translating it "ferry," which is its ordinary meaning in Venice to-day.

Mr. Lee's account of Spenser is valuable for its facts, and for its view of the position of literature and men of letters at the beginning of the reign of Elizabeth. It gives a fairly sympathetic account of Spenser as a poet, though it reduces his claims to consideration, as M. Jusserand has recently done. "For the most part," Mr. Lee tells us,

"the 'Amoretti' reproduces the hollow prettiness and cloying sweetness of French and Italian conceits with little of the English poet's distinctive charm."

It is only in a few of the sonnets, it is true, that we see Spenser wholly master of himself; yet those few sonnets should not be overlooked. In his account of the Spenserian stanza Mr. Lee is inaccurate. "The Spenserian stanza," he says,

"was ingeniously formed by adding an Alexandrine, a line in twelve syllables, to the eight ten-syllabled lines of the stanza which was popular in France under the name of 'chant royal,' and in Italy under the name of 'ottava rima.'"

But the "chant-royal" and "ottava rima" are two different metres, and the Spenserian stanza is not formed by adding an Alexandrine to either of them. "Ottava rima" is a stanza of eight lines, the first six lines rhyming together alternately, and the last two lines forming a couplet. It is best known in England as the metre of Byron's 'Don Juan.' The "chant-royal" is the name not of a stanza, but of a poem, which consists of five stanzas of eleven lines each, with an envoi of five, six, or seven lines. The stanzas are all constructed on the same rhymes, and these for the most part follow this order:—A B A B C C D D E D E. The finest "chant-royal" in English is Mr. Austin Dobson's admirable 'Dance of Death.' There exist, also, examples of the "chant-royal" in which the stanzas are of ten lines only, with the rhymes thus arranged:—A B A B B C C D E D. This, the less usual form, comes a little closer to the Spenserian stanza, but is by no means identical with it. Nor is there any reason to suppose that Spenser went further afield than the seven-line stanza of the 'Mirror for Magistrates' for the foundation of his experiment. For six lines the two metres are identical; then, just as he does in his handling of the sonnet, Spenser binds the whole stanza together by the insertion of a new rhyme, instead of ending it abruptly by an extraneous couplet.

Mr. Lee is perhaps more at home in writing about Raleigh than in writing about Spenser; and his narrative of the life of the great colonist, who did actually find the "realms of gold," though he left it for the nineteenth century to profit by them, is vivid and fascinating. Nor, though he does not speak of it at length, does he fail



to do justice to the spontaneous and "exuberant" quality of Raleigh's verse. It is only in the case of Sidney that we find him giving, as it seems to us, a radically unjust estimate of the work of any of his six great Englishmen.

The account of Sidney's life is interesting; we see him in all his parts, each played, for its brief space, as if there were no other part to play, and each with the same "lovely and familiar gravity." We see him on all his public and private errands over Europe, actually meeting Ronsard in France and Tasso in Italy, bringing back personal gifts from those two great influences in poetry. Three million acres of undiscovered land in America are granted to him; but he has written his 'Arcadia,' not founded it, and he is to come no nearer to that dream of a world. All this part of the romance of his life Mr. Lee sees and realizes for us; he writes well on the 'Arcadia' and on the 'Apology for Poetry.' But his fixed idea comes in to hinder him from seeing what was most significant in Sidney's life and in his work—the sonnets of Astrophel to Stella, and the love of Sidney for Penelope Rich.

Mr. Lee's fixed idea is that poets are very prosaic people at heart, and that the Elizabethan poets in particular were persons rather lacking in emotion or imagination, who translated and adapted the poems of French and Italian writers with great ability. He has done good service to literary history by finding out the origins of many sonnets and lyrics, from Sidney to Barnes, which were sometimes translated and sometimes imitated by one after another of the Elizabethan lyrists and sonneteers. He has shown that some whole collections of sonnets (like Daniel's sonnets to Delia) can in no sense be taken as personal confessions. This is valuable, because there were many estimable critics and historians of our literature who could not see for themselves (what to an unbiassed reader seems self-evident) that there was nothing whatever personal in such sonnets—no genuine emotion, no thrill of literal reality. But where Mr. Lee allows his theory to blind his sight is in seeing no lyrical merit in a song of Lodge because it has come into life out of the soil of some Desportes graveyard; and in seeing neither personal poetry nor personal feeling in the sonnets and lyrics of Sidney because he was often content to express himself in conventional or borrowed language.

Mr. Lee speaks very positively about Astrophel's feelings for Stella—is certain that "passion did not enslave him," as indeed it probably did not until those mourning bells had rung out for Stella's marriage. "Genuine affairs of the heart," he considers,

"the uncontrollable fever of passion, could have only remote and shadowy concern with the misty idealism and hyperbolical fancies of which the sonnet had to be woven."

But where are we to find anything "remote and shadowy" in almost all of the lyrics and in all the best of the sonnets? Has Lamb, after all, written in vain? Lamb has said, with all his emphasis and all his unerring instinct:—

"They are full, material, and circumstantiated. Time and place appropriates every one of them. It is not a fever of passion

wasting itself upon a thin diet of dainty words, but a transcendent passion pervading and illuminating action, pursuits, studies, feats of arms, the opinions of contemporaries, and his judgment of them."

There we have a simple statement of fact, if plain words have their meaning and poetical sincerity is distinguishable from "hyperbolical fancies." Like most writers, with the incomparable exception of Lamb, Mr. Lee has not grasped the extraordinary value and importance of Sidney as a poet, nor did even Lamb pause to remember that it is in Sidney that we find the true beginning in England of the novel, of literary criticism, of the sonnet, and of the lyric. What Sidney brought into English lyric poetry was an absolute directness of speech, coupled with a perfected beauty of phrase. Who had there been before him since Chaucer? We find in one or two pieces of Wyatt a certain blunt straightforwardness of speech which, at its best, becomes poetical speech, though never of a rare or subtly passionate quality. Surrey did something more with metre, but had less to say; and Sackville added dignity; but it was for Sidney to create a language of the passions for the daily use of English poetry. The best parts of the best sonnets of Sidney have a plain homely rapture which was a new thing in English, and which has remained permanent in the language ever since; the best parts of his best lyrics are for force and nobility of passion almost unique.

*The Georgics of Virgil.* Translated into English Verse by Lord Burghclere. (Murray.)

IN spite of the incomparable beauty which marks the 'Georgics,' and which led Addison so happily to detect in them "all the perfection that can be expected in a poem written by the greatest poet in the flower of his age," the less highly finished pastorals of Virgil's imitative youth, and the splendid but unequal and artificial epic of his later years, have attracted from English critics and translators infinitely more care than they have been willing to give to his earlier masterpiece. There is a certain mystery about the composition of the 'Georgics.' The profound emotion with which it was received in Rome, and the almost Augustan honours which were showered on its author by the Italian people, have perplexed the annotators. Perhaps Gibbon was right in detecting in it a politico-religious object, patent to the Roman public, but concealed from us. At any rate, something about its purpose seems beyond our conjecture, and the extraordinary brilliancy of its execution rather baffles a translator than attracts him. Adequately to reproduce in a modern language the majestic charm of the original is beyond human ambition. Perhaps if a poet could be created who combined the strength of Dryden and the conciseness of Pope with the romantic richness of Keats, something might be produced in English which would be, not the 'Georgics,' but a parallel to that divine set of poems.

For some years past it has been known that Lord Burghclere has had the courage to face what is perhaps as hard a task as any that a poet-translator could desire. He

undertook it ten or twelve years ago, when, as Mr. Herbert Gardner, he was Minister of Agriculture in Gladstone's House of Commons. In 1899, if we remember right, some specimens of the present version were published in *The Nineteenth Century*. In 1900 the whole of books i. and ii. was issued in a privately printed edition. Other samples appeared in magazines. In 1903 the whole poem was privately printed. Now at length, after repeated revision, it is given complete to the public, and it has enjoyed during these five or six years the criticism of a number of eminent scholars. There has, therefore, been no undue haste in the completion of the work, and it may be said at once that Lord Burghclere's version, merely as a piece of accomplished labour, does the highest credit to his patience and his skill. There are two ways in which relative success in the rendering of a famous ancient poem may be achieved. The one is by examining each of the earlier versions, and making a cento of all the felicities. This was frankly done in the eighteenth century, and less honestly in the nineteenth. The other is by allowing no third figure to come between the old master and the modern translator, but producing the version freshly, as if it were that of an unhackneyed work.

It is the latter procedure which appears to have tempted Lord Burghclere, and his ear does not seem to be familiar with the phrases of any predecessor, not even of Dryden. His brief preface makes no mention of any earlier translations of the 'Georgics,' and with one or two exceptions there is none which he needed to fear. Our early poets were curiously insensible to the splendour and beauty of the Latin. The earliest English version with which we are acquainted, that of Abraham Fleming (1589), is simply grotesque. It was followed by those of May (1628), of Brinsley (1633), and of Ogilby (1649), whose translations agree in this only, that they are rarely exact, and never poetical. At length, in 1697, appeared the famous version of Virgil by Dryden, who had been helped, so far at least as the 'Georgics' was concerned, by the accomplished Knightly Chetwood, whose acquaintance with Italian scenery and husbandry was useful to Dryden, and to whom we owe the luminous criticism that in the 'Georgics' Virgil "shines in his meridian." To no part of his Virgilian task does Dryden seem to have given such close attention, and his version has been admired for more than two hundred years. In the eighteenth century the work was again essayed by John Martyn (1741), who had the advantage of being a practical botanist, and by Joseph Warton (1753). In the course of the nineteenth century no version of the 'Georgics' appeared which can be considered to have competed with Dryden's, since that enthusiastic and delicate critic of Latin literature, Mr. Mackail, did not venture beyond prose, and of Frederic Myers's rhymed translation only a few fragments were ever published. We must, however, mention the version published in 1890 by Mr. James Rhoades, a poet whose graceful work is too little known. Mr. Rhoades's 'Georgics,' to the neat and scholarly qualities of which we drew attention at the time, is carefully fashioned



in Thomsonian blank verse, and keeps closely, if a little timidly, to the original.

It is with Dryden alone, however, that Lord Burghclere competes, and opinions will doubtless differ as to whether the Virgilian magnificence is more closely approached by Dryden's bold and stalwart couplets, or by Lord Burghclere's romantic blank verse. We are conscious of the attractive charm which familiarity gives to the translation which has so long been a British classic. But we confess that when we compare Dryden and Lord Burghclere side by side, we cannot say that the advantage is always with the former. It is unfortunate that Dryden has not expatiated in prose upon his view of the 'Georgics' as a poem. He seems to have accepted Addison's admirable essay as leaving him free to lavish compliments on "the natural unaffected modesty" of the Earl of Chesterfield, a subject which now leaves us cold indeed. It would have been interesting to know whether, under Knightly Chetwood's guidance, Dryden really perceived the technical finish and appreciated the splendid colour of the 'Georgics.' We may be excused if we fear that he did not; that he failed, for instance, in his manly vigour, to observe how it grates upon us to receive—

Nor must Bumastus his old honours lose,  
In length and largeness like the dugs of cows,

as an equivalent of

tumidis, Bumaste, racemis.

The extreme variety of the 'Georgics,' and the rapid transitions of its style, give Dryden typical opportunities for the illustration of his easy strength; but they leave him, on other occasions, helpless before the elevation and beauty of his original.

In order to compare the new wine with the old, we may take almost at random a draught of each. We open Book II. :—

Hactenus arborum cultus et sidera cœli :  
Nunc te, Baccche, canam, nec non silvestria tecum  
Virgulta, et prolem tarde crescentis olivæ.  
Huc, pater o Lenæe; tuis hic omnia plena  
Muneribus; tibi pampineo gravidus autumnus  
Floret ager, spumat plenius vindemia labris.  
Huc, pater o Lenæe, veni, nudataque musto  
Tinge novo mecum dereptis crura cothurnis.

Dryden translates :—

Thus far of tillage, and of heavenly signs :  
Now sing, my Muse, the growth of generous vines,  
The shady groves, the woodland progeny,  
And the slow product of Minerva's tree.  
Great father Bacchus! to my song repair;  
For clustering grapes are thy peculiar care :  
For thee, large bunches load the bending vine,  
And the last blessings of the year are thine.  
To thee his joys the jolly autumn owes,  
When the fermenting juice the vat o'erflows.  
Come, strip with me, my god! come drench all o'er  
Thy limbs in must of wine, and drink at every pore.

And Lord Burghclere :—

So far of tillage and the sovereign stars.  
Now be my song of Bacchus, nor forget  
His bosky thickets and the fruit that decks  
The tardy olive. Come, Lenæan! come,  
Lord of the winepress. Father of the vine!  
For now is Nature laden with thy boons,  
And by thy bounty all the joyous earth  
With grape-clad autumn teems, and brimming vats  
Foam with the vintage. Come, Lenæan! come,  
Lord of the winepress, Father of the vine!  
Strip off thy buskins, bare thy comely feet  
And plunge knee-deep into the purple must.

The first observation which the reader cannot fail to make is that Virgil compresses into eight lines what it takes Dryden and Lord Burghclere twelve to say. But we cannot regard this as a fault. The extreme conciseness and fulness of Virgil's hexameters must be a little watered to be

agreeable to a modern reader. The danger of pouring Latin poetry into close moulds of English verse was exhibited once for all, in 1871, by Prof. Robinson Ellis's marvellous version of Catullus, where everything was given, line for line and word by word, with the result that the whole produced no effect whatever upon the unclassical mind. It is needful for criticism to recollect that what we demand in a translation is not a curiosity of scholarship, but a living poem. Perhaps it would be enough to say that Dryden's 'Georgics' is a poem of 1700 and Lord Burghclere's a poem of 1900, and that neither resembles a poem of 30 B.C. But we must go further than this. In the early part of the passages quoted above it seems to us that the living translator has several advantages denied to his predecessor. His romantic vocabulary is closer to our impression of Virgil than Dryden's "classic" vocabulary is. "The tardy olive" seems better than "the slow product of Minerva's tree," because when Virgil wishes to allude to a deity or a tradition no one knows so well as he how to do it, and Dryden may keep his Minerva to himself. Again, Lord Burghclere retains a rhetorical artifice, which Dryden impoverishes himself by throwing away, in his repetition, at the right interval, of the "Huc, pater o Lenæe." We are not so sure that we can applaud the expansion of this invocation which Lord Burghclere allows himself, although his line and a half are melodious and appropriate, and not, it seems to us, without a Virgilian savour. Neither poet has really reproduced, by a flash of genius, the enchanting Italian landscape of *tibi pampineo gravidus autumnus floret ager*, but the general harmony and colour of the whole passage Lord Burghclere seems to have seized more truly than Dryden. But if the modern translator excels in melody and tone, the final couplet exemplifies the advantage which the noble strength of Dryden enjoys upon occasion. Lord Burghclere's Lenæus touches the wine-vat delicately, and the juice is not allowed to spurt above his knee. He is one of those sad husbandmen spoken of by Jeremiah the prophet, who tread the grapes without shouting. But Dryden's god plunges into the must like a madman, *dereptis crura cothurnis*, and we hear his cry far off among the vineyards.

It is interesting to see how the new translator treats what is one of the most familiar of all fragments of antique poetry, Virgil's ironic recapitulation of the forms which luxury took in Rome :—

For thee, in truth,  
No sumptuous palace with imperial gates  
Pours from its countless halls morn after morn  
A flood of courtiers; true, thou mayst not gloat,  
With open mouth, o'er jamb and lintel pranked  
With costly tortoise shell; nor gaze and gape  
At tapstries wrought with strange conceits of gold,  
Or statues moulded in Corinthian bronze;  
Nor are thy snowy fleeces stained with dyes  
Of Tyrian purple; nor thy limpid oil  
Marred with the scent of cinnamon.

Dryden frankly confessed his "want of sufficient skill in gardening, agriculture, &c.," and the vagueness of many of his technical terms betrays it. This is a very serious flaw in the armour of a translator of the 'Georgics.' Here Lord Burghclere enjoys a great advantage, since he had made himself an authority on husbandry before he thought of translating Virgil.

His knowledge of processes, and his curiosity about them, carry him cheerfully over those large tracts of the poem where it seems as though nothing but the personal magic of Virgil could prevent the poetry from evaporating. He preserves his equanimity even in that long passage of the third book where, as a seventeenth-century critic pitifully complained, Virgil "seems to begin with cows, then proceeds to treat of horses, now returns to cows." We must not close this review without complimenting Lord Burghclere on the perseverance which, in the midst of the distractions of political life, has enabled him to carry through, with distinguished success, a task which few scholar-poets would venture to undertake.

*Miscellaneous Essays.* By Henry Sidgwick.  
(Macmillan & Co.)

HENRY SIDGWICK was one of those writers who have a reputation out of all proportion to the number of their readers. Not every one, as he would have said himself, not every person even among the cultivated classes, is interested in ethics, or economics, or politics, considered as a severe and scientific study; while Sidgwick made no concessions, and published nothing designed merely to attract the general reader. Consequently, even among those whose duties brought them into almost daily contact with the Knightbridge Professor, still more in the whole academic world, of which he was one of the brightest ornaments, he was far more honoured than known, and very many were content to take on trust his reputation as the "cleverest man in Cambridge." For this reason we are especially grateful to Mrs. Sidgwick for the volume before us. It will not, we think, add greatly to the knowledge of the author's tastes and powers possessed by those familiar with his philosophical and other works; but it will most assuredly give a very fair impression of his characteristics to those who were previously unfamiliar with them at first hand. It will, moreover, serve as a sort of mirror of the Cambridge mind. Sidgwick was emphatically a Cambridge man. This book shows the type of mental attitude cultivated at that university, as expressed by an intellect of admirable acuteness, range, and subtlety. When the historian wants to contrast a Cambridge with an Oxford training, in the effects on the men who most thoroughly imbibe the spirit of either place, he could hardly do better than compare these essays with, say, Newman's 'Idea of a University,' or Froude's 'Short Studies,' or Matthew Arnold's 'Essays on Criticism.' We do not say all, but certainly many of the most prominent of Cambridge characteristics are found in these essays, both in their strength and (shall we say?) their limitations. As an expression of the personality of Henry Sidgwick the collection has interest and value; as an embodiment of the Cambridge spirit it has enduring significance for all who care about tracing intellectual tendencies. It is safe to say these pages could not have been written by an Oxonian. It may be said that they could not have been the production of any other Cambridge man. Yet their most prominent characteristics are common to them and other writings, while

we must remember that only to a very few men is it given to imbibe the whole spirit of a place or a movement, and to express it in an abiding form.

It will be convenient to point out briefly these characteristics, and to illustrate them from the book before us. The attitude of mind which here finds expression is one which sets more value on method than results, and is more concerned to point out erroneous steps in reasoning than to arrive at correct conclusions. It is entirely detached and academic, except perhaps for an occasional note of bitterness in regard to the Church. It is sceptical, critical, calm.

As Sidgwick says of Clough:—

"He was made for a freethinker rather than a scientific inquirer. His skill lay in balancing assertions, comparing points of view, sifting gold from dross in the intellectual products presented to him, rejecting the rhetorical, defining the vague, paring away the exaggerative, reducing theory and argument to their simplest form, their 'lowest terms.'"

Some of the questions discussed in these essays, even at the time of the Professor's writing, were arousing strong feeling and personal excitement. There is no hint of that here. His dispassionate, inquiring habit of thought subjects the most confident assertions to severe analysis, and refutes the most plausible analogies with a scholastic *distinguo*. As he puts it:—

"The impulse to put together different lines of thought requires *methodical* restraint, because one of the most fruitful sources of error in philosophy has been over-hasty synthesis and combination without sufficient previous analysis of the elements combined."

It is natural that with this feeling the author should appear almost entirely without the passion for generalization, so characteristic of an age of half-knowledge and lady novelists. His mental energy seems almost entirely occupied in clearing away preliminary difficulties. And there is the same sense of disappointment in reading these essays a first time that often occurs to the student of his larger work. After being taken through an admirably subtle and convincing discussion, after seeing a douche of cold water poured on the enthusiast, and prophecy subjected to a series of explanations which deprive it of its charm, we find only a few paragraphs left for the statement of the author's views, and are left asking ourselves, "What does it all come to, except a serious diminution of the spell of some radiant hypothesis and a clear limitation of the conditions under which any theory can be useful?" A second reading, as a rule, dispels this impression, and we find that Sidgwick has really told us a great deal more than he thought in the preliminary work of removing obstacles—that all our notions are cleared and defined. Even so, however, it remains true that the mental attitude is one of timidity rather than confidence. It is so fearful of rash guidance that it leaves us sometimes without direction, and has such a conscientious horror of over-statement that it is apt to avoid statement altogether. This is a characteristic not only of Sidgwick, but also of the academic spirit as exhibited at Cambridge.

The best instance of method in this book is the thoroughgoing criticism of Mr. Benjamin Kidd's lucubrations. As an instance

of masterly exposition of fallacies and detached judgment it is unrivalled. It is also extremely amusing—for instance, the following account of Mr. Kidd's marvellous exploits in the capacity of historian:—

"The historian will here learn, for example, that in Rome occupations connected with agriculture are 'regarded as unworthy of freemen,' and that 'the freemen of Rome could hardly be said to work; they fought and lived on the produce of fighting'; and he will wonder what manual of Roman history Mr. Kidd has been using, whether it left out the familiar story of Cincinnatus, whether it mentioned Cato, what account it gave of the struggle between patricians and plebeians, of the Licinio-Sextian laws, of the colonization system of Rome. Again, he will learn that in all the Greek city states 'the ruling classes had a single feature in common—their military origin—.....they represented the party which had imposed its rule by force on the rest of the community,' and he will perhaps envy the boldness of conjecture which has illuminated the history of (e.g.) Attica for the special benefit of Mr. Kidd. Passing to mediæval history, he will find that 'amongst all the Western peoples there has been a slow but sure restriction of the absolute power possessed under military rule by the hand of the State,' and will vainly try to divine what account of the feudal system has fallen under Mr. Kidd's notice. His perplexity will be at its height when he finds that, in spite of this absolute power of the military head of the State, Western Europe has become in the twelfth century a vast theocracy, in which 'the Church is omnipotent,' one result of which is that 'all the attainments of the Greek and Roman genius are buried out of sight'; and he will ask himself whether Mr. Kidd has really never heard of the throng of students to the teaching of jurisprudence at Bologna in the twelfth century, or whether he is under the impression that Irnerius and his successors lectured exclusively on the Canon Law."

This is effective as a criticism of what Sidgwick elsewhere describes as follows:—

"It is thus left for the biologist—or, rather, the amateur equipped with the latest and most controverted results of biological speculation—to rush in where the historian fears to tread, and tell us what history means."

In another essay Sidgwick subjects other sociological prophecies to an even more scathing criticism. After taking Comte's canons of a subject being a science—Consensus and Prevision—he considers the works of Comte, Spencer, and Schäffle, and shows us their attitude towards the future of religion:—

"Schäffle cannot comprehend that the place of the great Christian churches can be taken by anything but a purified form of Christianity; Spencer contemplates complacently the reduction of religious thought and sentiment to a perfectly indefinite consciousness of an Unknowable and the emotion that accompanies this peculiar intellectual exercise; while Comte has no doubt that the whole history of religion has been leading up to the worship of the great Being Humanity, personified domestically for each normal individual male by his nearest female relatives."

Or, again, with regard to social organization:—

"With equal confidence history is represented as leading up, now to the naïve and unqualified individualism of Spencer, now to the carefully guarded and elaborated socialism of Schäffle, now to Comte's dream of securing seven-roomed houses for all working men—with other comforts to correspond—solely by the impressive moral precepts of his philosophic priests."

We quote these passages not merely as instances of the acute and subtle mind which they express, but as evidence of the way in which the exact and careful juxtaposition of incongruous ideas can produce a ridiculous result. And this brings us to another point of this book, its style. The expression throughout is accurate; nothing is said more or less than is intended. There is no rapid and easy writing to carry either the reader or the writer away; no rhetoric to delude the mind; no use of epigram to give exaggerated point and emphasis to an unusual notion. We feel that Sidgwick expressed what he wanted, had nothing to say which he could not express, and had no desire to adorn his thought, or make it either more or less a matter of intellect than it was. Hence the style is lucid, subtle, stimulating, never unpleasant, now and again humorous; never brilliant, persuasive, or charming. The element of appeal is entirely absent. Sidgwick speaks of the lack of "sweetness and light" in Newman; how he came to this extraordinary judgment it is hard to say, unless through mere anti-ecclesiastical prejudice. We must confess to an entire failure to find any "sweetness" in these essays, and full though they are of light, they are without lightness, and their delicacy is purely intellectual. The hostile and unsympathetic criticism of Matthew Arnold at the beginning is the best expression of the author's defects. With all that Sidgwick has written of sane and weighty criticism, it may be doubted whether Arnold's contribution to English political thinking has not been more suggestive, more fruitful, and in the truest sense more profound than that of the author of 'The Elements of Politics.' Arnold certainly showed the English people "the defects of its qualities" more completely than any other writer of whom we are aware; while to the general intellectual life of the country his thought has made a deservedly greater appeal than the arid dialectics in which Sidgwick sometimes, at any rate, appears to waste his energies. At the same time, many of the criticisms on Arnold are just.

In the essay on Clough we have another aspect of the author. He was a literary critic of singular fineness and discernment. We do not know that, except Mr. Hutton's essay, there is anything that is so well worth reading on the subject as this admirable study.

After saying,—

"To us it seems that what poetry has to communicate is not ideas, but moods and feelings; if a feeling reaches sufficient intensity, whatever be its specific quality, it is adapted for a poetical form,"

he states that Clough becomes

"unpoetical chiefly when he becomes less eagerly intellectual, when he lapses for a moment into mild optimism, or any form of languid contentment; or when, like Wordsworth, he caresses a rather too trivial mood; very rarely when the depths of his mind are stirred. He is, then, pre-eminently a philosophic poet; communicator of moods that depend on profound and complex trains of reflection, abstract and highly refined speculations, subtle intellectual perceptions, and that cannot be felt unless these are properly apprehended. He is to a great extent a poet for thinkers; but he moves them not as a thinker, but as a poet."

Has there ever been a more admirable



summary of the peculiar quality of Clough? Take, again, the following rather technical discussion of English hexameters. Clough, says Sidgwick, has not naturalized the metre:—

"He has given it ease, but not simplicity; he has not tried to give it simplicity, and therefore he has succeeded with it. All English hexameters written quite *au sérieux* seem to us to fail; the line ought to be unconscious of being a hexameter, and yet never is. But Clough's line is meant to be conscious of being a hexameter; it is always suggestive of the ancient serious hexameters, with a faint but deliberate air of burlesque; a wink implying that the bard is singing academically to an academical audience, and catering for their artificial tastes in versification."

We do not think this could be bettered; and we may leave the book here. It reveals a personality highly and predominantly intellectual, unwearied in detecting fallacies, subtle, and ever alert, with the power of expressing itself in clear, accurate, and not ungraceful language, but a little lacking in imaginative vigour; stronger in criticism than construction; not deficient in a certain humour, but entirely without magnetic quality; both intellectually and emotionally unsympathetic, with none of the zest or lightness which gives rest and variety to the reader's mind, and with neither the power nor the will to carry a reluctant opponent half way to the other side. We may conclude with one quotation, which illustrates the quaint and gentle humour of the Professor. In speaking of the evil of lecturing he says:—

"My remarks do not refer to the class of—so-called—academic students who require the discipline of schoolboys. It may be necessary to drive these latter into lecture-rooms in order to increase the chance of their obtaining the required instruction somehow. I say 'increase the chance,' because it is by no means certain that young people of this turn of mind will actually drink of the fountain of knowledge, even if they are led to it daily between 10 A.M. and 1 P.M. But the compulsion may, no doubt, increase the chance of their imbibing knowledge, since it is difficult to find amusement during a lecture which will distract one's attention completely from the lecturer, although I have known instances in which the difficulty has been overcome by patient ingenuity."

*Philosophy as Scientia Scientiarum, and a History of Classifications of the Sciences.*  
By Robert Flint, D.D. (Blackwood & Sons.)

Forty years ago Dr. Flint was lecturing on the classification of the sciences as professor at St. Andrews; and he had already delivered himself of a paper on the same topic to a learned society at Glasgow University "when a mere youth," that is, presumably, when the last century was somewhere very near the half-way point. Thus he speaks out of the fulness of a ripe reflection. Unfortunately, however, he now appears chiefly in the character of chronicler of the opinions of others. Would that we had before us instead the long promised, but never accomplished work, in which his own views on the relations of the sciences to one another were to have been set forth! The present history, however, is introduced by a short essay on the scope of philosophy; and from this may be gathered something,

though by no means all we could wish, as to the positive doctrine at the back of the critical handling of authorities.

To deal first with the body of the work, we take it that Dr. Flint would himself consider its value to lie not so much in what a logician might call its "intension" as in its "extension." Needless to say, we do not mean by this that the treatment is too lengthy, but, on the contrary, that it is far too short to do justice to the full meaning and purpose of the many classifiers of the sciences who come under review. For, as it turns out, their name is legion. Dr. Flint's reading has been remarkably wide, and amid the byways of continental literature he has lighted upon author upon author of whom, we warrant, the average British philosopher will never have so much as heard. Thus, even regarded in this one aspect, namely, as a contribution to the bibliography of the subject, the book is important. We note, however, that the references are provided in a somewhat casual manner, with the result that sometimes, as in the section on Bacon, no bibliographical information is forthcoming at all. Again, more care might have been taken to cite all the passages in which a given author has dealt with the relations of the sciences. Under Plato, for instance, we are referred to the 'Republic,' but not to the 'Politicus,' though in the latter the classifying interest is far more strongly marked. And so the account of Aristotle's views leaves out all the interesting things said in the 'Posterior Analytics' about the reasons why the sciences are and must be diverse. The fact seems to be that Dr. Flint has fallen between two stools. He could not bring himself merely to catalogue *Schriftquellen*, and he could not, on the other hand, manage an adequate examination of some four score authorities in a space of under three hundred—and those sufficiently discursive—pages. For his examination, if often spirited and suggestive, decidedly lacks thoroughness. Take as a case the comments appended to his sketch of the contents of the (unnamed) 'De Augmentis.' All we are told about the relation of Physics to Metaphysics in Bacon's scheme is that they are subdivisions of the speculative branch of the philosophy of nature, and that the one investigates "efficient causes and matter," the other "final causes and form." Thereafter follows the bewildering criticism:—

"This bringing together of Physics and Metaphysics as both parts of Natural Philosophy is an.....error which needs no refutation at the present day."

But surely the "error which needs no refutation" consists in supposing that by Metaphysics Bacon meant anything but a Physics that has reached what Mill would call the "explanatory" stage. That there is a "Metaphysics" (in the Aristotelian sense) which is not a part of Natural Philosophy, but the "common trunk" from which the latter diverges as a mere branch, Bacon fully recognizes; only he calls it First Philosophy. Now we dare not accuse Dr. Flint of ignorance of these matters, more especially as he elsewhere expounds the nature of Bacon's First Philosophy, though very obscurely. We prefer

to believe that, if the thought at the back of his criticism were made explicit, it would be found consistent with a true view of the facts. Since, however, it is not made so explicit, what of the unfortunate student who puts himself unreservedly under Dr. Flint's guidance? We are convinced that he could extract no meaning at all from the shorthand account given of Bacon's First Philosophy, or Physics, or Metaphysics, and that if he got any meaning out of Dr. Flint's comment it would be one that was erroneous. And what is true of the section on Bacon is true of the book as a whole. Undue brevity renders it exceedingly liable to mislead any one who is not prepared at every turn to supplement its information from without.

Turning to the introductory essay, one is struck chiefly by its robust optimism. Philosophy, as *scientia scientiarum*, must and can bind the sciences into "a unity which is a reflection of the unity of nature and of the unity of that Supreme Reason which pervades all nature and originates all intelligence."

"The sciences.....cannot do without a queen. There may be a republic of letters, but the sciences cannot constitute a republic; they must be so connected as to form a unity: and the science which refers them to unity and shows that knowledge as a whole is a cosmos is the supreme science, the queen of the sciences. The want of practical recognition of this truth is one main cause of the intellectual anarchy of our times."

The assumption is that philosophy in its capacity of classifier of the sciences can determine their relations in an order having fixity and objectiveness, so that, for instance, it could "inform us at once what science was the natural antecedent of any other science, the condition of its intelligibility." But Dr. Flint has likewise to admit that

"there is an infinitely vaster and more perfect knowledge than any to [sic] which man or any other or even all created beings can pretend to possess."

Is not this, however, to let in the thin end of the relativist wedge? We are aware that the absolutist somehow manages to reconcile the view that human experience as such is more or less fragmentary with a belief in the unalterable validity of its "categories" as laid down for all time in—but we are not sure which is the latest and sole authoritative edition of them! We fail to understand, however, how any juggling with bare categories will serve to achieve any one final organization of the sciences, seeing that these in their united capacities seek to deal with experience in nothing short of its manifold concreteness. Indeed, it is hard to conceive how any one fresh from the study of the actual history of this and that attempt to organize knowledge should fail to realize how essentially each relates to particular ends and particular opportunities. The world of knowledge is no Holy Roman Empire, but a number of more or less independent and mutually competing nations—to wit, "apperceptive systems"—various as the interests that maintain and dominate them are various. Each interest tends to assert a *de jure* sovereignty over things at large; but *de facto* it is limited by the effective competition of other no less vigorous and traditionally



established interests. Dr. Flint is mildly surprised to find Dr. Haddon, as President of the Anthropological Institute, wanting to classify the philosophy of history as a sub-section of anthropology. But it is a natural desire from his special point of view, just as it is equally natural that from numberless other points of view the pretensions of the anthropologist should be derided as extravagant. Such conflict is, in short, both inevitable and salutary, for out of it each higher synthesis springs to life.

All this, however, we fear will only cause Dr. Flint to lament over "the intellectual anarchy of our times." But is the anarchy all on one side? How is it that Dr. Flint, with his wide knowledge and his gift of clear and forcible writing, leaves the reader with the impression that the history of the classifications of the sciences is little better than a howling wilderness? We believe it is because an ideal of objective system, conceived in abstraction from the processes that psychologically and socially determine its so-called self-revelation, is and must always be utterly worthless as an organon of explanation, of criticism, or of prediction.

#### ESSAYS.

*Literary Portraits.* By Charles Whibley. (Constable & Co.)—Mr. Whibley must be classed among the few discriminating critics of a day in which real sensitive criticism is as an oasis in a desert. It is not that fewer writers of taste exist to-day than formerly, but merely that their voices are drowned in a chorus of journalistic claptrap. It is a reviewer's privilege and pleasure, therefore, to call attention to such an illuminating book as this. The literary portraits are seven in number, and comprise Rabelais, Philippe de Comines, Holland the translator of Plutarch, Montaigne, Drummond of Hawthornden, Robert Burton, and Casanova. The Rabelais, if we mistake not, originally appeared as the introduction to Urquhart's translation in the "Tudor Translation" series. It is perhaps the most admirable brief appreciation of Rabelais and his classic translator that has appeared. Mr. Whibley is a confirmed Rabelaisian, and justly observes that you are either born so or the reverse. He says:—

"Foul as his book is in certain passages, it is never indecent. There are ten outbursts of laughter to every page; there is not a single smirk from beginning to end. Rabelais always drags away the veil with a strong hand; he does not leave his impropriety half covered, and so prompts his reader to a filthy curiosity. Indecent writers exist, without doubt, but Rabelais is not of the number; and we do not envy the mind of those 'squint-minded' fellows who could suffer harm from the study of this wholesome literature."

This conclusion is certainly open to question by those who have not been born Rabelaisians. But no one will dispute the excellent judgment passed on Urquhart, who was,

"in a sense, Rabelais reincarnate: yet Rabelais with his humour obscured by pedantry and his trick of ridicule turned to seriousness. Sir Thomas would not have laughed at the Limosin: he would have taken him to his heart as a brother, and it seems as though Shakespeare were a prophet when he drew Holofernes, who bears no resemblance to honest John Florio, yet throws his own shadow in front of Urquhart. Rabelais, in fact, had he known Urquhart, would have turned him to scorn, adding another masterpiece to his portrait gallery.....His slang bears no relation to the slang of Rabelais, yet in wealth and character it is unsurpassed. Now and again the English chafes against the restraint of the French, and, breaking all bounds, the synonyms of Urquhart rush and riot at their will. Each of Rabelais's lists seems to exhaust a branch of human knowledge; but Urquhart pounces upon them with

gusto, and proves that his vocabulary is even richer than the Frenchman's."

Mr. Whibley's verdict on Holland is that he "remains the first translator of his age; and if the Bible is the Shakespeare of translation, then Philemon Holland is the ingenious Ben Jonson of a splendid craft."

One feels that in these portraits the critic has not only made a full call on all his scholarship and taste, but that he has delighted to do so. The work bears the mark of a frank satisfaction, and a frank faith in the writer's own judgments. It is at times a little superior, and at other times it rings somewhat hard; but nowhere is the exuberance of a satisfied taste wanting. The old scholar of whose library Mr. Whibley writes is Drummond—a library now in Edinburgh University—and we can see him taking down the books, examining them, gloating over them, and being stimulated to browse on his own wide knowledge. Mr. Whibley is in the truest sense a scholar and a man of taste. To be a scholar alone is not sufficient, for scholarship leads to the meticulous, and to certain arid qualities of mind, of which there is no trace in this volume. The level of performance here is singularly even and singularly high, and the book is a book for the library shelf, not a mere volume of essays to be read, returned, and forgotten.

*Studies in Religion and Literature.* By W. S. Lilly. (Chapman & Hall.)—Mr. Lilly is one of those magazine writers who are often interesting and seldom important. This volume is no exception. His study of Shakspeare's religion is attractive, but the subject hardly admits of demonstration. The long essay on Balzac is a really excellent analysis of that author's characteristics, and shows him well against the background of revolutionary France. The essay on Wiseman will inform those who have not read Mr. Ward's 'Life,' and will interest those who have; but it does not contain anything new. The essay on 'The Meaning of Tractarianism' is designed to show that Newman understood that meaning, and Pusey and Keble did not. It says the usual things that are in accordance with that view. It is a pity that Mr. Lilly adopts such a pontifical air in his utterances. He makes the reader suspect him of fallacy even where he reasons soundly, and of inaccuracy even where he is correct. Sometimes, however, he does need correction, and in one place we notice the astounding attribution to Pope of Dryden's famous lines:—

Great wits to madness sure are near allied, &c.

However, we admit that Mr. Lilly is not often so careless. His worst fault is an air of profundity which seems to have very little behind it.

In *Portraits of the Seventeenth Century*, by C. A. Sainte-Beuve (Putnam's Sons), Miss Katherine P. Wormeley has collected and translated in two well-printed and well-illustrated volumes twenty-nine of the famous critic's scattered studies in the literature and social history of the great age of France. The idea is so happy that we wonder Sainte-Beuve himself never thought of carrying it out. For the work constitutes a delightful picture of the most splendid of societies, in which the individual brilliancy of the renowned statesmen, beautiful ladies, courtly wits, and writers of genius who composed it was enhanced by a general distinction and urbanity in manners peculiar to their time. In her selection Miss Wormeley has confined herself to the 'Portraits Littéraires,' the 'Portraits de Femmes,' and the 'Causeries du Lundi.' Doudan, however, held that the best essays were to be found in the 'Nouveaux Lundis,' and we agree with him. In the first part of his

career Sainte-Beuve was unrivalled in the art of criticism by any of his contemporaries, and he wrote, therefore, a little too easily, perhaps; but as he grew older his claim to pre-eminence was, in a manner, contested by two younger writers, the one with a singular faculty of sympathetic penetration and exceeding charm, the other with a remarkable comprehensiveness and an astonishing audacity of thought. Stimulated by the genius of Renan and Taine, Sainte-Beuve exerted his great powers to the full, adding to his precision of taste and fulness of knowledge much more vivacity and independence of judgment than he had before displayed. Still, even in his earlier articles, his gift for combining criticism with portraiture is finely exhibited, especially when he deals with the men and women of the seventeenth century; and although the finer shades of his style have not always been exactly rendered by Miss Wormeley, yet the translation, on the whole, is fairly good, and the two volumes, by reason of the unity in variety of their subject-matter, are an admirable example of the kind of work in which their author proved himself the greatest of critics. In one of the very few notes which the translator makes it is said that Littré "was charged with the duty of revising and enlarging the original dictionary" of the French Academy. If this means anything, it means something which is incorrect. The value of the work is impaired by the absence of a good index.

*The Queen's Progress, and other Elizabethan Sketches.* By Felix E. Schelling. (Werner Laurie.)—In the preparation of the more important works on the literature and criticism of the Elizabethan age which have occupied Dr. Schelling, he has strayed into bypaths, not important enough of themselves to merit a serious study, but each contributing something to throw a light on the men and manners of the day. It cannot be said that our author has made any startling discoveries, but he treats everything he touches lightly and gracefully, and has generally a distinct point of view. Laneham, Gascoigne, Greene, Henslowe, Jonson, follow one another through the pages. Perhaps Stukeley is the most impressive character presented, though we think Dr. Schelling might have done more with him. The essays on the stage are fresh to the average reader, though derived from well-known sources; and the chapter on Elizabethan song-books is, naturally, good. Virginals and harpsichords, by the way, did not develop into the modern or any other pianoforte. "John Hanay" (p. 177) is, of course, Patrick Hannay. The book is very nicely printed in a good old-faced type, with American spelling, and with a binding which is probably not so "attractively suggestive of the Elizabethan period" as the original American one. It is illustrated by some very good reproductions of portraits, real or fanciful. We can recommend it heartily as an interesting and accurate account of some of the lighter interests of the times of Elizabeth.

It is difficult to discover why Miss Repplier styles her book *Compromises* (Gay & Bird), but it is not difficult to see why she should have republished these pleasant essays on life and literature. Miss Repplier belongs to the company of engaging literary chatterers which Mr. Augustine Birrell adorns. She has always a point of view; she writes in an agreeable style; and she is well informed and has taste. The consequence is that you are carried along on the current of her allusive comment, encountering old and familiar faces by the way, pleased with your company, and tickled by the humours of a distinct individuality. No great thoughts are to be dug out of these essays, but great thoughts are rarely to be expected nowadays. It is surely sufficient if

such ramblings are diversified with old ideas in new garments, with good common sense, which has been well called uncommon sense, and with excursions into the multifarious past. Miss Repplier has an old-time appreciation for the past which is very stimulating after the blatant modernity of some of her countrymen. She affects, too, English authors, in the full knowledge that as yet America has nothing "to show so fair." Here is a characteristic remark, albeit the author is not English, but French:—

"Nothing less than shipwreck on a desert island in company with Froissart's 'Chronicles' could give us leisure to peruse this glorious narrative, and it is useless to hope for such a happy combination of chances. We might, indeed, be wrecked—that is always a possibility—but the volume saved dripping from the deep would be 'Soldiers of Fortune' or 'Mrs. Wiggs of the Cabbage Patch.'"

That gently acid touch of humour is the author's own, and pleases. There are many books on books in these days. We are surfeited with them. But if the ingenious writers wrote more in the vein of Miss Repplier we should welcome them.

*Egomnet*, by E. G. O. (Lane), presents the comments and meditations which have appeared under that title in the columns of *The Academy and Literature*. They will be welcomed in their new form by many of their former readers, and will doubtless gain fresh friends also, for they make a pleasant and companionable volume. They are but the desultory thoughts of one for whom in this world of life books are the chief interest and delight, and they do not pretend to be anything more. But they have the double merit of being sincere in themselves and of being simply and naturally set down—except, perhaps, for an occasional affectation such as the too frequent use of "an" for "if"—and in these days it is a relief to get a work that is free from brilliancy. Of course all the pieces are not equally good; indeed, some of them, such as the disquisition on paper-knives, and one or two others of the same style, might have been omitted with advantage, for after all it requires a great literary artist to carry off that kind of trifling successfully. The more directly personal musings are the best, and fortunately they form the bulk of the volume. They show plenty of common sense, much kindness, a genuine love of letters, and an individuality of taste which agreeably flavours such literary criticism as is attempted. Occasionally there are points at which the reader will be tempted to interpose a remonstrance, but it will never be a violent or bitter one. More frequently he is inclined to offer a suggestion or put a question—an impulse that bears witness to the successfully familiar character of the book. Thus, to take a random instance, when the writer states that he can find no case in which fiction has treated death from the truly personal point of view, one would like to remind him of Tolstoy, and ask him if that great writer has not succeeded in doing this once or twice.

*A Fit of Happiness, and other Essays*. By Cecil Gray. (Stock.)—*Difficile est proprie communia dicere*. To write in an individual, not to say original, way on such subjects as the power of assertion, the charm of secrecy, the uses of solitude, about which every one has views, is not an easy thing. On the whole, Mr. Gray succeeds in doing this, though some of these twenty-two essays, reprinted from *The Spectator*, which may have been effective enough on their first appearance, now seem a trifle thin. Doubtless Mr. Gray was not altogether a free agent in the choice of his matter, which is too exclusively ethical. We wish that he had ventured oftener into the domain of literature, as he has done with good effect in 'Shakspeare and the Celtic Spirit.' The best essays are, we think, the three called 'Contemporaries,'

'Castles in the Air,' and 'The Aura of a House.' In the first of these a novel idea is developed with considerable ingenuity, while the other two are written with more charm than Mr. Gray usually permits himself. A resolute optimism is noticeable throughout, but the reasons given are not always good ones—comfort and happiness, for example, being confused. The following passage from the essay on debt and debtors is a favourable sample of the author's wares:—

"It may be wrong to owe, but in our hearts we all think it is right to lend. Even if discretion prevents our doing it, we admire those who are less discreet. This sentiment on the part of the lender is a matter of intuitive morality, and somehow its existence divides the habitual debtor from the intentionally dishonest man. As a justification it is weak and vicarious, but it is the only defence we can make for him, and, poor as it is, it is perhaps as good as he deserves."

Mr. Gray is not often so vigorous and terse as this; but he is always sensible and genial. The printer is, no doubt, responsible for "*animus furendi*" on p. 155. In l. 4 on p. 74 "though" is a misprint for *thou*, and in l. 5 on p. 147 the word "will" is misplaced.

#### FORESTRY.

*English Estate Forestry*. By A. C. Forbes. (Arnold.)

*Forestry*. By Dr. Adam Schwappach, translated by Fraser Story. "Temple Primers." (Dent & Co.)

THESE two books—the one a good-sized and fairly costly work, and the other a shilling primer—afford evidence of the extensive and still extending interest that is taken in the scientific culture of trees. Mr. Forbes, who is now Lecturer on Forestry at the Durham College of Science, Newcastle-on-Tyne, and who was previously forester on the Marquis of Bath's Longleat estate, claims for his book that it contains the opinions and impressions of a practical forester on a few of the more important subjects connected with English estate forestry. He holds, rightly, that English forestry is sufficiently distinct from continental, and even from Scotch forestry, to entitle it to be regarded as a separate subject. Certainly, if carefully studied by our larger landowners or their agents, the question of tree planting and tree culture would be raised to a higher level. It is explained in the preface that this volume does not make any pretence of being a textbook, and the author modestly states that he thinks it will prove more suggestive than instructive. Nevertheless it will be found distinctly useful as a guide to the most profitable kinds of English timber trees and the introduction of exotics, as well as to thinning and pruning, and even selling, valuing, and measuring timber. Nor are its pages confined to growing for profit, for both sporting undergrowth and landscape effect are sympathetically treated, as well as park timber and avenues. The chapter which is most eminently suggestive is that in which 'The Prospects and Possibilities of English Forestry' are discussed. The chapter which needs some revision is that with which the book opens, or rather its first nine pages, which deal with prehistoric and early historic English forests. Perhaps it would be best to omit these pages altogether, for in such a book as this a few paragraphs on past times are unnecessary, and any one who trusts to Manwood, in these days of research in records, is sure to go astray. It is pleasant to find that Mr. Forbes thinks well of that handsome tree the Spanish or sweet chestnut, and offers excellent suggestions for its profitable cultivation. Might not the hornbeam, a hardy indigenous tree, at one time common in our forests, be revived with

profit? It is not so much as named in these pages.

The second little book on forestry must be speedily dismissed. It would have been far better if Mr. Fraser Story had written his own primer on the subject instead of translating that of Dr. Schwappach. Nor is the translation thorough, for, as stated in the preface, some parts are omitted, some abridged, and some extended. Even in its redressed state this small book contains much which is altogether inapplicable to England. Dr. Schwappach has solid merits, like most Germans.

#### ENGLAND AND THE COLONIES.

MR. SIDNEY LOW's book *The Governance of England* (Fisher Unwin) is a most able and valuable production, marked, too, by unusual excellence of style. If we name points on which we have doubts as to whether Mr. Low is right, it is with the profound feeling that he has given great attention to a subject in which he evidently takes much interest, and the facts of which, so far as they are generally available, he has mastered. The main view of Mr. Low is that of Lord Salisbury and Mr. Balfour, that the power of the House of Commons is declining and must continue to decline, while that of the Cabinet, and especially of the inner Cabinet, is increasing. We think that it would be possible to construct a powerful argument in favour of the opposite view from the circumstances of Mr. Chamberlain's propaganda. That gentleman is now an independent member of the House of Commons. Yet the omnipotence of Cabinets has received a rude shock from his action since he left the Ministry, and there is ground for thinking that he is in some respects more powerful at this moment than the Cabinet, and more powerful than he was when a minister. But we do not wish to support by an isolated instance what may be, on the whole, a paradoxical view, and we admit that there is ample ground for the general doctrine of the present and late Prime Ministers, supported as it is in the work before us. Our author finds the first precedent for official admission by Parliament of the existence of the Cabinet in an amendment to the Address in 1900. Long before that time, of course, the new constitutional position of ministries had been fully explained and admitted in the House of Commons in statements of ex-ministers upon resignation and of Prime Ministers in reply; and before 1900 the constitution of the Defence Committee of the Cabinet in its first two forms had also been discussed in the House of Commons. Mr. Sidney Low follows the highest possible authorities in ascribing a special importance in connexion with the Cabinet to the Privy Council oath; but we think that it is clear that all this doctrine is one of many fictions, against some of which our author himself protests, and others of which he exposes in his pages. There are great numbers of persons in whose case the need for secrecy is far more serious than it is in the case of many a Cabinet Minister: the Government draftsman, for example; the Permanent Under-Secretary of State for Foreign Affairs; the Secretary of the Treasury when managing the business of the House of Commons: all of them as a rule outside the Privy Council and free from the special obligation of the Privy Council oath. The private secretary of the present Prime Minister enjoys an amount of real power and of access to the secrets of the country greater than that of almost any other living Briton, and is not a Privy Councillor or bound by any oath. The traditions of English gentlemen are sufficient to cause secrecy to be preserved. So far as it is violated, harmlessly, it is by the free conversation of English ministers, who commonly reveal at dinner parties the secrets which,



according to Mr. Low, they are sworn to keep, but who do so within the limits and under the reserve imposed by the history and the courtesies of English public life. It is a pardonable exaggeration, in which the vanity of distinguished politicians plays a part, to say, as Mr. Low does, that the Cabinet not only keeps "no records," but also is so conducted that it is "impossible even for its own members to say what it had done or refused to do at any meeting." He admits on the next page that Prime Ministers bring to Cabinet "notes of the business to be transacted." There is nothing to prevent their private secretaries adding to these notes a further minute in sending the Prime Minister's letter to the King. In several cases of ministerial resignations it has been clear not only that the Prime Minister was in possession of memoranda by which he knew generally what had passed on the occasion of any Cabinet, but also that individual ministers were pretty well informed upon the subject. Another small error, as we think it, concerns the fall of Liberal Ministries in 1885 and 1895. He goes so far as to tell his readers that these Ministries fell by their "own connivance." Mr. Morley has fully explained the circumstances of the fall of the Ministry of 1880 in 1885; and as for the statement made about 1895, that

"the Ministry, if they had chosen to muster their followers, could the next evening have reversed the snap vote of censure, taken on a side issue in a half-empty House,"

it is the notorious fact that the majority, including the Irish, had fallen to the figure of four, and that if an attempt had been made to reverse the Cordite division, four would have been the majority in a full House. Lord Rosebery naturally declined, in the circumstances, to "go on," as the phrase runs.

Mr. Sidney Low may perhaps be said to contradict himself with regard to the capacity of the House of Commons, although we are disposed to allow that his phrases may be reconciled by full consideration of the context. The subject is an interesting one, and we therefore note that he throws doubt in one passage on the capacity of members by expressing an opinion as to what would happen "if members were.....much more capable.....than is generally the case." A little later he speaks of the House as being composed of some "persons of exceptional capacity," and as regards the remainder almost entirely of "shrewd men of the world." In another part of his volume he alludes to a large portion of any Ministry as being not above the average of the House of Commons, on the ground that, "as a rule, one fairly well-educated and capable Englishman is as well able to perform the duties of a public department as another." This is the doctrine of the late Duke of Cambridge with regard to the officers of the British army. The important point is whether the decline in the power and the opportunities of members has caused any falling-off in their capabilities or in the attraction of the House of Commons for the best men. We have often expressed our concurrence in the view which was entertained by Gladstone, and is also entertained by the most considerable of his successors, that the average capacity of the House of Commons and the number of men in it of exceptional capacity have both of them continually risen and are still rising. In his list of great orators of the House of Commons Mr. Sidney Low includes Disraeli, and the explanation which might be given as to the extraordinary interest of Disraeli's speeches and the fascination of his character is cut off from him by his words as to "eloquence" and "great orator." Those who heard Disraeli upon unimportant occasions were always impressed by his marvellous skill of speech, but on every occasion which really needed oratory he made a conspicuous failure.

Of smaller points we note a tendency to what the French call "blessing," which leads, for example, to a double reference to Sir William Anson's book on the Constitution—a respectable production, but one as to which we imagine that neither that author nor his friends have any illusions—as a "great textbook." The statement that "The Defence Committee.....is not a Committee of the Cabinet" is a curious one. If what our author means is that there are many persons not members of the Cabinet who sit on it, the same is true of every "Cabinet Committee." Bills, for example, are always drafted by "Cabinet Committees" consisting of two or three Cabinet Ministers (sometimes only one or two), several permanent officials, several members of the Ministry not in the Cabinet, and one or two of the Government draftsmen. The meetings of Ministers to whom the Cabinet delegate the consideration for the Cabinet of special questions are not, as a rule, styled "Cabinet Committees." The careful reader of Mr. Morley's life of Gladstone will find that this was so in Gladstone's time in reference to Irish and other questions.

The portion of the book in which we most differ from Mr. Low is that concerning the House of Lords, for he writes elaborately about its value as "a revising and leisured" House, and of the need of the House of Commons, which "hustles" through Bills and sends them up to the Lords in evil shape, for a "revising hand," in a way which will make draftsmen and permanent officials shake their heads or smile. Moreover, he goes on to discuss at length schemes for the reform of the House of Lords which have not the remotest chance of adoption by either party in the State. Mr. Low likes facts and despises fiction, and we submit to him that on this particular point he has accepted fiction as against fact. It seems to the public, and even sometimes it is clear to Mr. Low, that when the Conservatives are in power the House of Lords is even more "hustled" than is the House of Commons; and that when the Liberals are in power the peers are more concerned to try how far they can go in getting rid of or mangling proposals of the Commons, with a view to damaging the Ministry and shortening its life, than in revising Bills. The Parish Councils Bill, as it is commonly though inaccurately called, which is named by Mr. Low, is a case in point. As for the revising powers of the House of Lords, it is to be noted that the Workmen's Compensation Act was so knocked about, though treated in a friendly fashion, by the House of Lords, that the worst flaws in it are those which were hastily introduced on the motion of independent peers—some of them, such is the irregularity of the proceedings of the Lords, on the third reading of the measure. With regard to the reform of the House of Lords, Mr. Low answers himself, for he points out that any sound reform would make the House of Lords far too strong. It is interesting to note that he gives his full adhesion to Mr. Balfour's view that a Secretary of State for Foreign Affairs will never again sit in the House of Commons. It is, however, a notorious fact that Sir Edward Grey does not share that view, and would be prepared, if asked—as he ought to be—to hold the Foreign Office in the House of Commons. We differ from our author in his inclusion of Alexander II. of Russia in the list of great kings who were both strong men and rightly beloved by their subjects. In conclusion, we may say that we find with interest that a Conservative journalist, as we think Mr. Low has been, is favourable to the creation of National Councils for the principal parts of the United Kingdom, including Ireland.

*Colonies and Colonial Federations*, by Mr. E. J. Payne (Macmillan), is a volume in

"The English Citizen" series, which has been rewritten on a division of the earlier volume, which, including 'Dependencies,' gave most of its space to India. The writer was able, and his book is learned and generally accurate in the statement of facts. The policy recommended is apparently that of the present and late Secretaries of State for the Colonies, but is very different from the Free Trade policy which has hitherto prevailed in the Imperial counsels. As an example of the completeness of the volume we note the statement that the law which has to be applied by the Privy Council in appeals from Malta is "the old Sicilian feudal law, modified by the ordinances of the Order of St. John." The fact that Malta formed part of the kingdom of Sicily in its great days was brought home to Mr. Chamberlain if he visited the famous tombs of the Norman kings and emperors during his recent stay at Palermo; and a wreath was deposited in 1904 by the Maltese, who had objected to his dispatches, at the foot of the porphyry sarcophagus of the first king of Sicily by whom Malta was ruled. It is tied up in red and white, and bears an explanatory inscription. Mr. Payne states his general doctrines with a more sweeping optimism than is usual with those who know Australia. He dwells on the existence in the Empire of "a pervading and sustaining sense of cohesion," inspired in the several parts by "common interests" and "consciousness of the weight which their union gives them collectively in the affairs of the world." It is, of course, true that the majority of the British electorate follow the wise men who, with powerful arguments, teach this view. It is also the case that the British electorate followed George III. and Lord North when they preached the same doctrine before the revolt of the American colonies. But the majority of the Australian electorate no more agree in an opinion which to us seems self-evident than did the majority in the American colonies, even immediately after they had conquered Canada for us by their arms. We notice, by the way, a remark that "the loss of the United States at once produced.....the colonization of Australia." We are inclined, after perusal of the documents, to doubt the fact, though isolated utterances can be found to confirm the view expressed. There was no "colonization" of Australia till the convicts were sent to Botany Bay, a step taken for Home Office reasons. When our author names Shakespeare's view of the future, he tells us that it is expressed by his "Cranmer, who prophesies of new nations to be founded under the first sovereign of United Britain." But he should have explained that the "prophecy" followed the adoption by Elizabeth of the Imperial title, and of Queen of Virginia as a sub-title—a more important piece of evidence. Mr. Payne has some suggestions as to the establishment of a joint coaling station on an American island in the Pacific, "by arrangement with the States," on behalf of "the States, Japan, and Britain," after which he describes Japan as being "in permanent alliance" with ourselves. This is, indeed, extraordinarily wild "talk." The Japanese alliance is temporary: the Japanese statesmen would not easily consent to mortgage their future policy for all time. If they did, and Britain and Japan came to such an agreement, the consent of the Senate of the United States would be invited in vain to a surrender of American sovereignty. Besides all these improbabilities or impossibilities, the fleet is not anxious to increase the number of "coaling stations" such as Esquimaux and Wei-hai-wei, which the military authorities expect the fleet itself to defend. Another wild statement is that "Australasia" is, in the opinion of many, "the 'pick' of the Empire, if not of the globe." If these unknown many



mean New Zealand, they should say so. If they mean Australia, they are ill-informed. Along with a vast amount of light land and almost rainless country there is a large tract of excellent country in Australia, which produces, indeed, the best wool in the world, but no one who knows the Argentina and Southern Brazil will compare Australia to those parts of South America in resources. Mr. Payne includes the people, but capital and labour in the Argentina are alike efficient.

#### YEAR-BOOKS.

*The Schoolmaster's Year-Book and Directory, 1905.* (Sonnenschein.)—This is the third annual issue of a book of reference that the educational profession and the press have by this time found to be indispensable. It is more accurate and bulky than in the previous two years, containing well over a thousand pages at a cheap price; but we agree with the editor that it is growing at an alarming rate, and that he has done well to resist the suggestion of a correspondent to insert the names of all professors and lecturers at universities and university colleges. The review of the educational year, which is contributed by various hands, is interesting, and contains everything of importance. We notice a trenchant though fair account of the refusal of the Board of Education to receive a joint deputation of the Head Masters' and Assistant Masters' Associations, in which it is said of the reply of Mr. Bruce in July, "Such a document can only create a feeling of stupor. The Board has not a word to say about the intrinsic importance of the questions raised." In dealing with the Secondary School regulations, while recognizing that they mark a great advance in the treatment of Secondary Schools by the Board, the writer asks, pertinently enough, whether it is not "an extraordinary thing that the official regulations for Secondary Schools should contain no reference to the official Register of Teachers." Among other subjects dealt with in the review are the navy entrance examination, the new army entrance examinations, and the study of Greek. Among the books of the year reviewed are Prof. H. E. Armstrong's 'Teaching of Scientific Method' and Prof. M. E. Sadler's 'Report of Secondary Education in Liverpool.' From the reviews of these we quote two sound remarks: "Prof. Armstrong is a writer who arouses in equal measure sympathy and opposition. He has the merits and the defects of an enthusiast"; and "It is much to Prof. Sadler's credit that, even in this stronghold of merchants, he gives expression to his high ideals of what secondary education in a great city should be." In the 'Schoolmasters' Directory' we notice one unfortunate mistake: the Rev. J. F. Cornish is entered as an assistant-master at Christ's Hospital, West Horsham. The fact is that he retired before the removal of the school, and there is now on the chapel walls a tablet recording his decease. With this single case of inaccuracy noticed, we congratulate the editor on the excellent way in which his work has been done.

*The Public Schools Year-Book.* (Same publishers.)—'The Public Schools Year-Book' is a well-recognized institution, containing many matters of interest to parents, boys, and schoolmasters, especially to the first. It has no tendency to be in the least democratic. Thus it notices only the Head Masters' Conference, to the exclusion of the Incorporated Associations of Head Masters and of Assistant Masters, and, with a few exceptions, the schools mentioned are only such as are connected with the Conference. Some new features in this issue are the list of entrance scholarship announcements for 1905, an account of the Medical Officers of Schools

Association, and details of the common entrance examination adopted by certain public schools. We welcome a well-written chapter on public schools for girls. The map of the public schools is a happy idea, but might be enlarged with advantage. The public schools bibliography is interesting, though we could hardly expect it to be complete; we have noticed some obvious omissions. Among classical books of the year should certainly have been included Mr. Gilbert Murray's 'Hippolytus of Euripides' (Allen). The 'Year-Book' is an excellent and cheap publication.

*Debrett's Peerage, Baronetage, and Knightage for 1905* (Dean) is out, and seems to us admirably complete and compact. The appendix contains some information as to addressing persons of title, His Majesty's household, &c., which is likely to be useful. Wherever we have tested the volume we have found it accurate and abreast of present information.

*Dod's Peerage, Baronetage, and Knightage for 1905* (Whittaker) is on a smaller scale, but in its way decidedly useful. A section deserving commendation is that dealing with 'Sons, Daughters, &c., of Peers bearing Courtesy Titles,' for these are often confusing. Thus four peers and their children bear the name of Baring, and again of Drummond. Mistakes are more likely in such cases than in well-established names, such as Hamilton, Douglas, and Howard, which the ordinary man knows are represented over and over again in the peerage, and are therefore to be approached with due caution.

*The Clergy Directory* (Phillips) for the new year is before us. It is evident that great care has been taken to secure accuracy, and we congratulate the editor on the excellent results of his labours. Every entry that we have examined is absolutely without fault. It seems somewhat strange that the Church of England should remain without "any official Press organ," but private enterprise has certainly filled the gap in a way beyond cavil. The Parish Directory forms a useful gazetteer of local geography.

#### OUR LIBRARY TABLE.

We took up *The Downfall of Russia: Behind the Scenes in the Realm of the Czar*, by Hugo Ganz (Hodder & Stoughton), with a prejudice, caused by the title; but we have to say that, in spite of many drawbacks, it is an excellent volume, greatly to be commended to the general reader. There are many books on Russia which have been written with profound knowledge of the country. The German journalist whose work is before us apparently went there with no knowledge of the past history of Russia, and with little interest in it except through some smattering of the works of two or three of its great novelists. Starting fresh, as it were, he has produced a series of most vivid pictures, and the result is more like Russia than anything that we have seen. The physical appearance of the country, as well as its moral state, is admirably described. There is a sketch of St. Petersburg, "on a crisp winter day" in the height of the season, which is perfect; and in a very different sphere there are quotations of Tolstoy's conversations far more like Tolstoy than anything which, so far as we know, has yet been written. The writer's general conclusion may be summed up in words attributed to the greatest of Russian Tory officials and philosophers: "Autoeracy is good; but it involves an autoerat." Our German author is too much inclined to attach importance to the attitude of the University students. He leaves a funeral, with "the certainty that the coming

generation is lost to the reactionary party." But such unanimity on the part of the young is no new phenomenon in Russia. It has always been so, and, as Tourguénief has shown, the student who lets himself be ridden over by the Cossacks often becomes ten years later a corrupt official. The assertion is repeatedly made in this volume that the massacre of the Jews at Kishineff was the act of the Government; but, while we are prepared to believe almost anything of the kind, the author has not perhaps the means of sifting the true from the false in a country where there is nothing but prejudice on both sides, and where there is neither a true public opinion nor the means by which it can be created. He is, too, in spite of his ability, ignorant of many facts which bear on continental government. He complains in his preface that Russia, as contrasted with other countries, knows "no privacy of the mails." In another passage he states that from time to time in Russia letters do not reach those to whom they are directed, or bear marks showing that "by a remarkable accident they were found open in the letter-box, and had to be officially sealed." We doubt whether in this particular Russia is behind France. The fact is that government in Russia is feeble, and that officials are careless, and while the theory in the two countries is the same, the actual practice is far more formidable in the Western republic. We note a good many curious little points of error, one of which we are unable to understand. There is an allusion to the remarkable articles "by Lanin" in *The Fortnightly Review*, as though they were new, "two years ago": the fact being that, great as was the sensation which they created at the time, especially because they were supposed to be written by a well-known Briton then residing in St. Petersburg, and to have received the "protection" of some great Russian official, they have been forgotten, while for many years past their supposed author has written admirably upon Russia over his own signature. There is a passage at the bottom of p. 120 which appears to give the exact reverse of the author's meaning. There are many which appear to be marred by imperfect translation, especially one which connects "salvation" with spitting. Proofs evidently have not been corrected; but, even after we had become aware by repeated evidence of this fact, we were stopped by the name of the painter "Mauel," till we reflected that Manet was the artist meant. "Night" for *right* and suchlike blunders are common throughout the book, while in the preface the name of the great Minister whose fall is expected as this notice is being penned is misspelt in extraordinary fashion. So is that of the chief Moscow church, in the first lines of the chapter upon the old capital. So, also, is that of the only surviving ex-President of the French Republic. The imperfection of the translation is also displayed in allusions to the thermometer, which will be taken by Englishmen to refer to their own, to which they are undoubtedly inapplicable: the only open question being whether, in fact, the German thermometer or the Centigrade is intended. Count Tolstoy is said to have suffered from repeated attacks of "typhus" in the year before the author's visit, though one such attack would, we imagine, have been sufficient to relieve the Holy Synod of all fears about their great opponent. Finally, we note among the many errors which we might point out the spelling of the word translated "small merchant" in three wholly different fashions within the compass of seven pages. All these errors, however, detract nothing from the value of the book, which we invite all those who are interested in Russia and who have no real knowledge of that country to peruse.

*The Moscow Expedition.* Extracted from Thiers's 'Histoire du Consulat et de l'Empire.' Edited by Hereford B. George. (Oxford, Clarendon Press.)—The writer has already conferred a benefit on students of the Napoleonic period by his work 'Napoleon's Invasion of Russia' (Fisher Unwin, 1899). The present volume has a certain interest as showing the divergences in point of view and treatment between what may be called "literary history" and the more scientific handling of materials characteristic of present scholarship. In his notes, which are full and careful, Mr. George is not sparing of censure of the French historian. Sometimes, perhaps, it is superfluous. When Thiers makes Napoleon before Borodino pause to contemplate "cette plaine, où allait se décider le sort du monde," he was merely writing in the grand style, and giving expression to what he conceived to be the Emperor's thoughts. It is surely needless to remind readers, as the editor does, that Borodino "decided, and could decide, nothing." On the other hand, some questions on which a good deal of evidence has been forthcoming since Thiers wrote his work are not dealt with in the notes so fully as might be wished. Among these we may specify those which relate to the burning of parts of Moscow, and the movements at and after the battle of Malojarslavetz, which had so great an influence on the issues of the campaign. There is also another explanation of Kutusof's wrong-headed moves at the Beresina which is perhaps more likely than that of persistent "duplicity." The recently published memoirs of Baron Löwenstern show that Russian officers formed a different estimate of Kutusof's conduct, however much they censured it in details.

On the whole, however, this volume deserves a cordial welcome. It is the first time that a competent authority has produced a careful and critical commentary on this portion of Thiers's work. The maps, taken from Mr. George's earlier volume, will assist a due comprehension of events; but we wish that the editor had added a short bibliography for the guidance of students.

*Uganda's Katikiro in England.* By Ham Mukasa. (Hutchinson & Co.)—This interesting volume has been translated into English by the request of some of those who, having met the Katikiro of Uganda during his visit to England in 1902, were anxious to know what impressions he had formed of this country, its institutions and people. The translation is the work of the Rev. Ernest Millar, who also edits it. The original work was written in Luganda by Ham Mukasa, the secretary of Apolo Kagwa, the Uganda Katikiro, or, as we should say, Prime Minister, who visited England for the purpose of attending the recent Coronation. The editor and translator explains that he has kept as closely as possible to the native idiom, and that he has purposely avoided the correction of various small errors, such as the confusion due to similar events taking place in different towns, because he thinks they add to the charm of the book. Mr. Millar is perfectly correct in this. The interest of the book owes much to these little misapprehensions, and to the unsophisticated naïveté of its authors. One says "of its authors," for the editor states that the book may be regarded as the joint work of the Katikiro and his secretary, since it was compiled from copious notes taken by the latter during the visit to England, and verified and arranged in consultation between them on their return to Uganda. Sir H. H. Johnston introduces the volume, and floors foreign objections upon one point. Ham Mukasa pays generous tributes of admiration in the matter of most things that he saw in Europe, but in some things he is a bit of a prig. He is very severe about European

dancing, and finds the waltz "shameful." Sir H. H. Johnston points out that though there may be some vulgar buffoonery in the kitchen lancers, the official dance of Europe is, in Gilbertian phrase, "blameless." The same adjective could not be applied to the majority of dances known in Ham Mukasa's own country (or in any other part of Africa), the suggestions conveyed in which are anything but proper. Like most other African converts to Christianity, Ham Mukasa has a trick of dragging in Scriptural references to aid him in the discussion of secular matters. But he is a genial, kindly, and intelligent man, and one to whom European civilization has brought much that is good and improving. Needless to say he and his friend and chief, the Katikiro, found very much in England which astonished them. They have a phrase which expresses this astonishment well. They say of the Central London Railway, of St. Paul's, of the cold storage chamber on a steamer, and of other wonders, that "They make me just like a little child." Again, of many things we have grown to regard as simple, they say, "I cannot tell you all about these things, as there is nothing in our country to which I can compare them. The things of the Europeans are always amazing." During the passage from Africa the Katikiro was not happy:—

"The Katikiro soon also came below, and was very ill during the day with six different illnesses—cold, fever, sore throat, indigestion, gumboils, and headache—and I was very distressed about him, but he consented to eat a little food."

From other remarks, however, one gathers that most of the Katikiro's half-dozen "illnesses" would generally have been classed under the single phrase "sea-sickness." Of Naples the author says:—

"If one was to lose sight of one's friends for four minutes, one would be lost, as all the streets and all the houses are alike."

The reader, if he is a traveller, will recall the fact that in all remote and extremely foreign places he has found men and houses curiously alike and lacking in individual character. The Katikiro and his secretary visited the British Museum.

"This house of images, the British Museum, is very large indeed, about twenty times as large as the Namirembe Cathedral; you can understand the size of it when I tell you that when you walk about in it, it is just as if you were not in a house at all, and you think you are outside."

The visitors took a great fancy to a brother of Mr. Millar, who translated their book.

"After this we went home, and our friend Mr. Charles Millar said good-bye to us, after he had taught us an English saying, 'Buck up!' the meaning of which is 'Come back soon'; we learned it on that day, and liked him very much.... He laughs and jokes with people, and is very cheerful, and every day is the same as he was the day before. .... After we got back Captain Hobart took the Katikiro off to have dinner with him at half-past seven. Mr. Millar and I had dinner together before this, but the Katikiro did not eat with us, as he wished to leave a place in his inside for the dinner where he was going, and when he came back he told us of the many kinds of nice things he had eaten."

The book is both amusing and interesting.

THE anonymous author of *The Diary of a Church-goer* (Macmillan), who ranks himself, with reason, amongst the unorthodox, brings to his subject an intelligent reverence which may well set an example to many more obviously professing Christians. To begin with, he has a true conception of the meaning of worship, and the sentence, "When worship becomes an acted falsehood, it must at all costs cease," is the key-note to the profound sincerity underlying all his reflections, which, jotted down week by week, go to make the diary. The writer's views upon the Athanasian Creed, expressed with welcome lucidity, are shared by many Churchmen at the present day. Less sympathy will be felt for some of his conclusions upon the question of "What

Christ thought of himself." These are unequal, and betray certain preconceived notions in the reading of the New Testament. He reiterates very clearly the arguments against belief in the miraculous birth, and lays some stress upon the fact that Christ's descent from David is referred to as coming "through Joseph," an obviously inconsistent detail, which has apparently attracted little attention from recent controversialists in the Church. It seems curious that a writer to whom the material side of the Christian faith is plainly repugnant should so little grasp the spirituality of St. Paul's nature as to affirm that the latter "looked for a speedy return of Christ as the Judge, in the lifetime of some of those whom he addressed," and dismiss Paul's faith and teaching as consequently vain. The book, which is the outcome of an intensely thoughtful and cultivated mind, can hardly fail to attract attention from other thinkers, both of the clergy and the laity. Neither does the author expend himself merely in criticism. There are passages concerning his own religious beliefs and experiences which should be helpful, even to those whose training and convictions must oblige them to differ most widely from his conclusions.

*Chaucer*, by the Rev. W. Tuckwell (Bell), is a good specimen of Messrs. Bell's "Miniature Series of Great Writers." While there is no lack of good elementary manuals of Chaucer study, none better than the 'Primer' which has served so long to introduce students to the poet, Mr. Tuckwell has fully justified his entry into the field by some novelties of treatment and by an appeal to a different class of readers. His book is unusually well adapted to reach the numerous persons who prefer to read about books, and to persuade them first that Chaucer is worth reading, and, secondly, that they can read him with a minimum of exertion. A very readable summary of Chaucer's work during the three periods of his career includes some selections, and even passages of the originals from which he translated, while his prose is compared, not unhappily, with that of Jeremy Taylor. Examples of the astrolabe, by the way, may be seen not only at Oxford and Cambridge, but also in the Mediæval Room at the British Museum. The chapter on the 'Canterbury Tales' gives an adequate summary of the poem and of its sources, though the ultimately Eastern origin of many of them, like the 'Franklin's Tale,' is not insisted on, and Mr. Tuckwell's criticism is sound and independent. A final chapter—'A Guide to the Reading of Chaucer'—offers a very useful presentation in brief of the grammatical and metrical points which must be noticed by a reader who wants to peruse Chaucer "with his feet on the fender and like a man of the world." From these Mr. Tuckwell proceeds to show how Henry Bradshaw and Ten Brink were simultaneously led to apply the rhyme test to Chaucer's works, and to throw out finally the spurious poems. He includes, by the way, in the list of these the 'Testament of Love,' which he is, of course, aware is in prose; but the general reader might be misled. Among the editions cited it is unfair to put the "Globe" Chaucer beside such works as the Aldine, for example. It should have had at least as prominent a position as Prof. Skeat's, over which it has some advantages. Some reproductions from manuscripts and from the Blake and Stothard drawings serve to illustrate this pleasant and useful introduction to our first modern English poet.

INDUSTRIOUS to the last, the late Mr. T. B. Harbottle had virtually finished at the time of his death a *Dictionary of Battles* (Sounenschein). Mr. P. H. Dalbiec, who has corrected the proofs and supplied the index, asks for critical indulgence, and the general disposition will be, no doubt, to comply with his



representation. After careful revision the work may become useful enough in its modest way. At present it stands in some need of cross-references. Thus the battle of the 1st of June is to be discovered under neither "first" nor "June," but, after much search, under "Ushant." It must be pointed out, besides, that an engagement loses its significance when divorced from the campaign of which it forms a part. Thus the student is plunged straightway into the details of the Battle of the Boyne with no more general information than that it occurred during the "War of the Revolution." Killiecrankie, on the other hand, is referred to the "Jacobite Rising." The wars in which the Huguenots were concerned are persistently identified as the "Sixth Civil War," the "Eighth Civil War," and so forth, as if France alone had indulged in the luxury of internecine strife. Corinth (Corinthian War) and Jena (Campaign of Jena) are similar instances of uninformative definition. The facts, in short, are conveyed in too vague and brief a manner to help the serious reader of military history; but, as the book is comprehensively planned, it will be consulted with profit by that numerous class of persons which employs its leisure in guessing acrostics.

*Christianity and History*, by the Rev. J. N. Figgis (Finch & Co.), is an interesting essay of seventy pages or so, showing the importance of the former regarded as a factor in human culture, whatever views of religion are held. Mr. Figgis, who contributes one of the chapters to the volume of the Cambridge history, just out, on 'The Wars of Religion,' has considerable learning in mediæval thought and theory, and he is able to show in a vivid way, beyond most of the learned, what a large if unsuspected part in modern ideas is derived from the power which came into the legacy of Roman dominion. He is exceptionally broad-minded, introducing a Martian on his first page as an unbiassed spectator of the state of affairs to-day. The essay abounds in epigrammatic passages, but the sense occasionally has been obscured by deficient proof-reading, and the little volume is in need of revision—which, indeed, it deserves.

MESSRS. METHUEN send us Mr. Baring-Gould's *Mrs. Curgenven of Curgenven* and Miss Barlow's *From the East unto the West* in cloth at a shilling. The new series thus initiated is certainly a remarkable enterprise, for there is nothing that we can see to distinguish these books from those sold at a price more than three times as big.

VOLS. III. AND IV. have appeared of Mr. Wheatley's admirable edition of *Pepys's Diary* (Bell).

THE De La More Press send us a charming issue of Browning's *Men and Women*, in two volumes, an attractive addition to their series of "The King's Poets," which is by this time, or ought to be, a well-established success. A portrait of Browning figures in each volume.

MESSRS. ROUTLEDGE send us a long set of *The Muses' Library*, which is now transferred to them. The little volumes, published in blue with gold lettering, are of the same size as the series of "Poets and Poetry of the Nineteenth Century" we noticed last week, and they are wonderfully cheap at a shilling, for they contain an abundance not only of choice poetry, but also of choice editing. The modern bookbuyer certainly has great advantages over his predecessor of ten or fifteen years ago; for all the books best worth reading are to be had in an attractive form as well as at a price within the reach of all who care to read. If Messrs. Routledge keep up their recent reputation, they should establish a name for the best sort of popularity.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Hancock (A.), *The Sacrificial Life*, cr. 8vo, 2/6 net.  
Henderson (H. F.), *The Religious Controversies of Scotland*, 8vo, 4/6 net.  
Mortimer (A. G.), *The Last Discourses of our Lord*, 5/ net.  
Novum Testamentum, recensit I. Wordsworth, Part 2, Fasc. 1, 4to, sewed, 12/6.  
Purchase (E. J.), *The Pathway of the Tempted*, cr. 8vo, 3/6.  
Royal Standard of God's United Kingdom, cr. 8vo, 3/6.  
Saint Peter Fourier, by L. Pingaud, translated by C. W. W., cr. 8vo, 3/.  
Torrance (T.), *The Development of the Christian*, 3/ net.  
Urban VIII., by W. N. Weech, cr. 8vo, 3/6 net.  
Vawdrey (J. C.), *The Meaning of the Doctrine of the Communion of Saints*, cr. 8vo, 2/6 net.  
Whitefield's Journals, edited by W. Wale, cr. 8vo, 3/6 net.

## Law.

- Duckworth (L.), *The Law of Partnership*, 8vo, 3/6 net.  
Robertson (W.) and Porter (C.), *Sanitary Law and Practice*, 8vo, 10/6 net.  
Rothera (C. L.), *The Licensing Act, 1904, with Rules Critically Examined and Explained*, 8vo, 3/6 net.  
Shaw's Local Government Manual, 1905, cr. 8vo, 7/6 net.

## Fine Art and Archaeology.

- Arts and Crafts, Vol. 1, with Portfolio, 4to, 7/6 net.  
Brownell (L. W.), *Photography for the Sportsman Naturalist*, cr. 8vo, 8/6 net.  
Dürer (A.), *Drawings*, folio, 7/6 net.  
Heaton (H. A.), *The Brooches of many Nations*, edited by J. P. Briscoe, imp. 8vo, 6/ net.  
Jones (Sir Edward Burne-Jones), *Drawings*, folio, 7/6 net.  
Nast (T.), *his Period and his Pictures*, by A. B. Paine, 8vo, 21/ net.  
Tibet and Nepal, by A. H. S. Landor, 8vo, 20/ net.

## Poetry and the Drama.

- Collingwood (W. G.), *King William the Wanderer, an Old British Saga*, 4to, 2/6 net.  
Dante, *La Divina Commedia*, done into English by E. C. Lowe, 8vo, 7/6 net.  
Nibelungen-lied (The), translated by G. H. Needler, 8/ net.  
Scott (M.), *A Robin's Song, and other Verses*, 2/6 net.

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Early Scottish Charters prior to A.D. 1153, collected by Sir A. C. Lawrie, 8vo, 10/ net.  
Garrison (William Lloyd), *A Short Biography of*, by V. Tebertkoff and F. Holah, cr. 8vo, 2/6 net.  
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Janssen (J.), *History of the German People at the Close of the Middle Ages*, Vols. 7 and 8, translated by A. M. Christie, 8vo, 25/.  
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Cook's Handbook for Egypt and the Sūdān, by E. A. W. Budge, cr. 8vo, 10/.  
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## Science.

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To Fairyland on a Swing, by Enie, illustrated by A. Woodward, 8vo, 3/6 net.

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## FOREIGN.

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- Barge (H.), *Andreas Bodenstein v. Karlstadt*, Part 1, 10m.  
Soden (H. v.), *Urchristliche Literaturgeschichte*, 2m. 20.

## Fine Art and Archaeology.

- Asselineau (C.), *L'Enfer du Bibliophile: Pointes Sèches de L. Lebègue*, 40fr.  
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- Bédier (J.) et Roques (M.), *Bibliographie des Travaux de Gaston Paris*, 8fr.

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## THE INCORPORATED ASSOCIATION OF HEAD MASTERS.

THE annual meeting of the Incorporated Association of Head Masters was held on January 11th and 12th, at the Guildhall, the Rev. James Went (Leicester), the President, in the chair. The attendance was much larger and the proceedings were brisker than usual.

The President, in the course of his address, regretted that secondary education was limping languidly in the rear of elementary education, buildings and appliances which would not be tolerated for elementary schools being still considered sufficiently good for secondary education purposes. The indifference, however, to the welfare of secondary schools was now breaking down. Such schools would certainly have to be established without delay in many places. A number of endowed schools were situated in villages where they were not wanted. These would probably be removed to districts where they were needed. The experiment of educating pupil-teachers in secondary schools was interesting, and many of the larger education committees were giving it a fair trial. If the plan was not universally adopted it would be because the local committees were disinclined to spend money on training pupil-teachers who not improbably, when their training was over, would seek employment with some other authority. The cost of the training of pupil-teachers should be defrayed from the national Exchequer, but at present it was useless to hope for increased grants for this purpose. As to the new regulations for secondary schools—the most striking fact was the calm with which they had been received. The average grant under them would not much exceed 3*l.* per caput, the loss to schools of the A type being very serious. It was difficult to see why the Board of Education had pointedly ignored the University Local Examinations. They ought to be used as a part of the machinery for estimating the efficiency of the schools. Inspection was one thing, examination was another, and without an examination it was possible for even the ablest inspector to form wrong impressions. What was wanted was "freedom, variety, and



elasticity." Nothing in the nature of a code ought to be imposed, but the recently issued regulations of the Board of Education with regard to English and Latin suggested that they were in danger of losing their freedom. He concluded by proposing a cordial vote of thanks to the outgoing President, Canon G. C. Bell.

Dr. W. H. D. Rouse (Cambridge) moved:—

"That this Association regards the new regulations for secondary schools with satisfaction in general, but regrets that the Board of Education does not provide for (a) the calculation of grants upon terminal attendance, (b) the recognition of (1) advanced courses to follow upon, and (2) of preparatory courses to precede the existing four-year course, and (c) ensuring comparative freedom of curricula to schools satisfying certain tests of a higher liberal education."

The resolution, with the exception of the portion relating to preparatory courses, which was omitted on the motion of Mr. Reith (Halifax), was carried, together with a rider moved by Mr. T. Varley (Winchester) protesting against the reduction of the grants hitherto available for schools of the A type, and a cryptic addition, moved by Mr. R. W. Hinton (West Hampstead), asking the Board of Education to provide for

"an elastic percentage division of the whole school time when prescribing for groups of subjects, in place of the existing rigid *minima* of hours or periods in each week."

The Rev. R. D. Swallow dealt with the subject of school "leaving" certificates, and moved:—

"(1) That this Association desires (a) that all University authorities in England should co-operate in establishing a general system of school certificates; (b) that the Board of Education should appoint a board of control for the purpose of correlating the proposals of such authorities; (c) that there should be no classification of successful candidates, but that marks of distinction should be given in the several subjects to such pupils as are worthy of special notice; (d) that periodical inspection of a school should form a condition of the grant of certificates to its pupils, and that the report of such inspection should be taken into consideration by the examiners for certificates. (2) That the Association deprecates the division of the work between, and the system of dual marking by, external and internal examiners, provided always that the examining body takes sufficient measures to recognize the curriculum of the school examined and to set papers suitable thereto."

The resolutions were carried, with the exception of part c of the first, for which was substituted, by a very small majority, an amendment, moved by the Rev. H. A. Dalton (Felsted), asking for "a division of successful candidates into a first and second class" in addition to marks of distinction.

Canon Bell moved the adoption of the recommendations of a joint conference of head and assistant masters with regard to salaries, pensions, and notices to terminate appointments. Objections were raised on the ground that the Assistant Masters' Association were agitating for periodic automatic increases of salary, which should not require the assent of the head master, as arranged at the Conference. Ultimately it was by a majority decided to adopt the recommendations as passed by the Conference, and the Council was instructed to consider what further action could be taken. Canon Bell also explained what progress had been made with the proposed college of secondary teachers, and the Council was empowered to negotiate respecting conditions of federation.

The Rev. J. A. Nairn (Merchant Taylors') presented a report on the work of the Empire League, to which 350 schools are now affiliated.

The remainder of the first sitting was devoted to the discussion of the reconstitution of the Council. A vigorous opposition was offered to the proposal to elect four vice-presidents from among past presidents and past officers, on the ground that, inasmuch as four co-optative members are elected in addition, there was a danger that the Association would be ruled by men who were no longer acting head masters.

Though it was felt that the objectors were treated with unnecessary acrimony by the Secretary, the Rev. R. D. Swallow, the amended constitution was ultimately passed *in toto*.

At the second sitting the same gentleman opened a discussion on compulsory Greek at the Universities, and moved:—

"(1) That in the opinion of this Association it is desirable that the Universities should institute a twofold entrance examination (a) for candidates proceeding to degrees in art in general, as at present, with a higher standard in literary subjects; (b) for candidates proceeding to degrees in mathematics and science, with a modern language substituted for Greek. (2) That the provision for papers in English and history, and for the omission of Paley's 'Evidences' from the Cambridge Previous Examination, as laid down in the first report of the Cambridge Studies Syndicate, should be insisted upon in examinations under both (a) and (b) above. (3) That a new degree in mathematics and science should be instituted, differing in title from the degree in arts, but of precisely the same University standing."

He believed that the Cambridge Syndicate was appointed in consequence of an open letter from the Chancellor of the University, stating that unless the supposed mediæval character of the education afforded by the University were brought into more close connexion with modern thought, it would be impossible for him to secure financial aid for Cambridge at a time of great stress. He could conceive of nothing more mischievous than for the Universities to allow their schemes of education to be affected by the impressions and fancies of millionaires, whose judgment he mistrusted even more than the opinion of the man in the street. He acquitted the Syndicate of any charge of time-serving, but thought they might have been influenced by the atmospheric conditions in which they dealt with the matter. He had not the slightest doubt that if the report of the Syndicate became the law of the University, Greek would in ten years be dropped almost altogether in all but a few public schools. The work of the great revival of learning would be undone. Neither as a religious nation nor as a cultivated nation could we afford the proposed change.

Several amendments were proposed. Mr. W. F. Blaxter (Warminster) asked the meeting to support the Syndicate. The object of the resolutions was to detach from the opposition to compulsory Greek its most determined opponents by throwing a sop to science and mathematical men. The Rev. J. A. Nairn (Merchant Taylors') proposed that the Association should

"strongly deprecate the proposal to provide an alternative to Greek in the case of students other than those proceeding to honours degrees in mathematics or science."

The Rev. A. F. Ruttly (Leatherhead) moved that

"it is not desirable that candidates proceeding to any degree at the older Universities should be allowed to substitute a modern language for Greek."

The Rev. Dr. W. H. Flecker (Cheltenham) thought that Greek should be compulsory on all candidates for honours, but not on passmen, and brought forward an amendment to that effect.

Before the voting took place Prebendary Moss (Shrewsbury) explained the attitude of the Head Masters' Conference. It was the view of that organization that the old universities should be as catholic in their teaching as they reasonably could, and that schools in which Greek was not taught should be brought into closer relations with them. There was no need, however, to introduce a change which would bring chaos into the classical schools. The Head Masters' Conference would do its utmost to thwart the scheme of the Cambridge Syndicate, as they believed it would drive Greek ultimately out of the schools. The amendments were all rejected, and the resolutions, with a slight addition to the first, to the effect that the examination in a modern language should include

translation at sight, composition, and an oral test, were carried, the first two by a large, the third by a small, majority.

A brief debate took place on resolutions dealing with the education of intending pupil-teachers, and it was resolved (1) that this Association cordially approves of the proposal of the Board of Education that candidates for pupil-teacherships in public elementary schools should receive a substantial portion of their education in a public secondary school (moved by Mr. J. Hitchcock, Southend). (2) That this Association further considers it desirable that as many recruits as possible for pupil-teacherships should be obtained from the ranks of ordinary pupils of endowed secondary schools (on the proposition of the Rev. E. F. M. McCarthy, Birmingham). (3) That in order to effect the latter purpose, the salaries of assistant teachers in elementary schools should be considerably increased (on the motion of Mr. C. H. Gore, Hull).

A discussion on 'The Teaching of Geometry,' opened by Mr. Montague Jones, terminated the proceedings.

#### 'PALIO AND PONTE.'

Perugia, January 9th, 1905.

THE notice of my 'Palio and Ponte,' which appeared in your issue of December 31st, has only just reached me; and I hasten to beg you to permit me to join issue with your reviewer on one or two of his statements.

In the first place, then, your reviewer makes me say what I never dreamed of saying. Speaking of the *giuoco del ponte*, he writes thus:—

"It is curious to read that well into the eighteenth century certain breaches of the rules were punished with 'two turns of the cord,' that is, in plain English, the rack."

The allusion is, I take it, to p. 124 of my book, where I state that, for a certain specified breach of the rules, the penalty was *due tratti di fune*. Now, to translate *due tratti di fune*, "two turns of the cord," not only begs the whole question, but contradicts by implication my subsequent comment: "The strappado was no joking matter."

I presume that no one who understands Italian, even passably, will dispute that, when the torture of the rope is in question, *colla*, *corda*, and *fune* are three interchangeable and synonymous terms. Indeed, it is quite impossible to deny this fact, unless it is desired to impugn the authority of the Della Cruscan. The verbs *funire* and *cordare* are, of course, non-existent; but there is a verb *collare*, which is thus defined: "Tormentare con fune, colle braccia legate dietro, sospendendo, e dando de' tratti." The expression *tratto di corda* or *tratto di fune* is defined as "Sorta di pena che si dava ai rei col lasciar scorrere senza punto di ritegno che è legato alla fune." This is clearly the strappado, not the rack.

If the dictionaries are not conclusive, let your reviewer read any old chronicle, e.g., Muratori, 'R. I. S.,' xv. 173, or (if he prefers documentary evidence) the documents published in the 'Arch. Stor. It.,' vol. x., touching the torture of Francesco Burlamacchi, who was "stripped, bound, and pulled up" by the rope—*spogliato, legato, ed alsato*.

A larger question is raised by your reviewer's *ipse dixit* that my remark that "at the dawn of the Communal era the institutions of Italy were soaked and permeated by feudalism" is "a statement which every student of Italian history will know to be absurdly exaggerated."

If the opinions of such eminent and well-known historians as Pasquale Villari, Francesco Lanzani, and Giuseppe Rondoni do not weigh with your reviewer, I can certainly never hope to convince him. I trust, however, that he will observe that my statement is qualified by the words "at the dawn of the Communal era." Will he deny, for example, that when the *popolo*

of Milan first began the battle for freedom, Italy was entirely feudal? \* How does he explain Prof. Villari's assertion that "a poco a poco la forma di tutta la società del Medio Evo divenne feudale," and that which follows? †

Personally, the longer I study the history of the mediæval communes, the more disposed I am to believe that the qualification above referred to was unnecessary. I do not, of course, deny that, as far as the internal life of the communes is concerned, feudalism died early; but, on the other hand, I maintain that they themselves became great feudatories, ‡ and that their relations with the seigniors and towns which they conquered remained almost purely feudal even to the end. Enough to prove this the records of the submissions (*codici delle sommissioni, instrumentarii, &c.*) contained among the archives of nearly every Italian city; while as M. A. Mignati has shown us, in her 'Sketches of the Historical Past of Italy,' feudalism, in its most revolting forms, existed in some parts of the Peninsula almost up to our own day.

Whether *Franzese* should be translated "Frank" or "French" is an old question between your reviewer and myself. Personally I prefer to be honest with the author I am translating, and not to make him say what he never said.

WILLIAM HEYWOOD.

\* \* Mr. Heywood's letter reaches us too late for our reviewer to see it in print, but he will reply next week.

#### 'MOTHER GOOSE'S MELODY.'

In thanking you for your indulgent notice of this little book, will you allow me to state, in justice to the publisher, Mr. A. H. Bullen, that the facsimile is quite accurate, and that I am solely responsible for the error relating to the word "hent" in the Notes, p. 12? It arose from the fact that I was necessarily deprived of the use of the unique original while it was in the photographer's hands, and that in writing the 'Notes' I was compelled to make use of Isaiah Thomas's American issue, which I too hastily assumed to be an exact reprint of Newbery's edition. It seems, however, that in the case you note the word "hent" was misprinted "mend," and thus the mistake arose. I must make my apologies to Mother Goose for accusing her of error.

I may add that, since the book was published, I have come into possession of a copy of apparently the earliest extant edition of Robert Samber's translation of Perrault's 'Mother Goose's Tales.' The title-page, faced by the usual frontispiece, runs as follows:—

Histories, | or | Tales | of | Passed Times, | With  
| Morals, | Written | In French by M. Perrault, |  
And Englished by R. S. Gent. | The Fourth Edition,  
Corrected. | With Cuts to every Tale. | London :  
Printed for James Hodges, at the Looking- | Glass,  
facing St. Magnus Church, London- | Bridge. 1750.  
[Price bound 1s. 6d.]

W. F. PRIDEAUX.

#### SILCHESTER.

4, Temple Road, Hornsey, N.

THE interesting communication from Mr. F. Haverfield on the subject of Henry of Huntingdon's dependence upon Geoffrey of Monmouth, which appeared in *The Athenæum* of April 6th, 1901, and which specially dealt with the equation of Cair Segeint with Silchester, has been happily followed up by an article on Silchester itself from the same pen in the current number of *The English Historical Review*. In this article Mr. Haverfield makes the statement that the Roman name of Silchester does not appear in

twelfth-century literature; but I think this is an oversight, and I beg leave to suggest that "Galabes," which is mentioned three times by Geoffrey, is really the name that Mr. Haverfield seeks. It occurs twice in the Vaticination of Merlin, the prophet of Vortigern (VII. iii.), the second time in connexion with the rocks of the Gewisseans; and once in the 'Historia' proper (VIII. x.), where, again, we find the same people connected with it. I believe that "Galabes," word for word, is the celebrated Calleva, or Gallewa Atrebatum, as it is spelt and described in eighth, ninth, and tenth century MSS. of the 'Itinerarium Antonini Augusti,' Iter vii., edd. Pinder and Parthey, 1848, p. 228.

Arthur and Constantine are said to have been crowned at Silchester. Ambrose and Uthyr and Vortigern are reported to have been closely connected with Hampshire: the first-named fought a battle, according to Nennius, at Wallop, and it is said that he died at Winchester; while the last-named is said to have been "consul" of the Gewisseans (VI. vi.). Moreover, an Octavius, which is Galfridian Latin for "Eudaf," a British king whom the Welsh genealogists make out to be a near relative of the Constantine referred to just now, is said by Geoffrey to have been "dux" of the Gewisseans in the time of Gratian and Valentinian (V. viii.). The Gewisseans of Geoffrey are, of course, the "Giwoys" of the tenth-century 'Annales Cambriæ,' and the "Geguis" of the ninth-century 'Gesta Alfredi' of Asseri; and these forms correspond to the seventh and eighth century Geuissi or Geuisse of the Venerable Bede, who says: (Geuissi) "id est occidentales Saxones qui essent in Venta civitate" ('H. E.,' IV. xv. p. 236). But no scholar of the historical school of Freeman could, I presume, be brought to admit that any Saxons were settled peacefully in Britain before A.D. 449, nor that the Saxon shore was called so for any other reason than that it was the business of its Count to keep the Saxons off it.

A. ANSCOMBE.

#### 'HYPNEROTOMACHIA POLIPHILI.'

January 5th, 1905.

MAY I call the attention of your reviewer to the account of this famous book and its author given in Fontanini's 'Biblioteca dell'Eloquenza Italiana'? My copy is the edition of 1803, containing Forcellini's preface and the notes and corrections of Apostolo Zeno. Reference to it shows that before 1750 nearly all the information contained in the review was well known. On some points it enables corrections to be made. Zeno personally ascertained that Francesco Colonna died July, 1527 (not 1525), and gives an extract from an inscription in a copy of the 'Hypnerotomachia' in the Library of the Dominicans at SS. Giovanni e Paolo to prove that the authorship was known during his lifetime. Fontanini had refused to believe that Francesco could have been a Dominican friar in Venice, and Zeno refutes him with much warmth. Zeno also asserts that Lionardo Crasso, who bore the expense of publication, was settled in Venice, where he had the title of *protonotario*, and in 1514 received an annual grant of 200 ducats, to be levied on confiscated goods, in recognition of his services during a rebellion. There does not seem any evidence that Crasso proved himself "an eminent patron of art and letters" in any other case than the publication of the 'Hypnerotomachia.'

As to the derivation of "Poliphilus," Zeno attributes that from *πολύφιλος* (which he accentuates correctly) to Bernardo Moneta. It is quite obvious that the derivation can only be accepted on the assumption that Francesco's Greek was shaky. It should be *πολύφιλος*. The derivation from *πολύφιλος*, even though it involves the use of *i* instead of *y* (cp. Ippolita = Hippolyta), is much more probable.

In conclusion, I should like to ask whether the spacing of the colophon and title are correct.

I have not the original before me, but Fontanini reads in the colophon "amore lorulis" as two words, presumably in apposition, and "sane quamdigna" in the title. It is difficult to accept *amorelorulis*, but there can be no doubt that *sanequam* is the correct reading.

W. C. F. ANDERSON.

\* \* According to the spacing the Latin given above might in each case represent one word or two.

#### 'THE HISTORY OF WEXFORD.'

IN what Dr. Perceval Wright states concerning the prospectus of the fourth volume of Capt. Hore's 'History of Wexford' he is quite correct; but he does not do justice to the reason which he has had given him for the rise in the price of the book—viz., that this volume is almost twice the size of the others, and costs more than twice as much to produce. The fourth volume could have been issued, justifiably, in two parts, at 20s. each; but it has been considered, in the interests of uniformity and of the subscribers' tastes, better to issue it as one thick volume, with the price doubled. A statement to this effect has been issued to the subscribers, who have accepted it as reasonable.

ELLIOT STOCK.

#### Literary Gossip.

WE are authorized to state that the whole of the shares which the late Lord Hardwicke held in *The Saturday Review*, carrying with them a controlling interest, have been acquired by Mr. Gervase Beckett (who is the principal holder) and Mr. Harold Hodge. We are glad to learn that no change is contemplated in the general policy of the *Review*. Various developments are expected, but it will retain its traditionally independent and critical tone.

*The Cornhill Magazine* for February includes an account of 'The Lungs of the House of Commons,' by Mr. H. W. Lucy. Mr. Maurice Church, in 'A Russian Napoleon,' recounts the career of Suvóroff. Mr. F. T. Bullen contributes a second West Indian article on 'Kingston, Jamaica'; while Judge Prowse describes life in 'Old-Time Newfoundland.' 'Climbing the (Joint-Stock) Tree,' by George Yard, deals with the chances offered to young men by modern commercial conditions. In 'Some Recollections of Active Service,' Major-General T. Maunsell gives his experiences in the Crimea. Mr. W. A. Shenstone, F.R.S., writes 'On Weighing Atoms,' and L. H. contributes some verse on 'Sylvester Eve.'

MR. ALFRED NOYES has a poem in the February *Blackwood* entitled 'Nelson's Year.' The number also contains an article on 'The Marriage Bond.' Among other contributions are 'The War in the Far East,' by "O"; 'A Study of the Russo-Japanese War: The Land Campaign,' by Chasseur; 'The Rawhide,' by Mr. Edward Stewart White; and 'Mrs. John Hunter, the Surgeon's Wife,' by Flora Masson.

AMONG Mr. Murray's new announcements are 'The Military Life of H.R.H. the Duke of Cambridge,' by Col. Willoughby Verner, assisted by Capt. Erasmus D. Parker; 'Further Memories of the Whig Party (1807-21),' by the third Lord Holland, edited by Lord Stavordale; and 'Memories,' by the Rev. Frederick Meyrick, of life at Oxford, on the Continent, and elsewhere. In 'Notes from a Diary (1896-1901),' Sir

\* Compare Lanzani, 'Storia dei Comuni Italiani dalle Origini al 1313,' and especially lib. ii. cap. ii.

† 'I primi due secoli della Storia di Firenze' (second edition), vol. i. p. 27.

‡ See Rondoni, 'Sena Vetus,' p. 2, and Lanzani, *op. cit.*, p. 91.



M. E. Grant-Duff will continue his store of reflections and good stories; and the 'Hatzfeldt Letters,' written by Count Paul Hatzfeldt to his wife from the Prussian headquarters, 1870-1, and translated from the French by Mr. J. L. Bashford, are sure to attract attention.

SEVERAL recent essays and magazine articles on Magna Charta emphasize the fact that no commentary on the Great Charter has appeared since 1829, when Richard Thomson, in his 'Historical Essay,' made the first serious attempt to bring up to date the commentary contained in Coke's 'Second Institute.' Messrs. MacLehose & Sons will publish early next month for Dr. W. S. McKechnie, of Glasgow University, a work which claims to fill this gap in historical literature. His book, 'Magna Carta: a Commentary on the Great Charter of John,' has been several years in preparation, and will comprise an exhaustive commentary on the sixty-three chapters of the Charter, preceded by an introduction which treats of its historical antecedents and consequences, and contains an analysis of its contents, with an account of various versions and editions.

MR. J. A. STEWART, Whyte's Professor of Moral Philosophy at Oxford, will publish shortly, with Messrs. Macmillan & Co., a translation of the 'Myths' of Plato, with introductory and other observations.

THE same firm have in hand for early publication an historical novel by Mr. Alfred T. Sheppard, entitled 'The Red Cravat.' The scene is laid in Prussia and Saxony during the reign of Frederick William I., the master of the Potsdam giants. The hero and heroine are English, but some of the characters were prominent figures in their day at the Prussian Court.

THE Walter Scott Publishing Company are issuing the new novel which Victoria Cross is advertising. It is a story of Anglo-Pathan love and life in India, and the heroine is an English officer's daughter. The book will be called 'Life of my Heart,' and will be out on February 14th.

MR. HORACE VACHELL, the author of 'Brothers,' has just completed a new novel dealing exclusively with school life. The scene is laid at Harrow, and the title of the novel is 'The Hill.' It will be published by Mr. Murray in the course of a few weeks.

MRS. ELIZABETH ROBINS PENNELL writes concerning our notice of 'My Cookery Books' last week:—

"Even your amiable reviewer leaves me reluctant to take from my first Apicius its 'pride of place.' The happy bibliophile who owned my copy before it came into my possession may have been a little too optimistic when he gave the date as 'about 1486.' But Vicaire describes this edition from the press of Bernardinus de Vitalibus as in all likelihood earlier than the Milan edition of 1498, and in this Vicaire is only accepting the opinion of Brunet. With these two authorities, to whom Panzer and Hain were not unknown, I would not venture to disagree. So I must still value this edition as the earliest cookery book in my collection—earlier than my 1498 Apicius, the first published with a date. 'Sheets' in the description of it, of course, should have been *leaves*, an error overlooked in the proofs, which I regret the more because my book was issued by Messrs. Houghton & Mifflin in a very

limited edition, and will not be reprinted, so that I shall have no chance to correct it."

THE sensational articles in a Paris journal on the alleged designs of the Japanese in Indo-China are palpably intended to revive the theory of a Yellow Peril. Viscount Hayashi, when asked his opinion on the matter, told an interviewer that it had been very aptly called "the Yellow Peril Bogey." The credit of originating this telling phrase belongs to Sir James Knowles, who gave this title to the article Mr. Demetrius Boulger contributed to *The Nineteenth Century* of January, 1904.

LAST month over 200,000 of Dickens's books were sold in England, and "The Dickens Fellowship," which has now more than 6,000 members, is publishing this month a new magazine, *The Dickensian*, which is to be devoted solely to the novelist and his works. Mr. B. W. Matz, to whom it may fairly be said that the Fellowship owes its existence, is the editor. The first number will contain an article by Mr. Percy Fitzgerald on 'Scott and Dickens,' and another on 'F. G. Kitton,' by Mr. Arthur Waugh. *The Dickensian* will appear monthly, and cost threepence.

THE British Academy are celebrating the tercentenary of 'Don Quixote' by a meeting next Wednesday, at which Mr. Fitzmaurice-Kelly will deliver an address on 'Cervantes in England.'

*Temple Bar* for February will contain a paper on 'Wordsworth in Somerset,' by Miss Esther H. Moorhouse. Mr. Robert Bowman describes 'Some Russian Types and Scenes'; the Rev. S. C. Watkins contributes a sonnet on 'Winter Sunshine'; and Mrs. Edmund Gosse analyzes 'The Pleasures of Ignorance.'

THE February number of *Macmillan's Magazine* contains an article on the humours of travel, 'From Tangier to Morocco'; Mr. Frederick Payler criticizes the proposal of the Lord Chief Justice to increase the number of judges, and so relieve the congestion of business at the Law Courts; the Rev. William Greswell writes on 'The Study of Colonial History at Oxford,' with special reference to the recent endowment by Mr. Beit; Dr. W. H. S. Aubrey on 'The Modern Trade of Politics,' and Mr. Martin Hardie on 'Art and the Athlete'; while 'Sainte-Beuve' is discussed by Mr. H. C. Macdowall.

WE are sorry to notice the death of Mr. Charles John Clay on Monday last, aged seventy-seven. Mr. Clay had been associated for many years with the Cambridge University Press. He was senior member of the firm that bears his name, and was the University printer from 1854 to 1894. He took his degree as third classic at Trinity College, Cambridge, in 1850, and did good service in connexion with the municipal life of the town. His geniality endeared him to many friends, and the younger generation looked up to him as a model of the old school.

FROM Vienna the death is reported of Miss Emily Gerard (Madame de Laszowski) in her fifty-sixth year. She was Scotch by descent, and going to Tyrol to study, married an Austrian. She is, perhaps, not so well known in the literary world as her sister

Miss Dorothea Gerard, with whom she collaborated successfully in 'Reata' and other novels; but she was herself a capable novelist, with an excellent gift for telling a story. She described such a marriage as her own in 'A Foreigner' (1896), and her studies of international society were always of interest. She also wrote a good deal on German literature.

THE extensive library of the Marquis of Anglesey, removed from Beau-Desert, Staffordshire, and to be sold at Messrs. Christie's on Wednesday and Thursday next, contains the books usually to be found in a country gentleman's library formed during the earlier part of the last century. There are few rare books, and probably the section which will attract most attention is the series of lots of late seventeenth and early eighteenth century plays. They are bound up in eight volumes, each comprising from eight to ten plays; the majority of the plays are first editions, in which form many of them are rare. Some of the volumes of military history and costume are scarce.

*The Literary World* of Boston, which has been published for thirty years as a fortnightly, has now been taken over by the Critic Company of New York, and merged with *The Critic*, now a monthly periodical, but itself originally issued every other week.

AMONGST the contents of *The Critic* during 1905 will be three papers by Miss Elizabeth R. Chapman, embodying her 'Talks with Tennyson,' and some unpublished letters from Chopin, translated from the French and edited by the Marquise de St. Maurice.

THE editorial staff of the *Frankfurter Zeitung* has suffered a heavy loss by the death, in his thirty-ninth year, of Friedrich Wellmann. He joined the staff of the paper in 1897, and his thorough knowledge of the political conditions of South Germany soon led to his appointment as one of the editors. He was a thorough democrat, and took a deep interest in the condition of the working classes, so that his premature death is widely regretted.

BJÖRNSSON, who is at present residing at Rome, is completing a large novel.

ONE of the best German private libraries, which was the property of the well-known "Goethe-forscher," Herr Michael Bernays, has been sold to Chicago for 600,000 dols.

## SCIENCE

*Tabou et Totemisme à Madagascar.* Par Arnold van Gennep. (Paris, Leroux.)

M. ARNOLD VAN GENNEP has written a very diligent, conscientious, and cautious work on what is reported about the institution of tabu in Madagascar, and about possible traces of totemism in that island. As the natives are "in a very advanced stage of social evolution," totemism is about the last thing we can expect to find in Madagascar. They have kings, nobles, middle class (*roturiers*), and slaves, and their clans are reported to be endogamous, while descent is reckoned in the male line. Even some of their vices, if correctly reported, are such as real savages cannot possibly practise. Tabus, or *fady*, "rule the court, the camp, the grove," and M. van Gennep

produces a vast collection of cases of *fady*. Many, peculiar to noble houses, exactly correspond to the *geasas* of Irish kings in 'The Book of Rights,' or to the tabus on the Sinclairs and other Scotch families not to wear green, not to cross the Ord on a Tuesday, and so forth. Scores are just such superstitions as *The Spectator* found in a country family—not to open an umbrella within doors, and that kind of world-wide nonsense. Some involve civil penalties. For leaning on another man's bed, says Mr. Little, the Bara pays an ox, or is shot; also for stepping over a man who is lying on the ground, or for drinking out of his cup. There are things that a man will risk doing if he thinks he has *hasina* enough: that is power, answering to *mana* or *wakan*. Contagion, *tehina*, and *hasina* are the basis of many tabus.

Tabus connected with animals and plants are common, and such tabus are part of totemism. But whether they are survivals of totemism or germs of totemism (which surely cannot arise in "a very advanced stage of social evolution"!), or whether they are wholly unconnected with totemism, M. van Gennep does not decide. Various myths, of no historical value as evidence, are in circulation to explain the tabus concerning animals.

Thus the creature may be styled the parent or brother of the human group which holds him *fady*. This is the most common totemic myth; but groups are not shown to be usually named after their *fady* animal, or to marry only outside their group; they have no special word answering to "totem" for such animals; these creatures are not their protectors; there are no initiatory totemic rites, and no blazons of the totemic animal. Still, there is a myth of descent from the beast, or, by way of early rationalism, from a man metamorphosed into that bestial form, while another myth speaks of reincarnation of dead ancestors in that shape, or, as in North-West America among advanced tribes, the animal has merely done a good turn to a member of the family to whom he is *fady*. Similar myths occur among genuine totemists, especially the fable of descent from the animal; and this looks like a survival of totemism, though M. van Gennep justly objects to the modern abuse of that term. The facts about the existence of exogamy do not seem to have been closely studied, and we can only say that if the people were once true totemists, the traces thereof are indistinct. M. van Gennep, like Dr. E. B. Tylor, uses "totem" only in the sense of the hereditary name-giving animal or other object of the kin, not confusing it with the *nyarong*, *nagual*, *yunbeai*, or other protective object of the individual, or with the object for which magical societies work magic. He does not see how, on what he gives as Mr. Frazer's theory, a primal habit of doing magic for an animal (as the totem animal or other object among the Arunta) could lead to belief in a connexion of kinship with or descent from the thing.

M. van Gennep says that Mr. Haddon derives totemic names from such surnames as "Eaters of Turtle," and that his theory is "reprise par A. Lang" in 'Social Origins.' On consulting that work, we find that the author says, "It is conceivable that fishers

might come to be called Crab-men or Lobster-men by their neighbours." He does not say "Crab-Eaters" or "Lobster-Eaters." He

"does not think that the derivation of totem names from special articles of food can ever have been common..... Kindreds, to be sure, are now named, not from what they eat, but from what they do not eat,"

and he adds that Mr. Haddon's theory leaves it dark why a man who eats turtle (among other things) may not marry a woman who partakes of the same delicacy, while he doubts whether men of one group, at such a very early period, would barter their turtle for some one else's kangaroo, and so come to be called "the Turtle men." M. van Gennep can hardly have understood the passages in which these and other criticisms of Mr. Haddon's theory are offered, though, of course, it is not impossible that men might be called kangaroo men from an animal which they pursued with special skill. Dr. Howitt finds that individuals among the Yuni tribe "receive names like Bunjil-barlajan (platypus), from their skill in spearing that animal" ('Native Tribes of South-East Australia,' p. 738).

We must again recommend M. van Gennep's excellent work, replete with statements and references, and marked by critical acuteness and common sense.

#### SOCIETIES.

GEOLOGICAL.—Jan. 4.—Dr. J. E. Marr, President, in the chair.—Mr. O. H. Evans and Dr. A. Wolle-mann were elected Fellows.—Messrs. H. W. Monckton and H. Bauerman were elected auditors of the Society's accounts for the preceding year.—The following communications were read: 'The Marine Beds in the Coal-Measures of North Staffordshire,' by Mr. J. T. Stobbs, with notes on their paleontology by Dr. Wheelton Hind, and 'The Geology of Cyprus,' by Mr. C. V. Bellamy, with contributions by Mr. A. J. Jukes-Browne.

SOCIETY OF ANTIQUARIES.—Jan. 12.—Lord Avebury, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read. Mr. J. Bilson exhibited and presented an illuminated roll of arms, containing 439 shields, executed apparently about 1530.—Dr. Fowler exhibited and presented a mediæval English pax of latten or bronze of a date *circa* 1500.—Mr. Brownlow R. C. Tower exhibited a number of objects in pottery, iron, &c., found in a hole in the tower of Ellesmere Church, Salop.—Mrs. Peyton Mackeson, through Mr. E. E. Street, exhibited a two-handled leather mug of the eighteenth century, inscribed "God speede the Plow and Mistress and Master Plowman Cowman Dayman and Tasker. God save the King."—The following were elected Fellows: Archdeacon Barber and Messrs. E. S. M. Perowne, C. R. Haines, J. C. Bridge, Mus. Doc., W. F. Irvine, R. Jones, M.D., H. Sands, W. H. Brierley, H. Thackeray Turner, W. R. Lethaby, W. H. Wing, V. B. Crowther-Beynon, Joshua J. Foster, and P. B. Ficklin.

ENTOMOLOGICAL.—Jan. 18.—Annual Meeting.—Prof. E. B. Poulton, President, in the chair.—After an abstract of the Treasurer's accounts, showing a good balance in the Society's favour, had been read by one of the auditors, Mr. Herbert Goss, one of the secretaries, read the Report of the Council.—It was announced that the following had been elected officers and Council for the session 1905-6: *President*, Mr. F. Merrifield; *Treasurer*, Mr. A. H. Jones; *Secretaries*, Mr. H. Rowland-Brown and Commander J. J. Walker; *Librarian*, Mr. G. C. Champion; *other Members of Council*, Mr. G. J. Arrow, Lieut. Col. C. Bingham, Dr. T. A. Chapman, Mr. J. E. Collin, Dr. F. A. Dixey, Mr. H. H. C. J. Druce, Mr. H. Goss, Mr. W. J. Lucas, Prof. E. B. Poulton, Mr. L. B. Prout, Mr. E. Saunders, and Col. J. W. Yerbury.—The President referred to the loss sustained by the Society by the deaths of the Treasurer, Mr. R. McLachlan, Mr. C. G. Barrett, and other entomologists. He then delivered an address, in which he discussed the part played by the study of insects in the great controversy on the question, "Are acquired

characters hereditary?" He argued that the decision whether Lamarck's theory of the causes of evolution is or is not founded on a mistaken assumption largely depends upon evidence supplied by the insect world, and finally concluded that the whole body of facts strongly supports Weismann's conclusions. At the end of his address the President urged that the study of insects is essential for the elucidation of problems of the widest interest and the deepest significance.

METEOROLOGICAL.—Jan. 18.—Annual Meeting.—Capt. D. Wilson-Barker, President, in the chair.—The Council in their Report referred to the honour which the Prince of Wales had conferred upon the Society by consenting to become its Patron. The work in connexion with the exploration of the upper atmosphere had been continued. During the summer the Admiralty placed at the disposal of the Kite Committee H.M.S. Seahorse for the purpose of carrying on the kite observations off Crinan under the direction of Mr. Dines. The average height attained was about one mile.—The President delivered an address on 'The Connexion of Meteorology with other Sciences.'—Mr. Richard Bentley was elected President for the ensuing year.

PHILOLOGICAL.—Jan. 13.—Prof. I. Gollancz in the chair.—Mr. Hessels read a paper on 'Mediæval Latin and Anglo-Saxon Glossaries.' He showed that those who alphabetized the glosses occasionally entered glosses twice or three times in their collections, first in their correct form, and a second or third time corruptly. For instance, the Leiden Glossary (which he is editing for the Syndics of the Cambridge University Press) has in ch. xxx. "*apologus*, excusationes," the lemma (=ἀπολογία) being taken from the 'Catal. Hieron.,' ch. lxxxii. This appears in the Corpus, Epinal, and Erfurt Glossaries correctly as *apologias*, but again as *apolytyas* in Corpus, and as *apothias* in Erfurt. Glosses were very often altered, either in the process of copying, or with the object of simplifying or shortening them. The Leiden Glossary has in ch. xxxv. "*lanionibus* qui herbices uel porcos incidunt membratim et uendunt." For this the Corpus Glossary has "*lanioses* [for *laniones*] qui herbices incidunt," and Epinal and Erfurt "*laniones*, qui herbices incidunt uel porcos." In ch. xliii. the Leiden Glossary has "*lima*, qua limatur ferrum, fil." This is shortened to "*lima*, fil." in Corpus, whose editor or copyist no doubt considered *fil* sufficient to make his compatriots understand the meaning of *lima*. This gloss appears neither in Epinal nor in Erfurt. The word *hegitisse*, which occurs in ch. xliii. of the Leiden Glossary as a gloss to "*Eumenides*, filie noctis," deserves, perhaps, to be treated more fully in the 'Oxford Dictionary,' which under *hag*, sb., says that "*hegge* is found early in 13th cent., *hagge* once in 11th cent., but that otherwise the word is not known till the 16th cent., which is usually conjectured to be a shortened form of O.E. *hægtisse*, *hachtisse*, *hægtes*, *hægtis*, *hægtes*, fury, witch, hag." It seems desirable to have the first appearance of this A.-S. word traced, and its subsequent history, up to and concurrently with the time when the shortened form *hegge*, *hagge*, makes its appearance. The Leiden Glossary, in which the form *hegitisse* is found, is as old as the end of the eighth century; *hægtisse* occurs six times in English glossaries whose date is somewhat uncertain, but which are later, it seems, than the Leiden Glossary. In ch. xlvii. the Leiden Glossary has *arpa* (=Gr. ἀρπη, a bird of prey), glossed by *arngus*, for which Corpus has *carngot*, Epin. *carngat*, Erf. *arngcup*, and *arngcat*, *carngat* in Wright-Wülcker's glossaries, and as *carngcup* it glosses *cultur* in Wright-Wülcker, and *asapa* (perhaps for *arpa*) in the Corpus Glossary. The first part of the word (*arn*, *carn*, &c.) means an eagle, and as such glosses *aquila* in Wright-Wülcker's vocabularies; it appears in the 'Oxford Dict.' under *cne*. Of the second part of the compound (*gous*, *geot*, *geat*, *geup*, *geap*), the final *s* (if it be not the remainder of an original *γῆς*) may be a corruption for *p*, so that *geus*=*geup*, *geap*, which, however, could not be the same as *geap* of Bosworth-Toller's Dict., which means *shrewd*, *cunning*, and it is doubtful whether it is a corruption of *geat*, *geot*, a goat. But *geap* (cunning, shrewd) seems to be found in *gippare*, which glosses *cael-lentiores* in the Leiden Glossary (ch. xlviii.) dealing with words excerpted from Cassianus. The form *excellentiores* does not occur in Cassianus, and there is a fair presumption that *excellentiores* (cibi) was the word intended to be glossed, though the glossator might have had *excellentiores* in his mind. If *gippare* is really meant to gloss *excell.*, it would be the same as the comparat. *gappre*, applied to the serpent in the A.-S. translation of Gen. iii. 1, which, with an unlikt, would be written *gippre*, *gippre*. In ch. xvii. of the Leiden



Glossary *tyrf-haga*, which glosses *ligones*, is not to be read as *tyrf-haga* (an enclosed space covered with turf), as the second part clearly=D. and Germ. *egge*, a hoe, mattock, and the Leiden gloss, therefore=*ligones*, meottucas (*mettocas*, *metocas*) of Corpus, Epinal, and Erfurt. The 'Oxford Dict.' under *earwig* gives, as the earliest instance of the word, a quotation from Ælfric's Glossary (in Wright-Wülcker's vocabularies, circa 1000), but it is in the Leiden (xlvi. 86, eruigga), Corpus (A891, earwigga), Epinal (2A25, earuigga), and Erfurt (340, 12, aeruica) glossaries, and is, therefore, as old at least as the end of the eighth century.—Dr. Oelsner's paper at the next meeting will be on 'Early French Manuals for English Use.'

INSTITUTION OF CIVIL ENGINEERS. — Jan 17.—Sir Guilford L. Molesworth, President, in the chair.—The paper read was 'The River Hooghly,' by Mr. L. F. Vernon-Harcourt.

MATHEMATICAL.—Jan. 12.—Prof. A. R. Forsyth, President, in the chair.—Mr. O. Glauert was elected a Member.—Messrs. J. H. Jeans and H. W. Chapman were admitted into the Society.—The following papers were communicated: 'Basic Generalizations of Well-known Analytic Functions,' by the Rev. F. H. Jackson, — 'Current Flow in Rectangular Conductors,' by Mr. H. Fletcher Moulton, — 'On the Kinematics and Dynamics of a Granular Medium in Normal Piling,' by Mr. J. H. Jeans, — 'Generational Relations for the Abstract Group simply isomorphic with the Group  $LF[2, p]$ ,' by Dr. W. H. Bussey, — 'On Alternants and Continuous Groups,' by Dr. H. F. Baker, — 'A Generalization of Legendre's Polynomial,' by Mr. H. Bateman, — and 'Isogonal Transformation and the Diameter Transformation,' by Mr. H. L. Trachtenberg.

#### MEETINGS NEXT WEEK.

- MON. London Institution, 5.—'Architecture from Egypt to Rome,' Mr. Hugh Stannus.  
— Surveyors' Institution, 7.—Junior Meeting.  
— Society of Arts, 8.—'Reservoir, Stylographic, and Fountain Pens,' Lecture I., Mr. J. P. Maginnis. (Cantor Lectures)  
— Geographical, 8½.—'The Great Zimbabwe and other Ancient Ruins in Rhodesia,' Mr. R. N. Hall.  
TUES. Society of Arts, 4½.—'British Commercial Prospects in the Far East,' Mr. Byron Brennan.  
— Royal Institution, 5.—'The Structure and Life of Animals,' Lecture II., Prof. L. C. Miall.  
— Institution of Civil Engineers, 8.—'Notes on the Working of the Shone System of Sewerage at Karachi,' Mr. J. P. Brunton; 'The Sewerage of Douglas, Isle of Man,' Messrs. E. H. Stevenson and E. K. Burstall.  
WED. British Academy, 5.—'Cervantes in England,' Mr. J. Fitzmaurice-Kelly.  
— Society of Arts, 8.—'London Electric Railways,' Hon. R. P. Porter.  
— Dante, 8½.—'The Better Waters of Purgatorio,' Mr. E. Wilberforce.  
THURS. Royal, 4½.  
— Royal Institution, 5.—'The Philosophy and Significance of "The Tempest,"' Prof. Churton Collins.  
— London Institution, 6.—'Our American Cousins,' Dr. W. H. S. Aubrey.  
— Institution of Electrical Engineers, 8.—Discussion on 'Fuel Economy in Steam Power Plants.'  
— Society of Antiquaries, 8½.—'The Ancient British Currency,' Mr. Reginald A. Smith; 'Palaeolithic Implements from the Terrace Gravels of the River Arun and the Western Rother,' Mr. R. Garraway Rice.  
FRI. Physical, 5.—'Action of a Magnetic Field on the Discharge through a Gas,' Dr. R. S. Willows; 'Action of Radium on the Electric Spark,' Dr. R. S. Willows and Mr. J. Peck; 'The Slow Stretch in India-rubber, Glass, and Metal Wires when subjected to a Constant Pull,' Mr. P. Phillips; 'Determination of Young's Modulus for Glass,' Mr. C. A. Bell; 'Some Methods for studying the Viscosity of Solids,' Dr. Boris Weinberg.  
— Institution of Civil Engineers, 8.—'Concrete-making on the Admiralty Harbour Works, Dover,' Mr. T. L. Matthews. (Students' Meeting.)  
— Royal Institution, 9.—'The Life-History of the Emperor Penguin,' Mr. E. A. Wilson.  
SAT. Mathematical Association, 3.—Annual Meeting. 'Models and their Use,' Mr. E. M. Langley; 'The New Geometry,' Mr. W. H. Wagstaff; 'Should Greek be compulsory for Mathematics at Cambridge?' Mr. A. W. Siddons.  
— Royal Institution, 3.—'Wat Tyler in London,' Lecture II., Prof. C. Oman.

#### Science Gossip.

MR. MURRAY announces an important 'Account of the Rothamsted Experiments,' by Dr. A. D. Hall, the author of an excellent book on 'The Soil.' Another useful book by an expert will be 'The Inventor's Guide,' by Mr. James Roberts.

THE Clarendon Press will publish immediately a volume of high interest, with six collotypes, six lithographic charts, and other illustrations, 'The Ancient Races of the Thebaid.' This represents an anthropometrical study of the inhabitants of Upper Egypt from the earliest prehistoric times to the Mohammedan conquest, based upon the examination of over 1,500 crania, by Prof. Arthur Thomson and Mr. D. Randall-Maciver, who represent expert views on human anatomy and Egyptology respectively.

THE death is announced in his sixty-second year of the distinguished geologist Albert von

Reinach, the author of a number of important works on geology.

Two new small planets were photographed on the 1st and 2nd inst. by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg.

## FINE ARTS

### BOOKS ON FURNITURE.

*English Furniture Designers of the Eighteenth Century.* By Constance Simon. (A. H. Bullen.)

*The Furniture Styles.* By Herbert E. Binstead. (A. H. Botwright.)

*A History of English Furniture. Part II.* By Percy Macquoid. (Lawrence & Bullen.)

THE continuing interest in old furniture brings an increasing number of books on the subject, and if we are not well informed, as to English styles at least, it is certainly our own fault. As a rule, the value of these books is proportionate merely to the number and choice of illustrations. There remains very little to say about the history of furniture, which, after all, is a modern auxiliary of life. As treated by these critics and historians, it is barely three hundred years old, and the more interesting portion of its history is confined to one century. But inasmuch as it is not given to every one to possess good specimens of what is known as "the antique," the chief point in books of this sort must be, as we have said, the reproductions. Miss Simon has been at pains to secure very good examples of the period she covers, which is professedly the eighteenth century, but in reality starts from William and Mary. She has chosen not to reproduce

"any fanciful designs from the illustrated catalogues issued by eighteenth-century cabinet-makers, but.....to give illustrations of pieces that were actually made, and are to-day the cherished possessions.....of time-honoured families or discriminating collectors."

This policy justifies itself in the better satisfaction of the reader's eyes. That most of the illustrations here appear for the first time is also an advantage, and in particular, by the courtesy of Lord Harewood, the author has been enabled to present some handsome examples of the Adams' work. Miss Simon divides the period under consideration into five epochs, beginning with the Queen Anne school (1689-1730), following with the Chippendale school (1730-1770), the Adam school (1760-1790), the Hepplewhite school (1785-1795), and the Sheraton school (1790-1806). This division is at least more natural than Mr. Percy Macquoid's separation into epochs according to the use of certain woods—as the age of oak, the age of walnut, the age of mahogany, and so on. It is not possible, however, to discover much method in Miss Simon's work. Her information is faithful and in detail, but it is *disjecta membra*. A consideration of some of her admirable illustrations will make it clear to the student how easily Chippendale was evolved out of the Queen Anne conditions. The importance of the influence of the Adam brothers is here rightly insisted on. They affected the furniture almost as much as the decoration of their day, and helped to resist, or delay, the trend towards rococo, which later devoured the taste of the Empire period.

The biographical facts of the various designers have been carefully sifted, and Miss Simon claims to have gleaned many new ones, concerning the Chippendales and Hepplewhite in particular. Her book forms a convenient guide to those interested in designers or designs of the period. It closes with the customary hints to amateur collectors, which may protect them from fraud and blunder.

Mr. Binstead's book suffers from the character of its illustrations. His aim, he tells us, has been to "provide a popular guide to the recognized styles in furniture." The usual "fur-

niture book" is undoubtedly too expensive to be popular, but it is to be questioned if his method of illustration will commend itself. The value of photographs in this particular sphere is undeniable. Mr. Binstead's pictures are sketchily drawn, and necessarily lack the completeness and detail of a photographic reproduction. Still they are well enough for the purpose, and should suffice, taken with the author's comments, to give readers a knowledge of the subject. Mr. Binstead has the courage to speak up on behalf of *l'Art Nouveau*, and deprecates Mr. Frampton's jocular remark, "I do not exactly know what it means. I believe it is made on the Continent, and used by parents and others to frighten naughty children."

Some of Mr. Binstead's illustrations suggest that Mr. Frampton was not so far out. But Mr. Binstead is staunch in his defence. We will only say that in this respect modern English art and craft work vastly surpasses any work accomplished on the Continent, where no rule of design save extravagance and the unexpected seems to obtain. The pictures in this book are a sufficient condemnation of *l'Art Nouveau*, and despite Mr. Binstead's prophecy that

"many of the critics will yet come to see the error of their ways, and live to bow before the spirit of *l'Art Nouveau* as a modern chastening influence, the Zeitgeist come to carry the art of former days to a higher level,"

we remain unconvinced. The movement may certainly be described as "chastening," if Mr. Frampton's remarks do not quite apply. Mr. Binstead is mistaken in supposing that our modern English movement has any relation to the foreign school.

The second part of Mr. Macquoid's elaborate 'History of English Furniture' confirms the impression made by the first. It is extremely difficult to get any adequate idea of the treatment of the subject from this publication in sections. But we may once more affirm that no better illustrations have been published. To gaze on these presentments of chair, table, and cabinet is to spy every detail of their work as though they were actually before us. Mr. Macquoid is still treating of oak, and his examples have been diligently and intelligently sought. They are unusually rare. His writing is full of knowledge, and pleasantly excursive.

### THE INTERNATIONAL SOCIETY OF PAINTERS, SCULPTORS AND GRAVERS.

THE exhibition of the International Society at the New Gallery, combining as it does so many phases of modern and ultra-modern art, is an annual visitor of no little interest. In comparison, the older body of secessionists in this country—the New English Art Club—must appear sober, small, nay, almost narrow, while all other London exhibitions will seem personal or provincial.

As usual, the exhibition everywhere shows signs of tremendous effort and energy. France, America, and Germany, Italy, Spain, and Scandinavia, as in former years, have contributed liberally of their most daring and original talent to strengthen still further a group of Scotch, Irish, and English painters, which, as artistic groups go, already deserved to be called strong. The individual artists have followed the example of their nations in their determination to be represented in a striking way, and since the Society is hampered by no conditions of medium or tradition, each exhibitor has been left absolute freedom.

The result is difficult to comprehend at once. The first impression derived is one of unusual variety and excellence; a second view alters this favourable prejudice almost to weariness and disfavour; a retrospect halts half-way between the two opinions. The greater part of the pictures exhibited are undoubtedly able. They are painted by men who understand their

business, even if we may question their taste. There is, of course, the proportion of inefficient work which cannot be avoided in any exhibition selected and arranged by a committee of human beings who possess friends, but the incapables are tactfully hung, for the most part, where they do not catch the eye unless one is rash enough to mount to the balcony.

This general level of technical accomplishment is perhaps responsible for the favourable impression which a first glance at the show affords. Unlike the two other large London exhibitions of modern pictures, the International is not a place in which the eye has to search for the needle of ability in a haystack of ineptitude. At the same time this general level of accomplishment is accountable for the succeeding reaction. The mind becomes accustomed to the fairly high standard of professional skill, till skill ceases to seem skilful, and originality, however daring, becomes trite and tiresome. The show, in fact, is just a little dull, because it is so uniformly clever and noisy and energetic.

Looking back on the exhibition afterwards, we recognize that this last verdict is as unjust as was the first impression. Several notable works remain forcibly stamped on the memory when the brilliant cosmopolitan babel of the majority has become dim and faint in the distance. These deep and sincere voices could with difficulty be heard where the crowd was all so talented and so shrill. Away from it they can be appreciated more justly. The visitor who goes to the exhibition at the New Gallery to find out what is being done on the Continent must plunge into the crowd and discover friends where he can. He will meet with many justly well-known names, with several striking personalities and a few strong ones, but only here and there will he come across a complete and balanced artistic faculty. The bulk of his acquaintances will be accomplished professional painters, who talk just a little too loud.

Yet the visitor who wishes to see some fine works of art will be rewarded for his pains, if he can but once rid himself of these importunate acquaintances. What, for instance, could be more gigantic in conception than M. Rodin's marble in the Central Hall, *La Main de Dieu*? The very idea almost makes one hesitate; it seems to belong to the realm of poetry, of music almost, rather than to the most definite, formal, and material of all the arts. Yet, under whatever image we figure the idea in our minds—whether it be the Potter moulding the Clay, the Demiurge fashioning the World, Jehovah creating Man—M. Rodin's expression of it is undeniably adequate. From a foundation of rough, unsculptured marble the mighty hand shoots up; huge, omnipotent, and infinitely sensitive, so that under its touch the formless rock is already shaping into living beauty. Yet all the while the sculptor, while transcending the bounds hitherto set upon his art, has not been false to its fundamental principles, but has preserved the grace of the general forms and masses, so that the hand of God does its work with no strange or abrupt gesture, but rises from the ground like some noble flower, whose petals, but half unfolded, are pregnant with the mystery of new-born human life.

Such a noble and exceptional work of art dwarfs all the other sculpture (not to mention the pictures) in the Gallery, so that we can do no more than recommend the excellent work of Messrs. J. H. M. Furse, R. F. Wells, Alexander Oppler, George Frampton, and H. Glicenstein. The jewellery and silverwork of Mr. J. Paul Cooper also deserve a word of praise, for, besides being based upon good models, they display more pleasure in delicate workmanship than the modern craftsman usually seems to possess.

No picture has the same relative prominence as M. Rodin's sculpture. Mr. James Pryde's *Guildhall* (No. 170) is admirably designed, and coloured in a scheme faintly recalling that

of Guardi. Mr. William Strang's two pictures (177 and 180) show all his usual power, while M. Carolus Duran (187) and M. Blanche (195) are both clever. But the cleverness of M. Blanche lacks the slight element of advertisement which M. Duran (whose portrait is an admirable early work) gives way to in his choice of the frame. Mr. C. H. Shannon's *Gipsy Family* (196) is undoubtedly one of the best pictures in the show. The academic mind, perhaps, may regret the absence of some portion of the liquid brushwork which makes Mr. Shannon's portraits rank among the best pieces of painting of the English School, but the gain in luminosity more than compensates for the sacrifice, since without it we should have lost the airiness of the exquisite glimpse of sunlit woodland sloping up behind the figures, and perhaps some richness of colour, too. The *Swanage* of Mr. Charles Conder (199) is another fine piece of colour, and the two paintings by Miss C. Halford (200 and 210) have a pleasant, though quieter harmony of their own. A good winter landscape by M. Thaulow (202); a clever piece of still life by Z. Zakarian (203); the careful, archaistic *Eva* (221), by Mrs. B. Dorph; Mr. Nicholson's *Café at Dieppe* (225), a quiet and well-arranged little example of Mr. Peppercorn (231), a landscape by Mr. Oliver Hall (237), and *A Turkish Funeral* (241), by Mr. Bauer, have also merit in their different ways. Mr. Hall is evidently making an effort to master the technique of Gainsborough and Corot, but as yet has not compassed the breadth and luminosity of his originals. The impressive *Descent from the Cross* of Mr. Charles Ricketts (232) is grandly designed, and conceived in a fine harmony of brown and ashen grey; but the picture does not entirely satisfy the mind, perhaps because the figures are too equally subordinated to the disposition of the masses.

The North Room contains little that deserves notice for exceptional merit. The snow scene by M. Clarenbach (265); two pictures by Mr. Mark Fisher (277 and 293), of which the latter is the more compactly designed; a clever flower piece by M. Arthur Chaplin (296), two brilliant colour fantasies by Mr. Hornel (304 and 307), and a good portrait by Mr. Lavery (308) show to some advantage, even among works by painters like Zorn, Carrière, and Raffaelli.

The South Room, devoted to drawings in colour and black and white, contains a good deal that is worth seeing. The well-known drawings of *Vierge* (1-11) are miracles of penmanship, but a good deal of the other work in the room has a more lasting interest. We might instance the drawings of Mr. E. J. Sullivan (12-20) and the etchings of Mr. Bauer (44-47) in black and white; and in colour the prints of M. Thaulow (118-122), of Mr. Allen W. Seaby (130 and 133 are the best), of Mr. William Nicholson, and the delightful fans of Mr. Charles Conder (157-160). The last of these, *The Canary Fan*, is a perfect specimen of a harmony in yellow. It would be unfair, too, not to mention the wood engravings of Mr. Henry Wolf (21-31) and Mr. Cole (79-82, 95-98), which justify by their excellence the perversion of wood engraving from its original purpose. Of all the prints, No. 80, after the little picture in the National Gallery, is perhaps the most desirable. In it Mr. Cole obtains the richness of a fine mezzotint with a suggestion of cool, transparent air, which even mezzotint cannot reach without exaggerating the contrasts of tone. Hardly less perfect is the *Ulysses defying Polyphemus* (82).

It is impossible in a single notice to do justice to the taste and ingenuity displayed in many of the other works exhibited in this room. A word must be added upon the excellent collection of prints after Frederick Sandys—prints far more satisfying and emphatic than his crayon portraits, or than most of his smooth, hard oil-paintings. One of the pencil drawings, at any rate, *A Study of Trees* (168),

rivals the famous lemon tree of Leighton in delicacy, and should not be missed, however strongly the visitor may be assailed by the other attractions of the exhibition.

The untitled and unnumbered comic drawings lent by the proprietors of *Simplicissimus* are almost the only things which make an ascent to the balcony endurable.

### THE 'ARIOSTO' IN THE NATIONAL GALLERY.

Now that several English experts have expressed their opinion on the subject of the new 30,000l. picture recently bought for the National Gallery, it might be well to summarize these views and see how far they agree with the official or popular designation of the picture as the "Portrait of Ariosto by Titian."

Two problems arise. (1) Is the portrait that of Ariosto? (2) Is it painted by Titian? On the first point Mr. Claude Phillips publishes, in the current number of *The Art Journal*, a carefully reasoned judgment that the portrait is that of the Barbarigo gentleman mentioned by Vasari as having been painted by Titian at the age of eighteen. In this he adopts my own view, published some five years ago, when the picture yet hung at Cobham Hall.\*

Mr. Roger Fry, in *The Burlington Magazine* for November, comes to a negative decision that it cannot be either Ariosto or Barbarigo, founding, however, his objection to the latter identification chiefly on a previous article written by Mr. Claude Phillips, which that writer now modifies in *The Art Journal*, as quoted above. On the other hand, Sir Walter Armstrong puts it forward as his opinion that the portrait is that of Ariosto.† The material for comparison with authenticated likenesses of the poet is opportunely published by Mr. Roger Fry in *The Burlington Magazine* for November, and confirms me so far in my previous belief that it is not Ariosto.

We arrive, then, at this result—that three out of four modern English writers who have specially studied the question agree that it is not Ariosto, and two out of the three think that it is Barbarigo. As, however, this identification is somewhat dependent on the answer to the second question—Is it painted by Titian?—it is necessary to pass on at once to this consideration.

No writer, so far as I am aware, had raised this question previously to myself in 1900, when I claimed Giorgione for the author. "It may be," I wrote,

"that Titian felt justified in adding his signature on the plea of something he did to it in after years; but, explain this as we may, the important point to recognize is that, in all essential particulars, the 'Ariosto' is the creation not of Titian, but of Giorgione."

So the matter rested till the picture was bought—always, of course, as a Titian—and Mr. Roger Fry was then the first to consider the question carefully from this point of view. His decision is thus given‡:—

"It seems to me that Mr. Cook's theory is not altogether impossible. But I should say that in any case the share of Titian, both in the painting and the final fusion of the whole into the precious and rare colour-harmony which we now enjoy, is larger than Mr. Cook suggests."

Then comes Mr. Claude Phillips, in the current number of *The Art Journal*, bravely maintaining the traditional view that Titian, and not Giorgione, is the painter. Sir Walter Armstrong merely alludes to the alternative view, without apparently deciding which to favour.§

Perhaps I may be allowed to record my present opinion, which has been somewhat

\* *Vide* 'Giorgione' (Bell's "Great Masters" Series), p. 70.

† *Portfolio* monograph on the 'Peel Collection,' 1905, p. 24.

‡ *Burlington Magazine*, Nov., 1901, p. 107.

§ *Portfolio*, 1905, p. 25.



modified by later study of the intricate question of Titian's real age. For here, as I believe, lies the key to the solution. Let me, then, state my firm conviction that Titian was born not in 1477, as commonly supposed, but some twelve years later—i.e., about 1489.\* Now, assuming (with Mr. Claude Phillips) that the style of painting in our new picture points to the years 1505-8, we see that Titian was sixteen to nineteen years old at the time, and I quite agree too young to have achieved such a splendid result. Nevertheless there is the signature TITIANVS, the authenticity of which is indisputable. But, as has been often pointed out, this form came into use first about 1520, for in his earlier time the painter invariably put TICIANS. The conclusion is inevitable. Titian signed a picture about 1520 that had been painted 1505-8 by some one else. Who? and why? Here comes in Mr. Roger Fry's analysis,† which convinces him that two hands have been at work—Giorgione's (following my opinion) and Titian's. But why should Titian finish Giorgione's work? and why should he sign it thus?

The explanation is perfectly simple. Giorgione was cut off by the plague at the early age of thirty-three, just at the height of his career, and it is quite natural to assume that he left behind him a good deal of work in various states of incompleteness. Now we know that the young Titian was associated with his master Giorgione on the frescoes at the Fondaco de' Tedeschi in 1508, and history has always connected the two young artists in the closest bonds of fellowship. What more likely than that Titian should have acted, so to speak, as Giorgione's artistic executor? And proof of this is forthcoming in the statement of the "Anonimo" that Titian finished Giorgione's 'Venus' (now at Dresden), and that he retouched a Pietà (not identified). The same authority also tells us that Giorgione's 'Three Philosophers' (or rather, Æneas, Evander, and Pallas, now at Vienna) was finished by Sebastiano del Piombo, Titian's fellow-pupil. These instances go to show, in my opinion, that there must have been a number of unfinished canvases on the easel at the date of Giorgione's unexpected death, and that the two young assistants, Titian and Sebastiano, aged respectively twenty-one and twenty-five, took over these works for ultimate completion. I say ultimate, because, as a matter of fact, Sebastiano departed almost immediately for Rome, where he remained many years, and Titian was certainly away from Venice a good part of 1511, painting his frescoes in Padua. It is infinitely probable, therefore, that some of Giorgione's pictures remained unfinished for some years, even as late as 1520, when Titian came to sign himself TITIANVS. Such I believe to be the case with the 'Ariosto.' Begun about 1507 by Giorgione, and left unfinished at his death in 1510, it was completed some ten years later by Titian (at the age of thirty-one). As to the respective share of each in the result, I am quite of Mr. Roger Fry's opinion that Giorgione painted the head, and that the conception of the whole thing is his, and that Titian painted the superb sleeve and put on those finishing touches which would justify him in putting his signature to it. The history of the Crespi 'Schiavona' (or, as I prefer to call it, the 'Portrait of Caterina Cornaro') is precisely the same, and the signature TITIANVS. to be explained in the same way.‡ And I go further, and state my opinion that, signature or no, there is a category of such joint productions by Giorgione and Titian, invariably ascribed by force of circumstances to the latter, and that herein lies the clue

to the oft-recurring problem, Giorgione or Titian?\*

We now see how significantly Vasari's words read when he states that Titian took the portrait of his friend, one of the Barbarigo family, and that it would have been taken for Giorgione's work if Titian had not signed his name on it. Naturally, and that, as Mr. Claude Phillips suggests, may have been the very reason why Titian did put his name on it.

I conclude, therefore, that we have in our new picture the very portrait mentioned by Vasari, viz., 'A Gentleman of the Barbarigo Family,' that it was painted by Giorgione about 1507, and finished by Titian about 1520, when the signature was added, as duly seen and recorded by Vasari, some twenty-five years later. That Giorgione's share in its inception had already been forgotten is nothing strange when we see Vasari, in his second edition of 1568, actually registering the 'Christ dragged to Calvary' (in S. Rocco in Venice) under Titian's name, when in his first edition of 1550 he had rightly ascribed it to Giorgione.

One word more. The whole of this period of Venetian art will have to be carefully reconsidered by art historians on the basis of Titian's birth falling not in 1477, but in 1489, and on the assumption of a Giorgione-cum-Titian authorship of a good many famous paintings now exclusively assigned to Titian. Until these data are accepted, our knowledge of this period will remain in the state of confusion and uncertainty which at present characterizes all writings on the subject.†

HERBERT COOK.

P.S.—I am glad to notice that Sir Edward Poynter has only this week removed the "Palma" label from the other National Gallery portrait that used to be called also 'Ariosto.' The reattribution to Titian is a step in the right direction, as it brings us nearer to Giorgione, whom I still believe to be the real author. Another fine 'Ariosto' ascribed to Giorgione belongs to Sir William Guise, at Elmore, Gloucestershire, but appears to me a rather later painting, possibly by Giorgione's pupil Torbido.

FRANCESCO GUARDI.

129, Queen's Gate, S.W.

YOUR reviewer, in the notice of my book last week, has, I venture to think, betrayed "more warmth than knowledge" in dealing with my ideas of artistic methods.

In his attempt to disprove my statement that Guardi, in his picture of S. Giorgio at Treviso, has reversed the subject of his master's etching by means of the camera ottica, he writes:—

"Guardi, if he made use of Canaletto's etching, which is likely enough, reversed it to the actual arrangement of the scene, but in doing this the camera lucida, which is the instrument we know him to have used, would have been of no use whatever, since it does not reverse the thing seen."

It is possible nowadays to make a camera with two reflections which does not reverse the thing seen, but any camera with a single reflection only, such as Guardi used, necessarily reverses the picture.

It would interest me to know on what authority (I have consulted a high scientific authority on the subject) your reviewer has made the bold assertion that the camera lucida which Guardi used did not reverse the thing seen.

GEORGE A. SIMONSON.

\* \*\* Our reviewer is at present out of reach, but will, we hope, reply later.

\* Dr. Gronau has already hinted at this solution in the vexed question of the Pitti 'Concert.'

† I need only cite the varied chronology of Titian's earliest works as given by such competent writers as Crowe and Cavalcaselle, Morelli, Lafenestre, Claude Phillips, and Gronau.

SALE.

MESSRS. CHRISTIE sold on the 14th inst. the following pictures: Gainsborough, Mrs. Seeley, 157*l.* N. Maes, Portrait of a Girl, in mauve dress, 126*l.* Morland, Children, Dog, and Sheep, 126*l.* F. Hals, A Fisher-Girl carrying a Tub of Fish on her Head, 357*l.*

### Fine-Art Gossip.

TO-DAY is the private view of 'Records and Reflections,' an exhibition at the Fine-Art Society's rooms of water-colour drawings of English landscape by Mr. Newton Benett.

MESSRS. MAURICE AND EDWARD DETMOLD, Mr. Sydney Lee, Mr. Harold Percival, Mr. Nathaniel Sparks, and Mrs. Anna Lea Merritt have been elected Associates of the Royal Society of Painter-Etchers and Engravers.

MR. HOLMAN HUNT's long-expected history of the Pre-Raphaelite movement is now completed, and its announcement may be expected shortly. It is cast in an autobiographical form, and may be expected to arouse some controversy.

THE death in his seventy-seventh year is announced from Zurich of the animal and landscape painter Rudolph Koller, many of whose paintings are in the museums of Zurich, Bale, Geneva, Dresden, &c. He was a very close observer of nature, and the studies he has left behind him show the care which he brought to his subject. His colouring was remarkably good.

THE death is also reported of M. Alexandre Vimont, one of the numerous pupils of Eugène Delacroix, at the age of eighty-two. M. Vimont's career was administrative as well as artistic. He first exhibited at the Salon of 1846, when he showed an engraving of Jovenot's 'Descent from the Cross,' and occasionally sent to succeeding exhibitions studies of heads and various other subjects. In 1866 he organized for the city of Paris various "cours de dessin," which were for a time highly successful; he again started similar classes soon after the Franco-German war. After holding various civil appointments, he was nominated, in 1879, Prefect of Cantal, and in 1882 Prefect of Ariège. In 1897 he was appointed to the direction of the École Germain-Pilon, from which post he retired in 1901. He was born at Issy (Seine) in 1822.

AMONG the many minor art sales at the Hôtel Drouot during the last few days, only one lot sold at a noteworthy price. This, which was in Collection G., of objects of art from Tibet, was a statue of Chinese origin of the goddess Kouan-Yin in *pâte dorée*. It realized the large sum of 33,000 francs.

THE British School at Rome held its first open meeting of the present year on the afternoon of Monday, January 9th. It was attended by Italian and foreign archaeologists, and by English residents in Rome. The Director (Mr. H. Stuart Jones) read a paper upon 'The Bas-reliefs in the Villa Borghese attributed to the Arch of Claudius' (the arch referred to being that erected in the Via Lata in honour of his victories in Britain). He showed that archaeologists had hitherto been mistaken in treating a mere conjecture as to their provenance as an ascertained fact, and had thus been led to various expedients in adapting them to what was supposed to be their proper place in the history of art. They were, he stated, as a matter of fact (as Winckelmann had perceived long ago), works of the time of Trajan, which probably at one time adorned his Forum. In the sixteenth century they were in the church at S. Martina, not very far from their ancient place, in company with those which are now in the Palazzo dei Conservatori, and are attributed to an arch of Marcus Aurelius, of which nothing else is known. The Conservatori were, however, unsuccessful in their attempt to purchase the reliefs of which.

\* The reasons for this assertion, together with Dr. Gronau's arguments on the other side, are fully stated in the appendix to the second edition of my 'Giorgione,' to which I must refer the reader.

† *Burlington Magazine*, November, 1904.

‡ The signature must be read thus, and not as single letters T. V. (Titianus Vecellio). This was rightly pointed out by a writer in *The Times*, October 24th, 1901.

we are speaking, and they passed into the collection of the sculptor Giambattista della Porta, which seems to have been acquired *en bloc* by the Borghese family early in the seventeenth century, and in the inventory of which they are to be found. Mr. A. J. B. Wace, student of the School, followed with a paper on royal portrait heads of the Hellenistic period, in which he set himself to disprove several of the current identifications as resting on insufficient study of the coin types, and to determine an unknown portrait in the Museo delle Terme as that of Antiochus VI. of Syria.

## MUSIC

### Musical Gossip.

THE fifth Broadwood Concert at the Æolian Hall last Thursday week was devoted, so far as instrumental music was concerned, to classical masters—Corelli, Bach, Mozart, and Schumann. The first was represented by a Suite in G, clear in form and stately in character, except for the soft, sweet Pastorale at the close. Corelli may be old-fashioned, but the contrast between his simple music and much restless, intricate modern music is indeed striking. The work was performed by a small chamber orchestra under the intelligent direction of Mr. Charles Williams. Bach's Concerto for two claviers in C minor was given, with two pianofortes instead of harpsichords; the notes were neatly played by the Misses Ada Wright and Ada Thomas, but the music was interpreted in cold, formal manner. Sir Walter Parratt played Schumann's Canon in B minor, originally written for pedal pianoforte, but the effect was not good. He afterwards played the same composer's Fugue on the Name of Bach, Op. 60, No. 6, with masterly skill. Bach's cantata "Ich habe genug," written for bass voice, was sung by Mr. J. Campbell McInnes, but there was not perfect understanding between the vocalists and the accompanying instruments; moreover, the pianoforte was used in place of the organ as announced. Mr. McInnes sang later in the evening some modern songs with much success.

At one of the Curtius Club concerts at the Bechstein Hall last Saturday an orchestra, composed of forty-five members of the London Symphony Orchestra, gave an admirable performance of Mozart's Symphony in C, the so-called 'Jupiter,' under the direction of Mr. René Ortmans. Miss Evelyn Stuart gave a neat, clever rendering of the solo part of Chopin's E minor Concerto; but it needs something more to make one forget that the music is not interesting. She also played, and with success, Cyril Scott's 'Dagobah,' and Claude Debussy's Toccata in C sharp minor.

HERR WEINGARTNER has long railed at Brahms, but, like Benedick, he finds that the appetite can alter: he recants much of what he has said and written about that composer. He has had the courage of his changed opinion, and written an article in the *Allgemeine Musik-Zeitung* entitled 'Brahms, ein Meister der Instrumentation.' He once joined in the cry of the Philistines that Brahms's orchestral music did not "sound well"; some thereby meaning that it was not sufficiently Tristanesque, others that it was thoroughly bad. Herr Weingartner now praises it, yet somewhat detracts from that praise by afterwards stating that "Brahms looks backwards rather than forwards, even in his instrumentation." And, again, he qualifies his praise of the composer by referring to him as merely "a connecting link between the great masters of the past and the hoped-for great ones of future days." It is, however, interesting to find a man of his standing modifying his opinions, and paying a generous but well-deserved compliment to Steinbach, who, by his intelligent conducting, has "greatly helped to a clearer understanding of Brahms."

AN interesting article, signed E. D. Rendall, entitled 'Is Handel's St. John Passion Genuine?' appears in the January number of *The Monthly Journal of the International Musical Society*. The writer attributes it to some Keiser or Telemann of the period, and adds, "Nothing short of the most convincing historical evidence could persuade me that it is a work of Handel's"; and that statement is strengthened by various excerpts given in the article, to which many more could easily have been added. It is curious to note that of the various manuscripts (the autograph has not been found) used for the publication of the work by the German Handel Society, one is said to be partly in the handwriting of J. S. Bach.

DR. RICHARD STRAUSS'S 'Heldenleben' was announced to be given at the Symphonien Concert of February 25th under the direction of Mr. Henry J. Wood. The directors of the Queen's Hall, however, have succeeded, after protracted negotiations, in arranging for the first performance in England of the composer's 'Sinfonia Domestica,' produced at the Carnegie Hall, New York, on March 21st, 1904. Many performances of the work have been given in Germany, and various have been the opinions expressed, so that the production here will excite no small curiosity. The music, like that of all Strauss's later works, is very difficult, and Mr. Wood has fixed numerous sectional rehearsals. At New York there were ten, and five full rehearsals.

WE also note that Liszt's 'Faust' Symphony will be performed at the following Symphony Concert on March 11th. This, a work of great interest, and representative of the composer at his best, has not been heard in London for many years.

THE Concert Club has been founded to give concerts at the Bechstein Hall on Sunday afternoons. The first short season commences tomorrow, and will terminate on March 12th. The programmes will be devoted alternately to orchestral and chamber music. The musical director is Señor Arbos, conductor of the Madrid Philharmonic Concerts, and for the orchestral concerts there will be a band of forty-five picked players, and much modern music will therefore be excluded. Mozart's 'Jupiter' Symphony, performed in that hall last Saturday, proved, as already mentioned, most successful, and Wagner's 'Siegfried' Idyl, in the programme for to-morrow, is safe. Señor Arbos, however, will, of course, show due discretion in his selection of music. The object of the club is not to make a profit, but merely to pay its way; hence the subscription has been fixed as low as possible. Any surplus at the end of the present season will be devoted to the improvement of the concerts.

MR. E. H. THORNE began his usual series of Bach organ recitals at St. Anne's Church, Soho, last Saturday afternoon. The programmes include preludes and fugues, choral preludes, sonatas, and, for the first time at these recitals, the first four numbers of Bach's 'Art of Fugue,' the great and learned work written, probably, the year before the composer's death. At the seventh and last recital (February 25th) Mr. Thorne will play the six-part Ricercare, from 'The Musical Offering,' on a theme given to Bach by Frederick the Great.

THE adjudicators in the Ricordi British opera competition, mentioned in *The Athenæum* of January 7th, will be Mr. Joseph Bennett, M. Massenet, Dr. Richter, and Signor Tito Ricordi. Competitors must send in a short summary of the libretti selected by them before June 30th next, and the music of those which satisfy the judges must be delivered to Messrs. Ricordi, 265, Regent Street, by December 31st, 1906. The prize work will be produced during the Covent Garden opera season of 1907. The composer must be British born, but the librettist may be of any nationality.

THE two orchestral concerts at Queen's Hall on February 2nd and 7th, under Herr Steinbach, are being given by Miss Maud MacCarthy herself, who, as announced, will be heard in the Beethoven and Brahms violin concertos, one at each concert.

M. MASSENET's new opera, 'Chérubin,' will be produced during the forthcoming season at Monte Carlo, with Mesdames Mary Garden, Marguerite Carré, and Lina Cavalieri, and M. Renaud in the principal rôles. Also Mascagni will conduct his new opera 'L'Amica.'

### PERFORMANCES NEXT WEEK.

|        |   |
|--------|---|
| SUN.   | Sunday Society Concert, 3.30, Queen's Hall.               |
| —      | Sunday League, 7, Queen's Hall.                           |
| MON.   | Mr. Clement Harvey's Pianoforte Recital, 8, Queen's Hall. |
| —      | Subscription Popular Concert, 8.30, Æolian Hall.          |
| TUES.  | Mr. Harold Bauer's Pianoforte Recital, 3, Æolian Hall.    |
| —      | Cathie Quartet, 8, Æolian Hall.                           |
| WED.   | Mr. Boris Hambourg's Cello Recital, 3, Bechstein Hall.    |
| THURS. | London Symphony Concert, 3, Queen's Hall.                 |
| —      | Royal Choral Society, 8, Albert Hall.                     |
| —      | Broadwood Concert, 8.30, Æolian Hall.                     |
| FRI.   | London Ballad Concert, 3, Queen's Hall.                   |
| SAT.   | Symphony Concert, 3, Queen's Hall.                        |
| —      | Mr. Gordon Woodhouse's Concert, 3, Bechstein Hall.        |
| —      | Albani Concert, 3, Crystal Palace.                        |

## DRAMA

### A UNIQUE COPY OF THE FIRST EDITION OF SHAKSPEARE'S EARLIEST TRAGEDY.

Lund, Sweden.

SOME weeks ago a Swedish gentleman read in the newspapers about the high price paid for an English Bible which had once belonged to Shakspeare. The notice naturally brought to his mind a little old English book of poor appearance which he had inherited from his father. Curious to know the value of this book, he applied for information to the University Library of Lund. The book proved to be a copy of 'Titus Andronicus,' London, 1594, in 4to, an edition which is mentioned by Gerard Langbaine in his 'An Account of the English Dramatic Poets,' Oxford, 1691, p. 464, but of which from that time no copy seems to have been known to exist. The copy is in a good condition; the only defect is on leaf B2, where the bottom corner has been torn away, with the result that the letter s and half of u in the catchword *Marcus*, p. B2r., and seven letters, p. B2v. (viz., *Pa* in "Patricians," *Lor* in "Lord," and *An* in "And"), have disappeared.

A peculiarity is that the first signature has only three leaves, viz., the title-page, A3, and (not signed) A4; but as the title-page and leaf A3 are united, A4 being single, the missing leaf, if one is missing, probably was a blank leaf before the title-page, and cannot easily have been a leaf A2, containing a lost prologue or dedication, or an "address to the gentlemen readers."

The often quoted passage in Langbaine's 'Account' runs thus: "Titus Andronicus his Lamentable Tragedy. This Play was first printed 4<sup>to</sup>, Lond., 1594, and acted by the Earls of Derby, Pembroke, and Essex, their Servants." That "Essex" is here a misprint for Sussex has been pointed out by Fleay ('A Chronicle History,' 1885, p. 114) and Halliwell-Phillipps ('Outlines,' ninth ed. ii. 261). The misprint is Langbaine's own, and is not found in the original edition of 1594.

The title of this edition is:—

THE MOST LAMENTABLE ROMAN TRAGEDIE OF TITUS ANDRONICUS: AS IT WAS PLAID BY THE RIGHT HONOURABLE THE EARLE OF PEMBROKE, EARLE OF DEVONSHIRE, AND EARLE OF SUSSEX, THEIR SERVANTS. [Here is a printer's sign with the motto: "Avt nunc avt nunquam."] London, Printed by Iohn Danter, and are to be sold by Edward White & Thomas Millington, at the little North doore of Paules at the signe of the Gunne. 1594.

The fact that White & Millington were already concerned with the first impression of 'Titus Andronicus' is of some interest as throwing light upon their further relations with this tragedy (cp. Halliwell-Phillipps, 'Outlines,' ii. 261, and A. B. Grosart in *Englische Studien*, xxii. p. 394).



The text is substantially the same as that of the quarto 1600. In the latter some misprints have been corrected and some new ones added. Now and then, but rarely, one word has been exchanged for another (e.g., V. ii. 7, 1594, "humors"; 1600, "fits"). But on the whole the differences are very slight, and even in spelling both texts show a remarkable agreement. It cannot be doubted that the quarto of 1594 is the original of the edition of 1600. In the last scene two passages have undergone a more radical revision, viz., II. 92-7 and 164-9; and the last four lines in the edition of 1600 are an addition.

To illustrate the relation between the two impressions I reproduce the first twenty-two and the last twelve lines of the quarto of 1594, giving in notes all the divergences of the later edition. In both editions *s* is often printed as a long letter, but only special instances are noted below.

ACT I. SC. I. (1594).

*Enter the Tribunes and Senators aloft: And then enter Saturninus and his followers at one doore,<sup>a</sup> and Bassianus<sup>b</sup> and his followers, with Drums and Trumpets.*

*Saturninus.*

Noble Patricians,<sup>c</sup> Patrons of my Right,<sup>d</sup>  
Defend the iustice of my cause with armes.  
And Countreimen my loving followers,  
Plead my successiue Title with your swords:  
I am his first borne sonne, that was the last  
That ware the Imperiall Diademe of Rome,  
Then let my Fathers honours liue in me.<sup>e</sup>  
Nor wrong mine age with this indignitie,<sup>f</sup>

*Bassianus.<sup>g</sup>*

Romaines, friends, followers, fauourers of my Right,<sup>h</sup>  
If euer *Bassianus* *Cesar*'s sonne,  
Vvere gracious<sup>i</sup> in the eyes of Royall Rome,  
Keepe then this passage to the Capitoll,  
And suffer not dishonour to approach,  
The Imperiall seate to vertue, consecrate //  
To iustice, continence, and Nobilitie<sup>k</sup>:  
But let desert in pure election shine,  
And Romaines fight for freedome in youre<sup>l</sup> choice.

ACT V. SC. III. (1594).

*Luce<sup>m</sup> Some loving friends conuay the Emperour hence.*

And giue him buriall in his fathers<sup>n</sup> graue,  
My Father and *Lavinia*<sup>o</sup> shall forthwith<sup>p</sup>  
Be closed in our housholds monument,<sup>q</sup>  
As for that raiuous tiger *Tamora*,<sup>r</sup>  
No funerall right, nor man in mourning weede,<sup>s</sup>  
No mournfull<sup>t</sup> bell shall ring her buriall<sup>u</sup>  
But throw her forth to beasts and birds to pray,  
Her life was beastlie<sup>v</sup> and deuoid of pittie,<sup>w</sup>  
And being dead let birds on her take pittie.<sup>x</sup>

*Exeunt.<sup>y</sup>*

*Finis the Tragedie of Titus Andronicus.<sup>z</sup>*

The history of the book can be traced back with certainty for a little more than a hundred years, the earliest known owner being Charles Robson, an accountant in Stockholm (b. 1735, d. 1794). The family probably came to Sweden from Scotland with his great-grandfather, Christian Robson or Robsahm (born about 1615), but it is hardly likely that the book was already owned by the family.

EVOLD LUNGGREN.

<sup>a</sup> 1600, *doore*.

<sup>b</sup> In 1594 the *ss* of "Bassianus" are both long letters; in 1604 the first *s* is long, and the second short.

<sup>c</sup> 1600, Patricians.

<sup>d</sup> 1600, right.

<sup>e</sup> 1600, *mee*.

<sup>f</sup> 1600, full point instead of comma.

<sup>g</sup> 1600, the same difference as in note <sup>b</sup>.

<sup>h</sup> 1600, *Bassianus* *Cesar*'s, with the different *s* just noted.

<sup>i</sup> 1600, Were gracious.

<sup>j</sup> 1600, royall.

<sup>k</sup> 1600, Nobilitie.

<sup>l</sup> 1600, your.

<sup>m</sup> 1600, *Lucius*.

<sup>n</sup> 1600, Fathers.

<sup>o</sup> 1600, *Lavinia*.

<sup>p</sup> 1600, without comma.

<sup>q</sup> 1600, colon instead of comma.

<sup>r</sup> 1600, hainous Tiger *Tamora*.

<sup>s</sup> 1600, weede.

<sup>t</sup> 1600, mournfull.

<sup>u</sup> 1600, full point after "buriall."

<sup>v</sup> 1600, beastly.

<sup>w</sup> 1600, pittie.

<sup>x</sup> 1600, And being so, shall haue like want of pittie.

See iustice done on *Aron* that damn'd Moore.

By whom our heauie haps had their beginning:

Than afterwards to order well the state,

That like euents may nere it ruate.

<sup>y</sup> Not in the ed. of 1600.

<sup>z</sup> 1600, *FINIS*.

### Dramatic Gossip.

FINDING, as was to be anticipated, the task of producing two Shakspearean pieces on the same day virtually impossible, Mr. Tree has extended his proposed Shakspearean festival to cover a fortnight instead of a week. He will then give weekly three afternoon and three evening representations. The following plays are promised: 'Hamlet,' 'Richard II.,' 'The Merry Wives of Windsor,' 'Twelfth Night,' 'Julius Caesar,' 'As You Like It,' 'Much Ado about Nothing,' and 'The Tempest,' with a novelty in the shape of 'Othello' or 'Macbeth.' 'King John,' it is observable, is absent from the list, as are 'The Midsummer Night's Dream' and the 'First Part of King Henry IV.'

MR. ALEXANDER will not, it is announced, appear in the forthcoming production of 'Mollentrave on Women,' but will return subsequently to the stage in 'John Chilcote, M.P.'

THIS evening witnesses the revival at the Imperial of 'King Henry V.,' and the appearance at the Avenue of the Russian company in 'The Chosen People' of Eugen Tschirikoff.

SIR HENRY IRVING will begin next week at Portsmouth his spring farewell tour, in the course of which he will be seen, for the last time in each place he visits, in 'Becket,' 'The Merchant of Venice,' 'The Lyons Mail,' 'The Bells,' and 'Waterloo.'

MISS ELLIS JEFFREYS will appear during the spring in New York, with an English company, in Mr. Cosmo Gordon Lennox's adaptation 'The Prince Consort.' Mr. Alfred Sutro has undertaken to supply her with a new play by the close of the year.

MR. PHILIP CARR proposes to open a repertory theatre in London in connexion with the Royalty, for the management of which he has recently been responsible. He contemplates reviving 'The Middleman,' 'The Palace of Truth,' 'The Lady of Lyons,' &c., and producing a translation of 'Le Gendre de M. Poirier.'

'GREAT FRIENDS,' a three-act comedy of Mr. G. S. Street, will be produced by the Stage Society at the Court Theatre on the afternoons of the 30th and 31st inst. Miss Gertrude Kingston, Miss Dorothy Grimston, Mr. Dawson Millward, and Mr. Philip Leslie will take part in the performances.

THE reappearance as a dramatist of M. Jules Lemaitre will be welcomed outside France, where it created something of a sensation. 'La Massière,' his latest novelty, produced at the Renaissance on January 11th, is a work in four acts, the interest in which is sentimental, though a portion of the treatment is satirical. A *massière* is a species of monitress in an art academy. By winning the love of the professor she creates some jealousy in the mind of his wife, and by marrying her son she creates a tumult in his breast. Mlle. Marthe Brandès was admirable as the heroine, M. Guitry was the professor, and Madame Judic his jealous wife.

A CHARGE has been brought against M. Henry Bernstein of having in his 'Bercail' appropriated the plot of the Russian play 'Les Chânes.' M. Urbain Gohier, to whom the accusation is due, brought a similar charge against MM. Brioux and Sigaux, the authors of 'Deserteuse.'

AMONG artists whose appearance is to be expected at His Majesty's during the coming season are Madame Bernhardt, M. Coquelin, and M. Antoine.

MR. HEINEMANN will publish shortly Mr. Pinero's much-discussed play 'A Wife without a Smile.' Its appearance in book form is eagerly looked for.

TO CORRESPONDENTS.—J. A. R.—T. A.—R. P. S.—O. M. H.—W. F. P. S.—R. S.—F. G.—received.

B. M.—Certainly.

H. S. N.—Of no interest to us.

A. H. A.—Many thanks.

No notice can be taken of anonymous communications.

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## CONTENTS.

|   |         |
|---|---------|
| FROM THE MONARCHY TO THE REPUBLIC IN FRANCE   | PAGE    |
| SIX GREAT SCHOOLMASTERS ... ..  | 101     |
| THE HUNGRY FORTIES... ..  | 102     |
| THE GARRICK CLUB ... ..   | 103     |
| REMAINS OF T. G. LAW ... ..   | 104     |
| NEW NOVELS (The Secret Woman; A Song of a Single Note; Some Loves and a Life; Aubrey Ellison; He that Eateth Bread with Me; The Mysterious Miss Cass; The Face in the Flashlight; L'Amant et le Médecin) ... ..   | 105-107 |
| RECENT AMERICAN SPORTING LITERATURE ... ..  | 107     |
| OUR LIBRARY TABLE (Olia; A Secret Agent in Port Arthur; The Biology of British Politics; The Unemployed; Revolutionary Types; L'Almanach des Sports; Sir Thomas More; Romance of the Feudal Chateaux; Adventures of a Post Captain; The Young Gardener's Kalendar; Guide to Italy and Sicily; The Technique of Indexing; Classical Echoes in Tennyson; The Upper Norwood Athenæum) ... .. | 108-110 |
| LIST OF NEW BOOKS ... ..  | 111     |
| W. FRASER RAE; BRITISH MUSEUM READING-ROOM; THE TRUSTWORTHINESS OF THE ST. ALBANS CHRONICON ANGLIE, 1328-88; WORDSWORTHIANA; POPE'S ESSAY ON MAN; PALIO AND PONTE; MR. H. F. COX ... ..   | 111-113 |
| LITERARY GOSSIP ... ..  | 113     |
| SCIENCE—THE CAMBRIDGE NATURAL HISTORY; ANTHROPOLOGICAL NOTES; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ... ..  | 114-116 |
| FINE ARTS—VERROCCHIO; SCOTTISH PEWTER-WARE AND PEWTERERS; SCOTLAND ILLUSTRATED; G. F. WATTS AT BURLINGTON HOUSE; ARCHEOLOGICAL NOTES; G. H. BOUGHTON, R.A.; THE ARIOSTO IN THE NATIONAL GALLERY; SALES; GOSSIP ... ..   | 116-121 |
| MUSIC—HADOW ON THE VIENNESE PERIOD; GOSSIP; PERFORMANCES NEXT WEEK ... ..   | 121-123 |
| DRAMA—MUCH ADO ABOUT NOTHING; THE CHOSEN PEOPLE; MRS. DERING'S DIVORCE; KING HENRY V; THE ARDEN SHAKESPEARE; GOSSIP ... ..  | 123-124 |
| MISCELLANEA—THE LAIRDS OF FIFE ... ..   | 124     |

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For that part of the revolutionary history which she has treated—the scope of the volume is from the promulgation of the decision to convoke the States-General to

the fall of the monarchy on August 10th, 1792—Miss MacLehose was well advised in confining her narrative to Versailles and Paris. Should she decide to extend her researches to the fall of Robespierre or the foundation of the Consulate, she will scarcely be able to avoid dealing with the departments, since, in its later stages, a not unimportant aspect of the Revolution was the attempt of these last to shake off the tyranny of the capital. But until the outbreak of the Royalist risings in the west and south, and the struggle between the Jacobins and the Girondins, Paris was substantially France, and the history of its doings is that of the Revolution. Whether equal wisdom is shown in a somewhat severe avoidance of the personal and biographic element may be questioned; but it can be contended that Carlyle and Mr. Morse Stephens have done more than enough in this direction, and that the extensive use made of the periodical and pamphlet literature of the Revolution by the present author is at once less hackneyed and no less genuinely illuminative than, say, Mr. Belloc's biographic coruscations. This is, at least, a very useful feature of Miss MacLehose's book, and helps not a little to give life to the dry bones of constitutional history which she treats so fully. Not that she has by any means neglected other sources, having made notable use, in particular, of the researches of M. Aulard, M. Albert Sorel, and Ritter von Arneth, in addition to older authorities. Her alertness in availing herself of the latest obtainable information is shown not only by references to the "Cambridge Modern History," but also by the citation from a recent number of the *Revue des Deux Mondes* of the lately discovered tribute of Louis XVIII. to his injured sister-in-law Marie Antoinette. She has even been able to add something new on her own account, in the shape of quotations from the unpublished letters of a Lancashire lady, Mrs. Edward Standish, who was in Paris in 1791-2. One of these contains evidence of the curious tranquillity which prevailed in many circles before the 10th of August, the calm before the storm so soon to be raised by Danton and the Commune. There should surely be some mention of these in the index, though the author has shown rare restraint in making but a sparing use of this unprinted material.

Although in all essential respects impartial, Miss MacLehose does not conceal her sympathies. She acquits the so-called "Comité Autrichien" of unpatriotic motives, but expresses a doubt as to the wisdom of their patriotism, and while admitting, somewhat grudgingly, "the extravagance, self-love, and tyrannical proceedings of the Jacobins," proceeds to point out that "there were among them true-hearted citizens who believed, and not without provocation, that Monarchy as personified by Louis XVI. reduced government to an insoluble problem."

She concedes an intelligible policy to the king and queen during the last year of their reign, and cites words used by Marie Antoinette herself which prove that this policy did not contemplate triumph at the expense of France; but she scarcely shows any perception of the truth that the king was more logical than his opponents in taking his stand upon the Constitution of

1791, and was clearly justified in taking measures for the protection of his personal liberty. Had the Assembly dethroned him after the flight to Varennes its action would have been more than defensible; its members put themselves in the wrong by allowing themselves to be terrorized by the sections, and by permitting the king to be persecuted for the legitimate exercise of the few powers he had left. To speak of the insurrectionary movement planned by Danton and Barbaroux as "a bloodless revolution" which was "disappointed by events" comes perilously near special pleading. Every one knew what these Marseillais, whom "respectable Paris wished to see the last of," came to do, and how they would do it was hardly a secret. Again, we cannot allow the validity of the term "Democrat" as applicable to Republicans alone, and used as here to distinguish them from "Constitutionalists," or upholders of a monarchy which was one in scarcely more than name, so liberal were its institutions. When the Constitution of 1791 is declared to have been "not a democratic constitution," what is meant, apparently, is that it was not based upon bare manhood suffrage. In the same sense the English Constitution of to-day might be held to be "built up for the bourgeoisie"; yet few would be found to maintain that it was not in spirit truly democratic.

Generally speaking, however, we repeat that our author is as judicious in her commentary as she is accurate in her text. Her exposition of principles is usually as faithful as her narrative of facts. It is not a serious inaccuracy to place the death of Mirabeau on April 3rd, instead of April 2nd, especially as the date is correctly given in the chronological table at the beginning of the book. But the statement that Marie Antoinette died in 1794 is a serious slip, which we should hardly have expected; and the inclusion of "Belgium" (the Austrian Netherlands) as among "the Powers" unwilling to act against revolutionary France is sadly misleading to the careful student both of language and history. There are a few misprints and uncorrected *errata*, such as "Recollections" for 'Souvenirs de Dumont sur Mirabeau,' and "Bancal d'Issart" for *Bancal des Isserte*, both of which are printed correctly in the Bibliography or Index. "Visably" (p. 310) is a curious piece of orthography; and we do not like the phrases "all summer," "all autumn."

We may finish our notice by one or two quotations. The normal attitude of Louis XVI. during the Revolution is thus admirably indicated:—

"On July 16th an order was signed by the comité permanent at Paris, and by Lafayette, as commander of the *milice bourgeoise*, for the demolition of the Bastille. The fortress was one of the King's most famous prisons, but he was not consulted. A little later he was told that the order had been given. 'This is too much,' he said, in sudden indignation; then added in a different tone, 'but since it is considered necessary, let it be.' An angry protest, the initiative left to others, an impotent acquiescence—this was how the Father of the Country met and coped with a great revolution!"

Our next extract exhibits one of the author's rare descriptive passages. This



was how Marie Antoinette bore herself at the most critical period of the Parisian irruption into Versailles. The hostile mob was shouting for the queen to show herself on the balcony of the château:—

"For a moment Marie Antoinette hesitated. 'Madame,' said Lafayette, 'the people will not be pacified unless you go.' 'Then,' replied the Queen, 'I hesitate no longer,' and taking her children by the hand, she advanced towards the window of the *chambre de parade*. The people saw the children, and thought it a ruse by which the Queen meant to save herself. 'No children!' they cried. Marie Antoinette's proud spirit rose; thrusting back the children, she stepped out upon the balcony, and instinctively crossing her arms over her breast as she looked on the menacing crowd below, stood erect and motionless, face to face with the men and women who had sought her life. Now was their opportunity, but no shot was fired; instead there was a hush, a movement in the crowd, a shout of 'Vive la reine!' Her fearlessness and her queenliness had prevailed. Marie Antoinette lingered for a moment; Lafayette joined her, and, bending on one knee, kissed her hand, and the shouts broke forth anew. Then the Queen turned and went in, and for the first time tears rose in her eyes. 'They will force us to go to Paris,' she said, and taking the little Dauphin in her arms, she covered him with kisses and with tears."

We would fain have transcribed, also, Miss MacLehose's description of the first *fête* of the Federation, when Louis swore to the Constitution in presence of three hundred thousand of his subjects in the Champ de Mars—a scene less familiar, probably, to most readers than the one we have just glanced at. But enough has been set down to give a taste of the writer's quality. We would only add of the illustrations that vignettes and medals flank the initial capitals of each chapter; that there is an excellently clear full-page portrait of Mirabeau and a coloured reduced facsimile of an assignat; as well as a picture of Varennes, taken from a sketch by Miss Louisa MacLehose, which shows the house in which the royal fugitives are supposed to have been detained.

*Six Great Schoolmasters.* By F. D. How. (Methuen & Co.)

MR. HOW'S book on six great schoolmasters who worked between 1835 and 1865 is interesting reading as well for the general public as for those engaged in teaching. He gives us well-proportioned sketches of Hawtrey, of Eton; Moberly, of Winchester; Kennedy, of Shrewsbury; Vaughan, of Harrow; Temple, of Rugby; and Bradley, of Marlborough; and, while dealing with the men and their work, he shows how the two great influences of those times—the life of Arnold and public opinion—gradually brought about an extraordinary improvement in public-school life. Sometimes as the result of direct statement, sometimes by reading between the lines, we are able to appreciate the great progress made in those thirty years in curriculum, the relations of masters and boys, domestic arrangements, school games, punishments, and religious influence. The writer evidently knows the public-school spirit, and writes with a nice combination of well-balanced judgment and enthusiasm. He does not hide the failings of these great

men: the portrait of Moberly is that of a thoroughly human head master. On the other hand, his culminating eulogy on his own head master, Bradley, while not blind to faults, is a highly stimulating study of character. These six essays are excellent pabulum for schoolmasters, who will get from their perusal far more nourishment than from many a current manual of formal pedagogy.

Here are six men, all highly distinguished in a most exacting profession; but how widely different the causes of their success! Hawtrey, an omnivorous reader and keen student, set himself to refine his Etonians; Moberly, himself more ecclesiastic than schoolmaster, turned out Christians rather than scholars; Kennedy, second to none as an enthusiast for classical lore and poetry, made his appeal as a great teacher of scholarship; Vaughan impressed his boys mainly by his religious teaching; Temple raised the standard of his school, and diffused a broader intellectual interest among Rugbeians; and Bradley's restless vitality exercised on Marlburians, in the words of Dean Stanley, a "constant, stimulating, provoking, and advancing pressure." Such widely different methods of appeal should help to keep before the minds of modern educators a fact which the new enthusiasm for the professional training of teachers is apt to obscure, namely, that it is the essential character of the man that makes 90 per cent. of the teacher.

It is interesting to read that it was Hawtrey who introduced at Eton the system of marks, which did not make its appearance at Rugby till the time of Temple. Hawtrey was a kind-hearted man, who had his way largely by appealing to a boy's sense of delicacy; he was "the ugliest man in England and the most agreeable." Of these sketches, to our mind the first is the least successful: possibly a dearth of other material accounts for a certain amount of uninteresting personal detail. And when we come to Moberly we do not yet find Mr. How at his best: he is conscientious, but somewhat dull, and has not yet warmed to his work as in his four later studies. Winchester life must have been calculated to kill or cure in those days of chapel at 6 A.M., and breakfast about 10. In this essay, as in the others, Mr. How naturally makes use of the evidence given before the Royal Commission on Public Schools, which reported in 1864, and in particular quotes Moberly's views as to prefects, to whom he seems to have allowed excessive authority. For the rest, Moberly revelled in Pindar, and introduced—most strange anomaly—a mathematical master! The genius and extraordinary personality of Kennedy, interesting us as they do with a series of amazing contrasts, seem to bring fresh life into Mr. How's pages, and from here to the end is nothing flat or unprofitable. Kennedy was the only schoolboy who ever won the Porson Prize. Under him the curriculum at Shrewsbury was composed almost entirely of classics, relieved by a small amount of divinity (and that somewhat perfunctorily taught), and some French, which he introduced as a regular school subject. The list of the academic successes of his pupils is unparalleled, and explained not so much by any secrets of method as by his own per-

sonal fire and enthusiasm. "He believed," writes a pupil,

"with all his heart, and his pupils could not but believe with him, that classical scholarship was a living and enduring interest, worthy of a man's best energies."

Yet the state of the boarding-houses at Shrewsbury under his rule was far from satisfactory. This is a telling portrait; and not less so is that of Vaughan, in whose rule of fifteen years the numbers at Harrow rose from 69 in 1844 to 466 in 1859.

And yet "as a house master Dr. Vaughan was not a success." Who, however, can wonder that a mere man is not a success in all the various capacities in which he is condemned to work as a head master of a public school? "He taught scholarship, and nothing but scholarship of the strictest kind"; that is, his sixth for some three years read Latin and Greek books and little else. And herein he presents a marked contrast to Temple, who set himself at Rugby to foster in his boys an interest in as many things as possible. Vaughan, too, was a man who could neither run nor laugh outright; Temple could jump hurdles and roar with merriment. Vaughan leaves the impression of a classic, a religious calm; Temple, that of a man at many points of like passions with ourselves. Mr. How clears away several misconceptions of his Rugby mastership, and brings out as his main traits his self-dependence and simplicity. Behind that simplicity lay strength, and behind the strength kindness and gentleness. To us it appears that Temple was as great a head master as any of the six here portrayed, and certainly in two points his influence would be welcome at the present day. The first is his method of teaching. If classics are still to hold their own, teachers will have to lay aside much of the exact, analytical, precise method, the method of a Bradley spending an hour on some ten lines of Virgil, and adopt more of Temple's synthetic, relative, and associative teaching. How many sixth forms would be better for a Temple lecturing on historical and political subjects, on Aristotle, Blackstone's 'Commentaries,' and Tocqueville's 'Democracy in America'! The other point is his reasonable fear "of outrunning the religious feeling of the boys." We are thankful for school chapels, but many a school would benefit by attention to Temple's dictum:—

"I do not think the diminution of religious zeal an evil; I think much of it unhealthy. What I want is a quiet sense of duty."

Bradley's mental vitality endeared him to three generations of Marlborough boys. His teaching, unlike that of Temple, was of the minute and intensive order. This "restless little man" had the rare and invaluable power of inspiring both fear and affection, and this fact alone would entitle him to the affectionate eulogy with which Mr. How concludes his interesting book.

*The Hungry Forties.* With an Introduction by Mrs. Cobden Unwin. (Fisher Unwin.)

THE exciting cause of this volume is polemical. It occupies a niche in that immense collection of statistic and descriptive writing which has accompanied the whirl-

wind of the fiscal controversy. But the interest of this particular compilation extends far deeper than any pamphlet dealing with ephemeral politics. 'Life under the Bread Tax' is the sub-title; the book is composed of testimonies, loosely thrown together, of the conditions of life in England in the silent depths of society during the bitter days of the long peace between Waterloo and the Alma. The record is of personal memories: men and women, most of them well over eighty, some far in the nineties, have been persuaded to recount to an easier generation something of the bleak, starved life of their early days, before they vanish from the scene.

The result is a series of tiny vignette pictures of a vanished England. Something of the element which a modern historian has called "the poetry of time" is woven into all these artless testimonies. The records are printed just as they have been received, with strange spelling and grammar, often with a conspicuous difficulty of utterance. But we find simplicity and truth stamped on them all: that elemental simplicity which so often distinguishes the speech of the "common people," who have spent their lives in facing reality. In all also, as Mr. "Brougham Villars" notes in a final chapter, is a moral indignation which is not generally found in modern politics. These ancients, some in a serene old age, some still in poverty, a few actually in the workhouse, can see nothing in the revival of Protectionist propaganda but a deliberate attempt to bring back the bitter days which they thought had gone for ever. With quavering voices and passion at times almost inarticulate, they utter their warnings and protests, beseeching the men of the newer time, who seem to them unaccountably languid, to rouse their energies into a determined effort to prevent this (in their view) great wrong being done in England. "It is difficult now to make the young people understand it," sadly writes one. "If it comes they will be worse off than the older generations. Every word I have written, Sir, is true." "I can assure you that, when I think of those times," says another, "a large lump rises in my throat, and yet to-day there are men doing all they can to bring back those days." "May God prevent a return to such wickedness!" cries a third, "and in His great mercy spare the nation such a trial. It shall be my daily prayer."

Few such direct testimonies exist of the real nature of "the condition of the people problem" in early Victorian England, and some at least of the stories of this book should become incorporated in any fresh history of the English people of the nineteenth century. What would not historians give to-day for similar records of other past times, not, as in those left us, from the mouths of the aristocracy or a learned class, but from that lowest stratum of society which is hardly represented in literature; the prose accompaniments of popular ballads or songs of revolt of past ages! The England here depicted is the England of a riotous manufacturing supremacy — the England which had just shaken off the incubus of the old Poor Law, in which the revelations of the Factory Commission still remained unchecked — the England of 'Chartism' and 'Yeast,' and the Oxford movement and

the Anti-Corn Law League. Its characteristics are stamped for ever in 'Past and Present'; Carlyle's apocalyptic vision had pierced through the shams of society, "prating and jargoning" down to the bed-rock tragedy of the life of the common people. To-day the lightning and the thunder, the overhanging gloom, the fierce and passionate prophecies of a coming destruction, would appear more rational and intelligible if there was incorporated with that fiery evangel some of the pictures sketched in 'The Hungry Forties.'

For pictures here are presented of an unforgettable sort: pictures especially of rural England, the hard, servile life under a cloudy sky, in the wind and rain, with hope appearing not anywhere at all. One will show the bread riots, rows of men chained together marching through the streets of Nottingham, Nottingham Castle in flames. Another exhibits a mother glean- ing in the fields "to keep us alive," with "the steward (the farmer's nephew) riding into the field and beating my mother with his riding whip, and shouted her out of the field." There is no redress but the "wild justice" of riots and rick-burning.

"In conclusion, Sir, I can safely say," complains a third,

"dureing the first 18 years of my life my belly had not been properly filled 18 time since I was weaned from my mother's breast. Scores and scores of times have I sat under the hedghrows and cried, and told God how good I would be if He only sent me bread."

The "two nations" of 'Sybil' are entirely divided. On the one side are the country society and the Established Church, to whom the revolting peasant is a thing uncouth and hideous, to whom always there is present the terror of a Jacquerie. A learned judge, addressing the grand jury at the Winchester Assizes, declared the labouring population was "vicious to a man." On the other are the unorganized smouldering fires of indignation and hunger, with the Dissenting chapels as tiny centres of resistance and the towns as alone the golden hope of escape for rural England. "The delekit children were soon kiled," is one entry. The boys are seen "scraping away the snow with our hands to pull the turnips." "I don't think there was a month whilst I was out on the farm but one or more of our men was in Taunton lock-up: they were like hungry wolves." On Sunday the "hungry wolves" are marshalled to learn docility and their future punishments:—

"The farmhands had to sit in an end galera in Church, and the man that had charge of them was armed with a long goard, such as we used to drive the bullocks at plough, and every now and then you would here the sound throughout the church of the strokes of the rod on some of their backs: and if they rebelled they were put in the stocks just outside the church door for every one to geer at as they left the church."

Such were some of the visions which to Carlyle in London made Sydney Smith's "guffawing" seem futile and vain; "through these thin cobwebs Death and Eternity sate glaring." These visions winged that declaration (so astonishing to the culture of his time) that "in no time since the beginnings of society was the lot of these same dumb millions of toilers so utterly unbearable as it is in the days now passing over

us." "These letters," says Mr. Brougham Villars in this volume, "read like the records of a besieged city. Upon the whole, we are convinced our country has never passed through so terrible a time before or since." From the beginning of the French war until the repeal of the Corn Laws the country was in a state of semi-siege. "During the whole of that time an underfed people had to buy every article of clothing at the cost of further severe privation in feeding." These pages, he concludes (it is no exaggeration), are "wet with the tears of women and children."

Famine forced the hand of Peel; and, undoubtedly, at the moment the only alternative to repeal was revolution. It would be absurd to claim for Free Trade alone all the progress from that day to this. The repeal of the old Poor Law, emigration and the expansion of empire, trades-unionism, education, factory law, the growing sense of responsibility on the part of the governing classes, the growth of democracy, the liberation of the cities — all these played their part. The history of this social advance, when the time comes for its record, will form one of the most complex as well as one of the most fascinating of all studies of the past. Meanwhile, however, the true history of that past remains in these testimonies of simple poor people. The facts may be used for controversy, their implications challenged or denied; but the facts retain permanent value. These peep-holes into the actual life of the labourer in the hungry forties — the records of food eaten, labour undertaken, the privation, the despair, the misery of it all — have something in them of the quality which is permanent in memory.

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*The Garrick Club.* By Percy Fitzgerald. (Elliot Stock.)

ON Mr. Percy Fitzgerald, as the biographer of David Garrick and the Kembles and the author or compiler of innumerable books on the stage, has devolved the task of supplying an account, gossiping, critical, and historical, of the Garrick Club, of which he has long been a member. To judge by the success which has attended recent publications, the sort of prohibition which was once directed against any revelation of the inner life of clubs is relaxed if not removed, and a good many West-End clubs, from the Athenæum to the Oriental, have found their historians. So long, indeed, as the inner life of an institution of the kind is not political, or in some sense ultra-convivial, it is not easy to see any reason for extreme reticence. The law affecting social intimacies indicated in the dedication to Harpocrates of the rose:—

Inde rosam mensis hospes suspendit amicis.  
Convivæ ut sub ea dicta tacenda sciant,

extends, of course, to club life, and is now perhaps, in consequence of the indiscretions of society journalism, somewhat rigorously applied. Offences against club etiquette are, however, few. Unwritten laws are in such matters stronger than written, and the law of self-preservation may be trusted to guarantee, within certain limits, the inviolability of club confidences.

It happens that the Garrick Club supplies the most exemplary instance on



record of the inconveniences and disadvantages that may attend any departure from the strictest observance of club etiquette. No temptation exists, were such a course possible, to blow into a flame the ashes of a forgotten and, in some respects, pitiable controversy. When, however, Mr. Fitzgerald depicts the inner life of the Garrick, it is impossible that he should pass over in silence what is, perhaps, the most conspicuous event in its annals, and the commentator upon the book should deal as lightly and tactfully as may be with his utterances. An event which led to the banishment from the Garrick, and virtually, during some years, from club life, of a man such as Yates; brought about a misunderstanding, to use no stronger a term, between the two most conspicuous literary figures of the day; and conduced to one of the not infrequent resignations of membership by Dickens, can scarcely be regarded as wholly insignificant. Thackeray is, indeed, regarded by Mr. Fitzgerald as "a precious asset" in the Garrick, and is the central figure of the circle of which he writes. The well-known portrait presenting Thackeray seated in the smoking-room close to the famous picture by Clarkson Stanfield of Dutch luggers going out to sea—which is, perhaps, the most precious possession of the Club—serves as frontispiece, while the last reference in the book is to Thackeray's invitation to visit what he endearingly calls "the G., the little G." The fourth chapter is entirely devoted to the novelist whose presence is felt through the work. Though a champion and an admirer of Thackeray, Mr. Fitzgerald is also a zealot on behalf of Dickens. His comments upon the quarrel err in no respect of leniency with regard to Yates. A man of vigorous personality, capable of warm and disinterested friendships, Yates outside club life enjoyed much popularity. But he had what has been neatly called a moral or social colour-blindness, and was apt to be astonished when he found that the light he cast upon the private life of his associates was regarded as impertinence or offence rather than, as he anticipated, beneficence and advertisement. Those, however, who prized most his society hesitated about admitting him into club membership, and some instances in connexion with his candidature for clubs may be supposed to be unique. Mr. Fitzgerald attributes to jealousy the bitterness imported into the Garrick embroglio, concerning which it is needless and undesirable further to speak.

Beginning with the old clubhouse in King Street, Covent Garden, Mr. Fitzgerald includes in what may be regarded as the most interesting portion of his work an account of the earliest members. These seem to have numbered a larger portion of professed wits and notabilities than belonged to the Club at any subsequent period of its annals. Among the original members we note Barham (Ingoldsby), who left behind some unkind and disparaging comments, since published, upon his fellows; Charles Kemble, "Tom" Duncombe, Count D'Orsay, Capt. Gronow, Theodore Hook, Lockhart, the two Mathewses (Charles and Charles James), J. R. Planché, John Poole, author of 'Paul Pry,' Samuel Rogers, James Smith, Sir John Soane, Talfourd, and, of

course, innumerable others. The sixth Duke of Devonshire was at the outset the president, a post now filled by His Majesty. Of the doings, largely convivial, at this time of the members few records exist. Mr. Fitzgerald may say with Southey—

I love to view these things with curious eyes  
And moralize.

Moralize, indeed, he does on these bibulous gentlemen with more zeal than is to be expected from a profound worshipper of "Boz," in his works at least a high priest of conviviality. Such jovial souls as Mr. Fitzgerald depicts are, he says, "destroyed in pocket or in health—and demoralized in character." Continuing his lament, and passing to other Bohemians, not, presumably, belonging to the Garrick, but kindred souls with some whom he mentions, he says, "Nearly all these heroes ended in the most pitiable way—mostly in madness or with softened brains—and nearly all in acute distress."

Not always, nor indeed often, is Mr. Fitzgerald in so edifying, albeit lachrymose, a vein. Generally he writes in a most genial, effusive, and even ebullient style. He is full of pleasant anecdote, and says good-natured things of most with whom he has to deal. With many of these, especially of later days, whom he brings before us, he has had considerable intimacy. Has he not even written a life of Sir Henry Irving? From his verdicts we seldom dissent, but we do not hold that "This [Planché's] kind of wit seems now very ponderous though, and is all but unreadable," ready as we are to concede the implied censure on the modern public that it supposes a too high state of culture in the audience. The character on whom, in the Dickens-Thackeray epoch, the most light is thrown is John Forster, though at this point the writer is unduly reticent, supposing his knowledge concerning Forster—some of which has previously, if anonymously, been given to the world—to be common property. Some jokes are chronicled concerning Richard Jones, the comedian, who translated Hérol's 'Pré aux Clercs' 'Parsons' Green.'

Mr. Fitzgerald's book may be read with unending amusement and delight. It has scarcely a dull page. Having spoken thus much in praise of it, we feel in the position of Heino, who, having devoted poems to the various charms of his beloved, says that if only she had a heart, he would dedicate to it a sonnet. If Mr. Fitzgerald had any gift of accuracy, we would do homage to it. He is, however, so airily and debonairly inaccurate that he takes away our breath. Matters such as treating Sir Simon Simple as a play instead of a character, calling Mrs. Wood "Mrs. Woods," and Napier Sturt "Napier Stuart," spoiling entirely a well-known (H. J.) Byron story, substituting "Geneste" for Genest, speaking of J. S. Clarke (p. 132) as still alive, are nothing. It is saddening, however, to read that Dr. Johnson's verdict upon Mrs. Pritchard was that she was "a vulgar woman that talked of her gowns." What Johnson said was that "Pritchard, in common life, was a vulgar idiot; she would talk of her gown." On the page following this curious slip, p. 172, our author at some length attributes to Harlowe a picture by

Clint given to the Club by Sir H. Irving, and constituting, if not Clint's masterpiece, the largest picture of his in the Club. Two noticeable pictures in the smoking-room are assigned to David Roberts. They are by Louis Haghe, and are attributed to him on the frame.

Not very liberal is the committee of the Club in permitting the reproduction of portraits. When Mr. Fitzgerald accordingly describes an actor from his likeness in the Garrick and a different portrait is supplied in the volume the effect is disturbing. In place of the "renowned mutton-chop whiskers," overhanging coal-black wig and eyebrows of G. F. Cooke, we find above the name white hair and a clean-shaven face; and in place of Grisoni's picture of Colley Cibber as Lord Foppington, taking snuff with the air of a fluttering and impertinent dandy, we have a rather heavy-jowled man sitting in a position suggesting that the appropriate additions would be a pipe and a pot of porter.

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*Collected Essays and Reviews of Thomas Graves Law, LL.D.* Edited, with a Memoir, by Prof. Hume Brown. (Edinburgh, privately printed.)

THESE 'Essays and Reviews' are much more homogeneous in character than the title might lead one to expect, and they will be warmly welcomed by those whose appreciation of Mr. Law's fine gifts may have been tempered by regret that he largely sacrificed his own reputation to the generous guidance and encouragement of others in historical research. It is claimed for the collected papers that, with two exceptions, they are all concerned with the development, in its external relations, of the Roman Catholic Church; and it will be found on examination that more than a third of the volume is occupied with a study of the Catholic reaction, as it manifested itself in Great Britain, and especially in Scotland, during a period of a dozen years. As the last phase of this movement has been fully treated by Mr. Law in his 'Jesuits and Seculars in the Reign of Elizabeth,' and as its beginnings receive further attention in a contribution which he made to the "Cambridge Modern History," the papers here printed must be considered as completing in several essential points the work of his life. Prof. Hume Brown has ably acquitted himself in his twofold capacity of biographer and editor, and Mr. Law would have been gratified to know how nearly his ideal of a good index has been approached by his son.

The coincidence is worthy of remark that the late custodian of the Signet Library and his predecessor—who were both secretaries of historical societies—devoted themselves to elucidating respectively the Catholic and the Protestant sides of the Reformation; and, if the researches undertaken by David Laing were somewhat wider in scope, it must be conceded to Mr. Law that the section of the field with which his name will long be associated is much the more difficult and obscure. It is, indeed, a strange region to which we are introduced by the author of this book, as we descend with him into that vast mine of Catholic intrigue which had tunnelled from

end to end the island fortress of Protestantism, and which, but for some flaws in the infernal machinery, which he is careful to point out, might at any moment have blown it into ruin. Mr. Law is very far from asserting that all the Catholic clergy were traitors, and that none of them suffered for their faith; but he shows that the distinction between priest and conspirator soon became so fine as to be hardly perceptible to the official eye; and one of the essays which will be read with most interest is that in which he traces the process by which a missionary enterprise developed into a plot against the State. The Papal Bull of deposition, the bare anticipation of which, seconded by the presence in England of Mary Stewart, had sufficed to excite a revolt, was issued in 1570, and four years later arrived the first batch of missionaries from the college which Allen, the future cardinal, had established at Douai; but only three "martyrdoms" are recorded before 1581; and it was not till Allen in the previous year had called in the Jesuits under Parsons and Campion to reinforce his secular or seminary priests that the work of repression was seriously begun. Despite the solemn protestations of the Jesuits that they were forbidden by their superiors—as indeed they were—to meddle with politics, it is impossible to believe that all of them adhered to this rule; for their advent was followed by a widespread conspiracy for the deposition of Elizabeth, in which Parsons and several others took a prominent part; and Parsons on one occasion, when asked for proof of his assertion that the English Catholics were eager to take arms, replied that "he knew all this from what many of them had declared when treating of their consciences." The Jesuits, in fact, took so readily to political intrigue that both Mary and Mendoza, the Spanish ambassador, complained in 1582 that, far from being content to act as intermediaries, they were "taking the road themselves"; and the character and extent of their influence were revealed towards the close of the reign, when the secular priests appealed to the Government against them, and declared that they would not only discourage, but also resist, all attempts to propagate Catholicism by the sword. On the other hand, many of the missionaries, whose guilt consisted only in the nature of their opinions, were put to death under legislation which branded them all as tainted with treason; and, as the author observes with his wonted impartiality, the protestation of Elizabeth that she did not interfere with consciences "proved as idle and impracticable as the Jesuit pretence of abstaining from politics."

In Scotland, whither two of the Jesuits had gone as early as 1581, the chief enemy of the order was not the Government, but the Kirk; and we venture to dissent from Mr. Law when, in estimating the power of the clergy, he says that "the heart and mind of the people were thoroughly" on their side. The Kirk at this period could count on not a few of the gentry and on the middle class, which was rising to prominence in the towns; but it had little hold on the nobles, who were almost supreme in Parliament, and still less

on the peasantry; and even as regards the towns, one cannot but recall the saying of John Davidson, one of the clerical leaders:

"I fear more the multitude and body of Edinburgh to be persecutors of me and my brethren, and their readiness to concur to take our lives from us, than I fear the Court."

The ministers had sufficient influence in the Assembly to procure its assent to whatever theocratic absurdities they cared to propose; but outside the Assembly was a loyal and unregenerate nation; and, without allowing for the narrow basis of their power, it is difficult to account for the collapse of the zealots in 1584, or for the forty years' suppression into which they stumbled so unexpectedly in 1596. It was fortunate for the clergy as the guardians of Protestantism that they had a stout ally in the English queen, for it is evident from these essays that the attitude of their own sovereign towards the Papal intrigues was such as could not fail to excite alarm. The Jesuit emissaries on entering Scotland in 1581 were received with more respect than warmth by the Catholic nobility, who, as Mr. Law observes in his 'History,' "declined to be at any expense for the salvation of their souls"; but from that year to 1592 a series of conspiracies were concerted, more or less at Edinburgh, for the dethronement of Elizabeth, with the aid, first of France, then of France and Spain, and finally of Spain alone, in all of which James VI., in virtue of his claim to the succession, was regarded less as an adversary than as a possible ally. In some cases he actually participated in the plot. In 1581 a Jesuit was granted an interview with the king, then, however, a mere boy; in the following year another priestly conspirator was secreted in the palace for three days; and at the end of 1592, amongst the intercepted letters and "blanks" which George Kerr, an agent of the Catholic earls, was attempting to convey to Spain, was found a sort of memorandum, in which James discussed the advantages and disadvantages of co-operating with Philip in an invasion of England. The bearer of this dispatch was originally to have been Ogilvy of Pourie; and we learn from documents edited by Mr. Law for the Scottish History Society that this man afterwards appeared at Rome with a very dubious commission from the Scottish King to negotiate, on the basis of his conversion to Catholicism, with both Philip and the Pope. James, however, had certainly no intention of changing his creed, and in engaging in such intrigues he had no other object than to secure his succession to the English crown.

We have thought it well to direct attention to such portions of this book as serve to supplement the author's chief contribution to historical research; but in so doing we have not even indicated its scope. The first paper is a very interesting one on booksellers and librarians before the invention of printing; two others describe the success of Catholic missionaries in publishing and importing propagandist literature, and their reputed achievements in the casting out of devils. In 'John Major' and 'Biblical Studies in the Middle Ages' we have an admirable survey of the nature and limitations of scholastic learning; a pious myth is exposed and dissected in

'The Legend of Archangel Leslie'; and one paper, written before Mr. Law had left the Church of Rome, is a critical dissertation on the Latin Vulgate. The last of the series is an amusing and suggestive, ie somewhat paradoxical, essay on the ethical relations of States. The author objects of the term International Law, for a reason no less exhaustive than that which induced Voltaire to say of the Holy Roman Empire that it was not holy, was not Roman, and was not an empire; but he holds that the two main principles of this system, decidedly anti-moral as they are—intervention without, non-intervention within the recognized circle—are essential to human progress; and he looks with disfavour on the intrusion of democracy and its sentimentalism into the diplomatic sphere as likely to do infinite harm.

Mr. Law is a dignified, forcible, and luminous writer; and no one who reads these pages can fail to be impressed by his profound learning, his critical acumen, his openness of mind, his pure, undivided love of truth. The influence of these high qualities may be traced in all the forty-four volumes issued under his supervision by the Scottish History Society; and we can imagine nothing more stimulating to his fellow-workers than the contagion of that literary enthusiasm which, throughout a long and painful illness, he retained fully to the last.

#### NEW NOVELS.

*The Secret Woman.* By Eden Phillpotts. (Methuen & Co.)

MR. PHILLPOTTS'S new romance is constructed on what is almost a Sophoclean scale. It is a tragedy of country life, over which that irony of destiny which the Greek dramatist was the first to employ presides from the outset. Mr. Hardy has been accustomed to use this scheme, but he uses it after another fashion. He seems hardly conscious of the dramaturgy as he moves towards his end, say, in 'The Mayor of Casterbridge' or in 'The Return of the Native,' or in a later example, 'Jude the Obscure.' Mr. Phillpotts frankly faces the proportions of his tragedy from the start. Mr. Hardy creeps along to his conclusion sadly; Mr. Phillpotts almost revels in his. It is the difference between despair and defiance. The tragedy of the secret woman is, as may be guessed, the tragedy of a sexual problem. Mr. Phillpotts moves simply among primitive emotions, and moves with great natural insight. He has psychological subtlety, and he has great tenderness. He does not take sides or judge between his people: he lets them work out their natural destiny, the destiny for which they were born, which is ineluctable. The framework of the story is simple. Married twenty years, Anthony Redvers and his wife are forty, and have two nearly adult sons. But the temperamental coldness of the woman has gradually estranged from her the sentimental passion of the man, who yet gives her all his respect, admiration, and liking. The discovery of his intrigue with an unknown woman lights the fuse of the tragedy. The conversation between husband and wife after the discovery shows a delicacy,



an understanding, and a strength which mark the author for the highest rank. He has, in addition, a sense of the dramatic which materially assists him. The reader is not looking for the tragedy when it falls—unexpectedly. The woman, in a fury of jealousy, love, and other mingling feelings, strikes him as he bends over a well, and in the sight of her two sons. He falls into the water below; and with that deed it may be said that the first act of the drama closes. The problem becomes after that more wholly psychological, though events move. There is the secret woman to identify; there is the younger son's passionate justification of his mother; there is the elder son's doubting and distraction; there is the acceptance by the mother of the consequences of her act. Into all this comes tragedy again, and yet the end is in accordance with Aristotelian canons. It is a purification by means of pity and tears. Too much praise cannot be given to the author for his handling of this big theme. The characterization is always good, and sometimes more than good. The central characters, wife and husband, are thoroughly well realized, and live. The sons, too, are life-like, and the minor figures of the story are all convincing. It is possible that Mr. Phillpotts would have done well to curtail his village pictures. They are all good, but detract in some way from the progress of the central drama. In that we have only to criticize the attitude of the two women to one another. When the younger woman—the mistress—discovers that Anthony Redvers was killed by his wife, she reveals herself, and the whole of the ensuing scene is not only powerful, but also right. It is later, we think, that a false note is struck. It is not conceivable on the facts as recorded by Mr. Phillpotts, and with the individualities revealed by him, that the mistress would forgive the wife when it was borne in upon her that the wife, too, loved the man. That generosity is hardly sexual. Yet we believe that Mr. Hardy also has erred in much the same way. The error in this case, as in his, does not diminish the value of a very remarkable novel.

*A Song of a Single Note.* By Amelia E. Barr. (Fisher Unwin.)

THERE are occasions when authorship resolves itself into the conscientious discharge of a function. This might have been said unreservedly of Mrs. Barr's 'The Maid of Maiden Lane,' and it may be said, with qualification, of her latest American story. The scene is laid in New York, a few years before General Clinton's evacuation, *i.e.*, in 1779. The title has an amatory allusion, but the most interesting characters have ceased pranking with Cupid before the story opens. They are a Wesleyan saddler who heroically accompanies his son while the latter is drummed out of the city for a spy, and a Jewish shopkeeper who renders a great service with the tact of a prince. Both these men touch the imagination, but it is not touched either by the prettiness of Maria or the seriousness of Agnes, the two heroines of the novel. In one matter Mrs. Barr is creditably original. An English peer exacts from Maria a promise to marry him if he saves the forfeited life of the

patriotic American she professes to love. Nine novelists out of ten would have killed Lord Medway or changed his mind. The tenth, Mrs. Barr, makes Maria happy in keeping her word. That there shall be no mistake about her heroism, Mrs. Barr sends her to a tyrannical father in London, who drives her to the altar with a man of his choice, only to hear her repudiate the bridegroom, for Medway's sake, when the priest asks her the crucial question. This scene sounds the *fortissimo* of the "single note," and let us hope it will convince the less strenuous of library subscribers that a rather fluid and motiveless story is sufficiently thrilling.

*Some Loves and a Life.* By Mrs. Campbell Praed. (White & Co.)

OF the human heart not much under control Mrs. Campbell Praed writes not only with vivacity and with the skill of a practised novelist, but also with the knowledge of one who has made a study of the passions and weaknesses of men and women. Perhaps it is by way of softening the aspects of temptation that she calls her principal lady a neurotic woman, and represents her as a victim of the morphia habit. The world has always afforded specimens like her, both before and after the invention of the hypodermic syringe. The character is not a pleasant one to contemplate, but Mrs. Campbell Praed exhibits her with unrelenting artistic distinctness. Even less pleasant, but not less penetrating, is her study of the popular continental chaplain who comes under the influence of the neurotic lady. But it seems probable that in describing the man's conflict with himself as priest and as lover, the author has at last sacrificed art to conventionality. Still she has contrived to interest the reader strongly in the characters she represents, and to enlist sympathy on the side which the moralist might think the least deserving. This is her title to success, and she achieves it with the ease and assurance of touch which distinguish the artist from the amateur.

*Aubrey Ellison.* By St. John Lucas. (Brown, Langham & Co.)

IT is difficult for the reader to disengage any definite theory out of Mr. Lucas's new romance, and we are not sure if he had any. Perhaps his story was contrived in the spirit of mischief which characterizes his dedication "to the Society for Psychical Research and the immortal spirit of melodrama." But to be satisfactory this experiment in the preternatural should approach seriousness. As it is, we are never fully convinced that the author is not gibing at his characters and his readers; yet the plot is formidable and lurid enough. Out of one of Mr. Lucas's former works strays a character of irresponsible humour, who describes genius as "an infinite capacity for giving pain," and asks a lady if she finds that "distance lends enchantment to the pew." But these perversions are by no means characteristic of the book. One must suppose that Mr. Lucas intends to show the psychic influence of a strong-willed and bad man on a youth. Vidal, the singer, is the former; Aubrey Ellison is the latter. Vidal seems to

accomplish his evil purposes by animating the soul of young Ellison, but, as we have already said, we do not pretend to understand it at all. The atmosphere is that of melodrama, though the people are in many cases real enough. It is, in fact, a curious hotch-potch, conceived in a cynical mood. The writing is good throughout, and certain episodes are powerfully planned, as, for example, the culminating tragedy. Mr. Lucas is evidently feeling his way, and has not yet reached his own. But he is remarkably clever, and should do so in due time.

*He that Eateth Bread with Me.* By H. A. Mitchell Keays. (Methuen & Co.)

IT is sad to find the literary vice of exaggeration flaunting itself on the very threshold of a distinctly interesting novel. We have noticed for some time past a tendency to seek parallels for fictitious sorrows and calamities in the tragic story of the Cross, and here comes an author offering what is apparently a first work under a title which suggests that a husband who deserts his wife to live with another woman is like the disciple who "lifted up his heel" against his Master for thirty pieces of silver. This is an offence against taste which we are sure its perpetrator is capable of realizing. The motive for writing this novel seems to have been a wish to expose the iniquity of the system of easy divorce which operates in the United States. This purpose, however, would have been better served if the second Mrs. Mackemer had been conceived without allurements sufficient to dis sever a monk from his vows. It was certainly an artistic blunder to kill her brutally on a railway in order to rescue the first Mrs. Mackemer from a martyrdom for which the reader was thoroughly though tearfully prepared. Despite the curiously bad art which arranges effects by such devices as making Mackemer present flowers to his wife on the night when he states that he does not love her, the story succeeds in moving and sometimes convincing the reader. Katharine, with her beautiful patience and sense of what is due to her supplanter, is true to poetic life, and therefore not unreal. And in the prolonged hey-day of the Gibson girl it is refreshing to make the acquaintance of so spontaneous a creature as Airlie Casler, with her acute perception of comedy, her mimicry, and perfectly American metaphors. Although the requickening of Mackemer's extinct affection is accomplished by the rather trite expedient of drawing him to the bedside of a sick child, the pathos evoked is sincere enough to engender a pleasant sorrow. Mackemer himself is not a successful portrait. Indeed, it would be hardly rash to suppose that he and other male characters in the novel—including an Englishman who describes a fellow-guest as a "very fine bellows, by Jove"—proceeded from a woman's brain.

*The Mysterious Miss Cass.* By G. W. Appleton. (John Long.)

THIS is a story which ought to have been made a detective story. It loses something for want of the accustomed setting. The intricacies of mystery are so well contrived that one would have enjoyed the pleasure

of hunting some one. However, Mr. Appleton has preferred another course, and he must have the credit due to him for the invention of a very ingenious piece of mystery and some remarkable wonders. The fact that a chimpanzee is impressed into the service of his plot reminds one of a similar actor in one of Poe's best stories; but as students of folk-lore assert that there are only five stories, so it may be ultimately laid down that all detective stories have a common origin, and the use of one piece of detail of the machinery will, of course, give no patent right to any true and first inventor. At all events, Mr. Appleton keeps his chimpanzee very well chained up till the last moment, and we are ready to admit that he tells his story with excellent spirit.

*The Face in the Flashlight.* By Florence Warden. (John Long.)

NUMBERLESS times since the publication of 'The House on the Marsh' has the author demonstrated her ability to produce a good plot. She invents almost, as it were, by instinct, and the construction of a novel apparently gives her very little trouble. In admiring this ingenuity one is inclined to associate with the admiration a regret that this clever lady has not greater gifts of characterization. If she had, she would write a fine tale. As it is, she only writes ingenious stories, which obviously occupy her but superficially. No one can read her latest book without an anxiety to get to the end and unravel the riddle, although from the first the mystery is not so occult as Miss Warden is wont to make it. The reader sights and scents the villain from the outset. It would have been better had his identity been veiled. At any rate, he is a monstrous villain, and has good manners. The heroine of the story is not of such assistance to the plot as she might be; also the hero takes it all too flippantly. In issues of life and death the hero must not be too flippant, or he stands a chance of losing the sympathies of his public. On the whole, this is too perfunctory a story to be accounted among Miss Warden's best.

*L'Amant et le Médecin.* By Gabriel de la Rochefoucauld. (Paris, Calmann-Lévy.)

WE suppose that the author of this clever novel is the young Count de la Rochefoucauld whose wedding is to take place at about the probable date of the appearance of this notice, and that, if so, it is a first book. The volume has a brilliancy and attractiveness which are curious, when we consider that the story is told in a manner usually found dull or repulsive. The ten pages which stand first lead up to "a manuscript" which fills the next 373, and relates events which precede the "opening." The whole ends with four pages as unsatisfactory as the beginning. Such, however, is the talent of the author that, in spite of his vile method of construction, which involves artificiality and absence of all chance of the naturalness of real life, he holds the attention of the reader almost to the end. If he had been nervous about the construction, as an old and skilled writer would have been, he would have tried to make his "manuscript"

something like what his hero might have written. That he has not done so we may be grateful, as we forget in reading that we are dealing with "a manuscript," and take the story as though told in the usual fashion by the author. As a specimen of the contents of the novel, which is full of observation and of irony, we quote an incidental remark of a priest who is inviting "some intelligent young people" to lectures, to be followed by discussion: "M. Rivoire, comme tous les membres du clergé, ne considérait comme intelligents que ceux qu'il sentait hostiles." The book is not "suitable for young ladies," although we suppose its doctrine would be counted "moral."

#### RECENT AMERICAN SPORTING LITERATURE.

*Guns, Ammunition, and Tackle.* By Capt. A. W. Money and others. "The American Sportsman's Library." (New York, the Macmillan Company.)

*Big Game.* By Dwight W. Huntington. (Bickers & Son.)

*Sportsman "Joe."* By Edwyn Sands. (New York, the Macmillan Company.)

THE "American Sportsman's Library" holds in the United States a somewhat similar position to that of the "Badminton Library" in this country, though as yet it does not cover so wide a field, being apparently confined within the limits of North America. There its volumes supply with varying merit the best information procurable, and therefore British sportsmen, who wander over all the earth, hail their appearance with joy. President Roosevelt's descriptions of deer, and his advocacy of sufficient game laws, with sanctuaries for the game; Dean Sage on salmon and trout; Caspar Whitney, Grinnell, and Wister on musk-ox, bison, sheep, and goat; not to mention other volumes, appeal strongly to the best instincts of travellers and sportsmen. It is, however, a mistake to set forth unless provided with the best weapons or tackle procurable, and on such points Capt. Money and his associates endeavour to supply advice. The author begins by claiming that "America stands above all others in the world as a game-producing country," and that, as a rule, Americans are

"better shots, use better guns and better ammunition, and have far more thorough acquaintance with all that concerns guns, ammunition, habits of game, and how to shoot, than their brother sportsmen in other countries."

And he proceeds to give reasons for this superiority, "apart from the natural tendency of an American to excel at anything he takes in hand, whether as an amusement or as a business," in the ground available, there being no temptation to trespass; in the variety of game, and the ability of many persons, on account of high wages, to indulge in sport; and chiefly in the general facility with which shooting can be obtained. Having thus established his case, the author compares English with American shooting. He has had exceptional opportunities for sport in both countries, and he prefers, as is natural, that of America. There you may wander at will north, south, east, or west, and enjoy in addition the pleasures of camp life. In a general way Capt. Money's advice about guns is trustworthy, and his remarks on ammunition are sensible; but they must be taken as applying to American rather than English shooting. He says one gun should suffice for all your wants, a sentiment which cannot be supported, were it merely because of the possibility of accident and difficulty of repair; he prefers the double-trigger to the single-trigger gun, and in the wilds he is right, for the

mechanism is simpler; and, finally, no one will dispute that what is written to-day of so progressive a science as the making of guns and powders may require modification to-morrow.

More improvement is necessary to bring the rifle to perfection than is required for the smoothbore, and, curiously enough, Mr. Kephart, who deals with this subject, lays down the law that

"the chief factor in a rifle's accuracy is its ammunition. In these days the 'make' of a rifle is of less consequence than the choice of a cartridge..... This will sound like heresy to many novices, and to some old marksmen, but it is a fact capable of demonstration. First choose a cartridge; then a gun to handle it."

Again:—

"In all kinds of hunting with the rifle, a low trajectory is a high merit; but it is the ammunition, not the gun, that gives it."

This is, in a measure, true, though it may be differently put before the reader. There are two main excellences in a rifle, viz., lowness of trajectory, and sufficient stopping power of its bullet. The former is got by a nice adjustment of barrel, explosive, and bullet; the latter by so arranging that, after sufficient penetration, the bullet shall expand to a form not unlike a button mushroom. When that happens the projectile is said to have set up, a process which the author describes as "upset." Mr. Carlin devotes sixty-six pages to the theory of rifle-shooting, and treats of energy, penetration, drift, and recoil; the pistol and revolver falling to the lot of Mr. Himmelwright. His chapter is excellent, and we believe there is little doubt that in this branch of shooting Americans are easily first. The photographs of well-known shots, in the attitudes they prefer when firing, are instructive.

The last chapter is devoted to the artificial fly, and is written by Mr. Keene, who mentions that he had charge of the Itchen Abbas water for several seasons for Lord Northbrook, who has so recently passed away from the scene. He should, therefore, know something of dry-fly work, and probably more than the reader of his pages may suspect. He seems to be more at home with the coarser methods which suffice for less educated trout. The coloured plates of salmon flies, lake-trout and bass flies, and of brook-trout flies are very well produced; most of them have names familiar to English anglers, others are strange, not the least so being a fly which rejoices in the style and title of "Kotoodle Bug."

The success which presumably has attended the "American Sportsman" series probably accounts for the appearance of many volumes on subjects more or less covered by that library. Of these 'Big Game' is one, and its debts to other books and periodicals are considerable; they are, however, duly acknowledged. The writer tells us that he visited the haunts of the big game of North America whilst the animals were abundant and tame; their domestication must have been marvellous, for he says: "I have ridden upon the mountain-lion on the fields of wild sage when shooting the sage-cock, or cock of the plains." A strange mount certainly. He has a good chapter on game clubs, parks, and preserves, all established for the protection of game. Then the deer family, the ox family—in which sheep, goats, and antelope are included—the bear family, and, finally, the cat family are described. Mr. Huntington is divided between the traditional ferocity of the grizzly bear, of which his patriotism demands the recognition, and his own better knowledge. Thus: "Our bears include the most ferocious and formidable bear in the world, the grizzly bear"; and, again, "Ever since Lewis and Clark discovered him he has been known as an extremely dangerous beast," and stories



are told of bear and bull fights in which the former was victor. But along with this comes the truthful remark, "The ferocity of our bears has been exaggerated greatly," followed by "I am satisfied from what I have seen of the grizzly, and from what I have learned from others, that this animal to-day has a wholesome fear of man," &c. Bears are, we think, very much alike in their nature all the world over; they will escape if they can, but if cornered they will charge. When they do, it matters very little which variety of bear is met. Even when wounded they usually try to escape, and accidents happen generally from following a bear into an unsuspected *cul de sac*, or from incautiously approaching a wounded animal. An ordinary bull in a bad temper is, we are sure, far more dangerous and more likely to attack than any average bear. This book has an appendix in which the scientific names of the animals and some natural history notes are given; there is also an index; but its chief attraction lies in the illustrations from photographs of the wild animals. All are good, and the frontispiece, a bull moose, deserves special mention.

Sportsman "Joe" is a New York boy, just beginning to suffer from town life, who is taken in hand by his father's friend, and introduced to camping-out and all manner of adventure. Nature-worship, shooting, fishing, life in a log hut, Indians, &c., all appear in the descriptions of the trip, which are spirited and well told. The scenes are chiefly in Canada, on or about the American boundary; the evidences of prosperity cause the Mentor to lament that the States had not secured the country:—

"Just think of it! Thousands of miles of choice timber and mineral lands, of prairies all ready to be turned into the finest wheat-lands in the world; grazing lands, mixed farming lands, every old kind of lands; sporting fields unrivalled; enough country to make a dozen glorious States, as it has made one noble Dominion,—and we let it all get away!"

Though it is specially addressed to Americans, the book is a good, wholesome one for any boy, and should be a favourite; it is illustrated.

### OUR LIBRARY TABLE.

THE charm of a refined and urbane spirit reveals itself in *Otia* (Lane), a slender volume of fugitive prose and verse reprinted by Messrs. Harold Hodge and Arthur Baumann as a memorial of their friend the late Armine Thomas Kent. Of the poems, which number over a score, more than one-half are *vers de société*, and reach a high level of excellence in that kind; a few, instinct with the spirit of youth, tell a summer's story of the earth and its delights—the lays of birds, the scent of hedgerow or garden-plot, the way of a man with a maid; and in one or two a deeper note is sounded. The prose is marked by an easy grace of style, a happiness in word and phrase, and a critical vein individual and fresh, if not profound. A pleasant flavour of scholarship pervades the book. On the whole, while there is much to attract—much that is ingenious and suggestive—there is little in this miscellany to challenge criticism save its title, for which not the author but his editors must be held accountable. To the title it may be reasonably objected that, like Byron's 'Hours of Idleness,' it seems to present the contents in the light of "immoment toys," thrown off to beguile the vacant hours of a lettered lounge, rather than as the good fruits—for such, surely, they are—of a genuine though fitful literary impulse. *Otium*, *Catulle*, *tibi molestum*, indeed, is the reflection with which many readers will close these pleasant pages. Had the common lot of humanity been his, Armine Kent might, despite his untimely death, have achieved something of permanent worth in literature—might, perhaps, have

produced that history of Latin poetry of which, after the fashion of young Samuel Taylor Coleridge, he was wont to talk amongst friends, and for the writing of which Mr. Baumann, his biographer, stoutly avers no man of his time was better qualified. But so it was that fate, by endowing Kent with "a dangerously comfortable income," had delivered him from the yoke of regular industry; and in the upshot—as was perhaps inevitable in the case of one whose taste was fastidious to over-nicety, and whose social aptitudes were many and imperative—emancipation served but to defeat, instead of reinforcing, his original bent towards a life of literary labour.

Amongst the longer essays is a sketch of the rise, progress, and decline of the Della Cruscan movement—or mania. Like a resourceful culinary artist, Kent here displays his skill in creating an appetizing *plat* out of scanty and almost savourless ingredients. The subject, at this distance of time an ungrateful one, is handled with a light touch and an abundant humour. To a Della Cruscan it is—and the fact should never be forgotten—that we owe that song of simple sooth, 'Wapping Old Stairs,' which first appeared over the signature of "Arley" (a pseudonym still unidentified) in the columns of *The World* for November 29th, 1787. Kent exposes the fallacy of the popular view, expressed by Scott, which represents the Della Cruscans as "squabashed at one blow" by the 'Baviad' of William Gifford:—

"Satire, even first-rate satire, does not kill follies. They gradually die of inanition, or are crowded out by newer fashions. Laura Matilda's dirge in the 'Rejected Addresses' is a standing monument of the vitality of Della Cruscanism more than twenty years after its supposed death-blow."

Something might have been said about Coleridge's relations with the coterie. While still at Christ's Hospital, he had introduced a line adapted from Robert Merry's 'Adieu and Recall to Love'—the poem which, in 1787, set a-going the Della Cruscan give-and-take—into a set of verses, in which he playfully rallies himself on his personal disadvantages; Merry's line,

A sad vacuity of mind,

reappearing in Coleridge's schoolboy verses as

This fat vacuity of face.

Later, Coleridge seems to have borrowed an occasional phrase from Merry. In some lines beginning,—

Again, dear harmonist, again!

which appeared in the volume of 1796, he reproduces with little change the lines from Merry's address to Mrs. Piozzi:—

E'en so when Parsons [Sara] pours his lay  
Correctly wild or sweetly strong, &c.

Indeed, for one member of the circle, the luckless Perdita Robinson, who figures as Laura in the 'Poet's Corner' of *The World*, Coleridge cherished a very sincere admiration. Late in 1799 he writes to Southey in hearty praise of her ballad tales—of 'The Haunted Beach' in particular, which he urges Southey to secure for his 'Annual Anthology'; and of the few poems composed by him during the short and troubled period of his life at Keswick, two at least—the 'Address to Mount Skiddaw' and 'The Mad Monk'—were inspired by and written for Mrs. Robinson.

In a brief paper, entitled 'The Battle of the Scansionists,' Kent discusses the relative merits of stress-prosody and scansion by classical feet, and contrives to display a wide knowledge and an exquisite ear for metrical and rhythmical effect, without, however, arriving at any definite conclusion on the question. He quotes an isolated line from 'The Sensitive Plant':—

To shield the glow-worm from the evening dew,

a line which, he rightly observes, when separated from the metrical context, no one would

dream of scanning otherwise than as an iambic decasyllable.

"Now, unless we can find some way out of this, English prosody perishes. A metrical scheme which fails to inform us in what metre detached decasyllabic lines are written is really no scheme at all. .... If prosody is to be more than utterly embryonic, the lines of the 'Sensitive Plant' must clearly be like apples on a tree, differing often widely from each other, but still apples."

This is plausible enough; but the writer seems to overlook what he remarks elsewhere, that verse depends for its prosperity upon "subtle violations of a norm." The truth is that English anapaestic verse admits of so many substitutes for the anapest, and that in so many different places in the line, that instantaneous recognition of an isolated line becomes an impossibility. And the same thing may be said in the case of the iambic decasyllable. Take a few lines from the sonnets of Shakspeare:—

Be, as thy presence is, gracious and kind.

Happy to have thy love, happy to die.

Take all my loves, my love; yea, take them all.

Some in their hawks and hounds, some in their horse.

Or take this magnificent line from 'Henry V.':

Be in their flowing cups freshly remembered.

Would the reader, coming upon any one of these lines isolated from the context, inevitably recognize it for what in point of fact it is—an iambic decasyllable? Would he not rather scan it as he scans Shelley's

All that we wish to stay

Tempts and then flies—

or this, from the same poem?—

Whilst skies are blue and bright,

Whilst flowers are gay.

In a word, our metrical schemes are so complex, and admit of variations so many and artful, that identification on sight of the metre of any single line, severed from its companions, becomes a feat of divination rather than recognition. In the course of this essay, by the way, Kent cites, as an example of a Latin hexameter not immediately recognizable:—

Hymen O Hymenæe Io Hymen O Hymenæe.

Here, for once, his scholarship is found tripping. Catullus's line runs:—

Hymen O Hymenæe, Hymen ades O Hymenæe!

an hexameter which apparently got mixed up in the critic's memory with two lines of a different poem and metre:—

Io Hymen Hymenæe io,

Io Hymen Hymenæe!

While on the subject of casual slips, one may point out that Wordsworth's addressee was "dear brother Jim"—not *Tim*, as we read on p. 40. And surely the verses quoted on p. 17 should run:—

Woe worth the week, Sir John, and cursed the hour,

&c., instead of "Woe wait the week," as it is here printed. Some indication ought to have been given that the 'Song' printed on p. 76 is a translation from Victor Hugo.

In his volume *A Secret Agent in Port Arthur* (Constable & Co.) Mr. William Greener conveys a good deal of information in pleasant fashion. That he cannot be trusted by the reader is shown by the opening words of his third chapter, on 'Life at Port Arthur': "As everyone knows, Port Arthur was named after H.R.H. the Duke of Connaught." Now "everyone knows" nothing of the kind! "Every one knows" that Port Arthur had long been so called when it was the rendezvous of the British forces under General Sir Hope Grant in the childhood of Prince Arthur, and there is some evidence that it was so called before the birth of the Prince. The book brings out well the incredible carelessness of the Russians. We have previously named the fact that they employed in Manchuria Sikh watchmen and police, British pensioners and sympathizers almost to a man. This is illustrated by several of Mr. Greener's anecdotes.

THAT good wine needs no bush is a doctrine which has become exaggerated by experience till we are apt to think that a fine bush means bad wine. A list of the contents of *The Athenæum*, we flatter ourselves, is at least not superior to the contents themselves. The same cannot perhaps be said in all cases of the extra issues of Lancashire halfpenny evening papers. We were a little puzzled with the title, *The Biology of British Politics*, chosen by Mr. Charles Harvey for his volume (published by Messrs. Sonnenschein & Co.), but were delighted with the four pages of "contents." Little could be imagined more interesting, had only the matters there named been treated with intelligence and learning. When we came, however, to the contents themselves we found that the good bits were Spenser Wilkinson - and - water, while the greater portion were snippets from the wrong people. Mr. Harvey's studies of times before our own have not been sufficient to give him a sound foundation for his work. In the first lines of his introduction he is startled at what he thinks a change occurring in the nineteenth century in one of the two great parties in the State, and regards it as a "striking feature" of recent history that the Conservatives should have passed Bills which "made important alterations in the Constitution and initiated considerable social changes." The House of Commons of the eighteenth century, whichever party was in power, did not think it so necessary as we do to "pass measures." But the Tory party up to the American War was certainly, throughout that great period of English politics, the party which looked the most for Constitutional reform, if not also for social change. When Mr. Disraeli advocated measures which at the time seemed revolutionary, it was on Bolingbroke and the principles of Toryism that his action was based. So, too, when, also in his introduction, Mr. Harvey declares "that Politics still is only an empirical art," and tells us that "the philosopher" has seen "that there is no science of politics," he fails to show that he has given any consideration to the political philosophy of the eighteenth century, or even of the nineteenth before 1870. A great deal of Mr. Harvey's volume resembles, indeed, an ill-kept commonplace book of an ill-equipped boy. The subjects, however, with which Mr. Harvey deals are such that it is hardly possible to write about them without performing that greatest task of every writer—leading other men to think. It is one of the main doctrines of the book that the world has come to the pass which Mr. Harvey sums up as follows: " Militarism within and sovereignty over weaker peoples are rooted in natural impulses in the order of nature." This startling assertion makes us ask whether, then, we must consider that the practice of kicking old gentlemen in the stomach in order to steal their watches is "rooted in natural impulses." Mr. Harvey finds this militarism and this Congoism "in the order of nature ..... moving on to their destined developments," although we do not clearly discern what, in his opinion, this goal may be. As, however, he has explained and praised the principles of the Hague tribunal, we imagine that he cannot in fact hold that pessimistic view which at first sight appears to be his own. The details which, in order to illustrate his arguments, Mr. Harvey quotes or draws from various sources, are, for the most part, accurate, though sometimes misleading, as, for example, his statement: "Of Italy we note: 1. Her extraordinary development as a naval power. Her navy in 1800 of thirty-six ships had become, in 1900, 227." We imagine that "1800" is a misprint, but know not for what year, as in 1860 the Italian kingdom, in the present sense of the word, was not yet in existence. This, however, is not our ground for calling attention to the argu-

ment. A comparison of numbers of ships is no test whatever of the relative efficiency of fleets. What might be said is that Italy before 1885 had incurred vast military and naval expenditure, with a view to making her fleet and army formidable against what she thought the danger of French attack. At one moment she had made herself the third naval power, but before "1900" she had, in defiance of Mr. Harvey's statement as to her "true instincts," dropped from the third, and she is now falling into the seventh position.

THERE are not in this country men more competent to write on *The Unemployed* (P. S. King & Son) than Mr. Percy Alden, the author of the little book before us, and Sir John Gorst, who has contributed the preface. We commend the treatise to our readers, although we think the difficulties in the way of Mr. Alden's suggestions more numerous than will be apparent at first sight to those who peruse his pages. His first direct remedy, for example, is "a Ministry of Commerce and Industry." This is "heaven and hell amalgamation, limited," to use a phrase of Carlyle. It is "a goat and cabbage policy," to use the Belgian phrase. The traders, represented by the Chambers of Commerce, have a majority in the House of Commons for the creation of "a Ministry of Commerce," to be held by a manufacturer or merchant, and to represent in the Cabinet middle class views. The workmen have a majority also, for the creation of "a Ministry of Labour," to be held by a workman or a workman's friend, and to represent in the Cabinet labour views. Mr. Alden is a great deal too sensible not to know the difficulty of amalgamation of these two policies. The practical difficulty of taking most of the Home Office work and most of the Local Government Board work, and adding them to the work of the Board of Trade, is stupendous. What will happen will be the creation of additional departments, instead of that reduction of their number and simplification of their functions which is, in fact, defensible. Another "remedy" is that "the Government" "should grant subventions" to "lodging houses." But it is not just to lay on the shoulders of the poor rural taxpayer special charges intended to meet town misery, and to be spent in or for towns. "Afforestation of Waste Lands," again, means the extinction of common rights, valuable to the rural poor, and likely to be "compensated" by money gifts, which will be wasted, and will increase distress.

BOTH ability and eloquence distinguish Miss Ida A. Taylor's studies of *Revolutionary Types* (Duckworth & Co.). Her choice of characters is, perhaps, rather capricious. Thus we should be disposed, with Mr. Cunningham Graham, who contributes a racy introduction to the volume, to deny altogether to Pym the title of revolutionary. He was really a constitutional reformer who revered precedents as deeply as Burke himself, and the later phases of the Great Rebellion would have found in him no sympathizer. It is rather a pity, again, that Miss Taylor did not select a more weighty specimen of the revolutionaries of 1848 than young Manara—Mazzini, for example, or Louis Blanc. Still, her sketches invariably get down to the essentials of individualities, and in two instances, at any rate, her selections could not be improved. Benedict Arnold is unmistakably the typical revolutionary traitor. He had suffered grievous wrongs at the hands of Congress; but for his plot to betray West Point and the person of Washington to the British there can be no excuse. Revenge must have been his dominant motive, but he was also influenced, as were Moreau and Bazzaine after him, by the example of Monk, a fatal inspiration for puzzle-headed soldiers. Saint-Just is Miss Taylor's type of the French

Revolution, and if any one man can stand for that tremendous and complex epoch it is the idealist who marched through the shambles towards Arcadia. The study of that splendidly Satanic creature is the most powerful in the collection, though a point is missed—namely, that the nation of antiquity which served for his model was undoubtedly the Spartan. Toussaint l'Ouverture is probably as typical an instance as could have been picked out of the revolutionist dominated by pure duty, while Pius IX. will remain for all time the great revolutionist *malgré lui*. Violent delights brought, in the cases of most of Miss Taylor's heroes, violent deaths. Yet it is possible to agree with her that they were justified in their quest of the unattainable, even if Mr. Cunningham Graham's saying that "they were worth a whole wilderness of Liberal politicians" seems in need of qualification. Revolutionaries, after all, are in the nature of necessary evils, and those at long intervals. Nobody would contemplate with equanimity the prospect of Saint-Just or Danton as his next-door neighbour.

M. MAURICE LEUDET'S *L'Almanach des Sports* is each year improving in artistic finish, although it hardly rises above the modest shilling price. It is now published in Paris by La Fare. The Basque ball game, which played a great part in last year's issue, as we showed in our review, has dropped out, such are the fickleness of fortune and the vicissitudes of fame. Rowing and sculling are fast declining in France, and will probably soon be abandoned. Fencing still holds her own, and it was fencing which first brought M. Leudet from the politics of *Le Figaro* into the world of "le sport." He prophesies the coming of a day when England will beat France at the rapier. Automobilmism continues to grow and to gain ground in the almanac till it swallows up its rivals. Flying machines have not maintained the position which they had conquered a year ago. We can safely recommend every motorist to get 'L'Almanach des Sports.' As regards the excellent illustrations, we rather question the title of M. Conrades to be sculling "champion of Europe." He would not stand a chance with our best men, and a small club with a feeble regatta ought not to give such high-sounding names.

Sir Thomas More (*the Blessed Thomas More*). By Henri Bremond. Translated by Harold Child. (Duckworth.)—This is a very just life of Sir Thomas More—of course, from the point of view of a Roman Catholic believer. It adds nothing to Father Bridgett's 'Life,' but it is better written, and excellently translated. It is rather amusing to note the continual return to apology for More's essential humanity in view of his prospective sainthood. Erasmus is vindicated, by the way, from the charge of favouring the reformed doctrine, as distinguished from a reform from within, such as that forced on the Council of Trent.

*Romance of the Feudal Chateaux*. By Elizabeth W. Champney. Illustrated. (Putnam's Sons.)—The illustrations are obviously meant to be the attraction of this volume, two of the predecessors of which have been noticed in our columns. They comprise eight "photogravures" of varying merit, that of Château Gaillard being the most characteristic, and thirty line and half-tone illustrations, two of them from "old prints" (acknowledged) and fifteen from Viollet-le-Duc (with his signature removed except in one case, no other means of identification being furnished). Besides these there are fourteen outline drawings from Grasset's 'Quatre Fils Aymon,' without any mention of them or their source being made. The text is a pretty medley of fancy and history, though it trembles on the verge of inaccuracy many times.



*The Adventures of a Post-Captain*, by a Naval Officer, "with characteristic engravings by Mr. Williams," is one of Messrs. Methuen's small reprints "of some of the rare and famous illustrated books of fiction and general literature," first published in 1820. As in the other volumes of the series, the printers and reproducers of the engravings have done their work admirably, though the pictures necessarily lose something by being reduced. The adventures are not too well told in octosyllabic verse, by a pretty close imitator of the gin-inspired John Mitford, the author of 'The Adventures of Johnny Newcomb in the Navy,' published in 1819; but can scarcely be conceived as representative of naval manners and usages a hundred years ago, though they may be of an ignorant and drunken master's-mate's ideas of them. Literature the book can scarcely be called, but here and there it is amusing.

A CHARMING little book for any child who cares for flowers—and where is the right-minded child that does not?—is *The Young Gardener's Kalendar* (De La More Press), by Dollie Radford, "pictured" by L. E. Wright. The format—cover, paper, typography, and all—presents an admirable instance of fine taste and simplicity, thoroughly in accord with Mrs. Radford's delicate verses, which are as daintily pretty and sweet as a country nose-gay, and pleasantly informative withal. She undoubtedly shows the right feeling for February when she sings—

Of all sweet days that come and go,  
The sweetest fall  
When first the almond blossoms show  
Above the wall:  
When through their flowers a cloudless sky  
Shines clear and blue,  
You know the spring will soon be by  
With flowers for you.

It is a pity, however, that the illustrations although informed with a certain grace, are sicklied o'er with the pale cast of an affected method, with which we are already too familiar nowadays. The old lack of all decorative qualities has been replaced by a desperate be-decorative-at-all-costs mannerism that is profoundly tiresome; some study of the selective qualities which distinguish the art of Japan, of Boutet de Monvel, and many modern American illustrators of children's books, might have produced a comelier result.

THE fifth edition of the *Guide to Italy and Sicily* (Macmillan & Co.), in the series "Macmillan's Guides," has been "carefully revised," the Sicilian portion being new. The volume as a whole may, as our readers know, be praised, but the Sicilian part is not so "new" as might be gathered from the account given of it. Travellers are still told here, as they are in all the other guide-books, of three railway stations, all inconvenient, from which Segesta can be reached. A station called "Segesta" was opened in the summer of 1904, and the journey is thus shortened. The present guide differs, however, from all the others except one in rightly placing Segesta very high in the list of the temples of the world. Indeed, also rightly as we think, in two fine passages here, which follow Goethe, Segesta is put at the very top of the tree. The temples at Paestum and that at Segesta are, in fact, incomparable, and the first view of the temple of Segesta, in its glorious solitude, is finer than any aspect of the Parthenon. On the other hand, the account of the fortifications at the back of Syracuse is somewhat feeble. The tourist who reads in advance or takes with him only this guide will be tempted to avoid seeing ruins which, even apart from their great history, are of extraordinary architectural and engineering interest. The plans of towns in the new Sicilian part take in too limited a portion of each place: that of Palermo does not include the principal hotel; that of Messina does not comprise the interesting

"Protestant cemetery" where the officers of Nelson's fleet and of Lord William Bentinck's army lie; and that of Syracuse excludes the principal hotel, the Latomie, the Ear of Dionysius, the Greek theatre and the amphitheatre; not to mention Fort Euryalus and the Corinthian and Athenian lines.

We are not altogether satisfied with the arrangement of the older part of the guide. Mr. Oscar Browning's chapter, that by Mr. Roger Fry on 'Italian Art,' with other preliminary essays of great value, are followed by a list of hotels, and cut off by this from the catalogue of works on art and archaeology. When we come to detail, we are not always able to find the thing we are in search of. Take, for example, the Vatican picture gallery. We naturally look in the index for 'Rome,' under 'Rome' for 'Vatican': under 'Vatican' we find the "sculpture galleries," but not the pictures, and are led off by "Museums, see that title under Rome"; turning then to 'Rome,' and under it to 'Museums,' we fail to recognize the Vatican. In the text the Caravaggio—to which, in spite of the painter's exclusion from the fashion of our day, the fifth place of honour in the Vatican Gallery is now awarded—is only named, without the words of commendation which are attached, for example, to Nicolo da Foligno in the same room, or the full explanation given of a Giulio Romano. Mr. Roger Fry in his introduction rightly states that Caravaggio was the founder of the Naturalists, and that from him, through Ribera, the "Spanish School" was formed. If we set aside all prejudice, and admit that Caravaggio's 'Entombment' is not a religious picture, but a representation of human grief, may we not claim for it that it is in itself as fine as anything that has been produced by the real Spanish School—that of Madrid? Assisi is treated scurvily in being robbed of its saint, whose body it preserved with much trouble against snatching, threatened by Perugia. The "Church.....is purely commemorative, and contains no relic of St. Francis except a very doubtfully authentic tomb." That the body of St. Francis lies under the church, which was built over him immediately after his burial, there can be no doubt at all. The sarcophagus discovered in 1818 is probably that of the saint, but if it be not, we are equally sure that he lies there in the rock, and only congratulate ourselves that he is not shown like his good friend, poor St. Clare, in her church hard by. The writer, who will not have the tomb, half-believes in the miraculous roses. They can be grown, however, we may assure him, elsewhere than at St. Mary of the Angels in the Assisi plain, thornless, and with the same occasional red stain as marks those which American ladies buy.

*The Technique of Indexing.* By Mary Petherbridge. (Secretarial Bureau, Conduit Street.)—Indexing, as the author says, is too often treated as a branch of cataloguing, which it is not. An index deals with one book, and its object is to show any one who uses it what exactly the book contains, and where each item of information is to be found. Miss Petherbridge has had a great deal of experience of indexing, and no small experience of teaching others to index; and while there are small points which we might discuss with her, we should like to make every author who publishes a book worth indexing read and profit by her treatise. "Quandoque bonus dormitat Homerus," and there is no such person as William, Emperor of Germany (p. 69), so that the German Emperor, who does exist, cannot be cross-referenced under Germany, which is merely a vague expression. Miss Petherbridge has not only studied her subject well; she is an authority on it herself, and her book is very useful.

*Classical Echoes in Tennyson*, by Prof. W. P. Mustard (New York, the Macmillan Company), is the third volume of the 'Studies in English' of Columbia University. We cannot see the need or room for a new book on this subject, which has been amply treated by Mr. Churton Collins already in his 'Illustrations of Tennyson.' Something more than a passing word of acknowledgment in the preface is needed in such a case, and while we recognize that the collection is comprehensive, we must add that very little of it is new to professed students of Tennyson. We have ourselves noted in reviews two or three things which we find here, and which have not, so far as we know, been published elsewhere. This volume is, in fact, so derivative that it can hardly bring any reputation to its author as a new and substantial achievement. It would not, in our view, be the least claim to a doctorate. But it does credit to the author's industry.

*The Upper Norwood Athenæum: the Record of the Winter Meetings and Summer Excursions, 1904.*—This is a record of the twenty-eighth season of the Upper Norwood Athenæum, and we are glad to see that the winter meetings have been resumed, in addition to the usual summer rambles. The winter visits included Apsley House, the Record Office, and St. John's, Clerkenwell. The summer excursions were well attended and began on May 7th, when Mr. Charles Wheeler conducted a visit to the old church at Ockham. Wrotham was selected by Mr. Vincent for the second ramble. Chislehurst was taken by Mr. Wiggins; and other places chosen were Saffron Walden—paper read by Mr. Virgoe; Ongar, Mr. Quartermain; Winchester, by Mr. C. Wheeler; and Colnbrook and Stanwell, by the editor. 'The Record' is carefully edited by Mr. Theophilus Pitt. The beautiful illustrations form an important feature of this interesting booklet. Six new members were elected during the past year. We suggest that ladies should be eligible for membership.

We have on our table *William Lloyd Garrison*, with a Preface by Leo Tolstoy ('The Free Age' Press),—*An Account of Jesmond*, by F. W. Dendy (Newcastle-upon-Tyne, Robinson),—*The Story of the Iliad*, by the Rev. A. J. Church (Seeley),—*Lessons in Experimental and Practical Geometry*, by H. S. Hall and F. H. Stevens (Macmillan),—*Balloons*, by G. Bacon (Jack),—*The Story of the Odyssey*, by the Rev. A. J. Church (Seeley),—*The Principles of Relief*, by E. T. Devine (Macmillan),—*Intemperance*, by H. H. Pereira (Longmans),—*Seneca, a Selection*, by H. C. Sidley (Bell),—*Essays in Puritanism*, by A. Macphail (Fisher Unwin),—*The R. J. Campbell Birthday Book*, compiled by Mary A. Willis ('Christian Commonwealth' Office),—*Excursions and Lessons in Home Geography*, by C. A. McMurtry (Macmillan),—*The Spanish Conquest in America*, by Sir Arthur Helps, Vol. IV. (Lane),—*Motors and Motoring*, by H. J. Spooner (Jack),—*A Synonymic Catalogue of Orthoptera*, by W. F. Kirby, Vol. I. (Trustees of the British Museum, Natural History),—*The Zoological Record, 1903*, Vol. XL., edited by D. Sharp (Zoological Society),—*Stories of the Wind: a Forest Fairy Tale, and Others*, by K. Blossé (Drane),—*Mouncey and Others*, by A. F. Lovat (Glasgow, Bryce),—*The Doll's Dance*, by C. Forestier-Walker (Digby & Long),—*Chandra Shekhar*, a Bengali novel, by the late Bankim Chandra Chatterjee, translated by M. N. R. Chowdhury (Luzac),—*Terence Travers*, by the Rev. A. C. Highton (Drane),—*The Scarlet Pimpernel*, by Baroness Orczy (Greening),—*Bolts and Bars*, by F. C. Vernon-Harcourt (Digby & Long),—*Mrs. Maybrick's Own Story*, by Florence E. Maybrick (Funk & Wagnalls),—*The Secret of a Great Influence: Notes on Bishop Westcott's Teaching*, by Mrs. H. Porter (Macmillan),—*Anchors*

of the Soul, Sermons by the Rev. Brooke Herford, D.D. (P. Green).—*The Royal Standard of God's United Kingdom* (Greening).—*The Century Bible: Samuel*, edited by the Rev. A. R. S. Kennedy (Jack).—*The Sound of a Voice that is Still*, Passages from the Writings of the late Clifford Harrison (Sonnenschein).—and *The Last Discourses of our Lord*, by the Rev. A. G. Mortimer, D.D. (Skeffington). Among New Editions we have *Chemistry in Daily Life*, by Dr. Lassar-Cohn (Grevel).—*The Tutorial Chemistry*, by G. H. Bailey and W. Briggs, 2 vols. (Clive).—and *The Heart of a Heretic*, by S. Hallifax (R. Brimley Johnson).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Blacket (J.), Not Left without Witness, cr. 8vo, 6/ net.  
Macdonald (Kenneth S.), by J. M. Macphail, 8vo, 5/  
Mitchell (J. M.), The Great Religions of India, 5/ net.  
Purves (D.), The Life Everlasting, cr. 8vo, 4/ net.  
Smith (Gipsy), A Mission of Peace, cr. 8vo, 2/6 net.

## Fine Art and Archaeology.

Davie (W. G.), Old Cottages, Farm-Houses, and other Stone Buildings in the Cotswold District, from Photographs, roy. 8vo, 21/ net.  
Fletcher (B. and B. F.), A History of Architecture on the Comparative Method, 8vo, 21/ net.  
Keyser (C. E.), A List of Norman Tympana and Lintels, &c., 4to, 21/ net.  
Sun Pictures of the Antilles and British Guiana, oblong 4to, boards, 2/6 net.

## Poetry and the Drama.

Carman (B.), Songs from a Northern Garden, cr. 8vo, 2/6 net.  
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Grein (J. T.), Dramatic Criticism: Vol. 5, 1903, 3/6 net.

## Music.

Southwark Psalter, Music by A. M. Richardson, 8vo, 4/6 net.

## Philosophy.

Royce (J.), The Conception of Immortality, 18mo, 2/6

## History and Biography.

Cambridge Modern History: Vol. 3, The Wars of Religion, roy. 8vo, 16/ net.  
Chadwick (H. M.), Studies on Anglo-Saxon Institutions, cr. 8vo, 8/ net.  
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Gosse (E.), French Profiles, cr. 8vo, 7/6  
Greener (W.), A Secret Agent in Port Arthur, cr. 8vo, 6/  
Knox (H. T.), Notes on the Early History of the Dioceses of Tuam, Killala, and Achonry, 8vo, 10/6 net.  
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Survey Atlas of England and Wales, designed by J. G. Bartholomew, folio, half-leather, 70/ net.  
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Thackeray Country (The), by L. Melville, 8vo, 6/

## Sports and Pastimes.

Beldam (G. W.) and Vaile (P. A.), Great Lawn Tennis Players, 8vo, 12/6 net.

## Education.

Dodd (C. I.), Introduction to the Herbartian Principles of Teaching, cr. 8vo, 4/6  
King (H. C.), Personal and Ideal Elements in Education, cr. 8vo, 6/6 net.  
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## W. FRASER RAE.

WE regret to hear of the death on Sunday last, at Bath, of Mr. Fraser Rae. He had been in bad health for some years, and succumbed to an attack of pneumonia after a short illness. Mr. Rae was, as the varied list of books to his name suggests, a man of unusually wide culture. Educated at Heidelberg, he was an excellent German scholar, and retained till his death a keen interest in classical study. He founded his own style of writing on Macaulay, though his work was heavier in effect, and undoubtedly a good deal more painstaking. He was also a great admirer of Taine, whose 'Notes on England' he translated admirably. On Canada and the United States he wrote much, having travelled a good deal on the American continent. His books on 'Columbia and Canada' (1877), 'Notes on the Great Republic and the New Dominion' (same year), 'Newfoundland to Manitoba' (1881), and 'Facts about Manitoba' (1882) may be mentioned. He had much experience of 'Austrian Health Resorts' (1888) and similar institutions, whither he went to relieve his chronic throat troubles. His novels, of which 'Miss Bayle's Romance' (1887) is the best, are forgotten. The 'Business of Travel,' a book in which he displayed the rise of Cook, was an excellent exposition of the modern facilities which have changed the intercourse of nations.

But the identification of "Junius," on which he wrote much in these columns, was probably the subject in which he was most interested. The period was his favourite study. He wrote on 'Wilkes, Sheridan, Fox,' in 1873; and produced an elaborate biography of 'Sheridan,' in two volumes (1896), which has never received the credit it deserves. It was introduced by the late Lord Dufferin, and included numerous and important discoveries in the family papers. It was a complete and successful vindication of Sheridan, written with special knowledge of the politics of the time, and discrediting finally much that had passed for history in

'The Croker Papers,' Moore, and other sources. Mr. Rae's zeal and research did a further service in the issue of 'Sheridan's Plays, now Printed as he Wrote Them' (1902). Mr. Rae had a number of important unprinted letters concerning Sheridan's wife and her sister, Mrs. Tickell, in his hands, but his health did not allow him to make use of them. His latest signed communications to us concerned the subject of Junius. He was, he hoped and believed, in sight of the solution of the mystery, having discovered some very rare poems, apparently due to the author of the 'Letters.' At any rate, his investigations went far deeper than those of any predecessor, and he held justly that he had put the attribution to Francis out of court. He had satisfied, for instance, the late Lord Coleridge that this was so. Both for *The Times* and this paper Mr. Rae did numerous reviews, and his knowledge of the literary figures of the last half-century was remarkable, supported as it was by an excellent memory. Latterly he lived in Bath, but always came to London to take his place as chairman of the Library Committee of the Reform Club. There and elsewhere he was much liked. Cordial, considerate, vivid, he was at his best a delightful companion. The range of his endowments may be indicated by the fact that he was equally keen about copyright law and a new cycle tyre which he had invented. Such width of interest and well-grounded knowledge does not seem to be produced by latter day education. We have the more reason to regret a genial and accomplished specimen of the culture of earlier days, which was, perhaps, less brilliant in its exhibition, but more sound than that of the twentieth century.

## THE BRITISH MUSEUM READING-ROOM

I WAS sorry to learn from Mr. Thomas's letter of January 7th that the well-signed effort to induce the Trustees of the British Museum to keep the Reading-Room open till a later hour has proved unsuccessful. The readers, I fancy, may be divided into three classes: (1) the careless or leisured class, who use the library fitfully and to whom particular hours are a matter of comparative indifference; (2) those who consult it from time to time for particular details or special points of reference; and (3) the genuine literary workers, whose labours, whether at first or second hand, are a gain to general knowledge and the world of letters. As one of the oldest readers, I fancy I have some power of discrimination, and on the comparatively rare occasions when I have stayed late, I feel quite confident that the third class largely predominated. It may be difficult to decide such a point, but if the Trustees would condescend to inquire of some of the older Reading-Room attendants, their opinion would be of great weight. Mere numbers ought not to be allowed to decide such a question.

It is, however, much to be hoped that there will be no deferring of the hour of opening. Various genuine workers, who from time to time put in eight hours' steady work at the Museum, are to be found in their places within a few minutes of the hour of nine.

A few weeks ago a question was asked in your columns, and left, I believe, unanswered, whether it was true that a special sum of money had been assigned or bequeathed for the improvement of the Reading-Room. Your correspondent made one excellent suggestion, namely, that clips should, if possible, be devised for holding open books of reference on the desks. Another suggestion then made is, I think, much to be deprecated, namely, an increase in the number of steps for the higher shelves. Quite half the readers are tall enough not to require such aids, and, as it is, careless and selfish readers will persist in using these steps as seats, and thus blocking up the gangway and hindering the use of the shelves by others.



This is often done in front of the 'Chronicles and Memorials' and the Calendars of the Public Record Office. The attendants ought to be instructed to put a stop to such a use of the steps, which has of late increased.

A more costly improvement would, I think, be generally welcomed, and prove of great service to the readers. At all events, it is worthy of consideration. Why could not the lower gallery of the dome be thrown open to readers to help themselves to the volumes? The difficulties are obvious, but are all capable of being met. The gallery could be gained by light iron stairways with double approaches—say four in all—involving merely the sacrifice of a few of the table seats. The gallery gangway could readily be widened. To increase or nearly double the available reference-books would be an enormous boon.

A READER OF OVER FORTY YEARS' STANDING.

#### THE TRUSTWORTHINESS OF THE 'ST. ALBANS CHRONICON ANGLIÆ, 1328-88.'

THE trustworthiness of the vivid account of the last months of the reign of Edward III. in the 'St. Albans Chronicon Angliæ, 1328-88' (edited by Sir E. Maunde Thompson in the Rolls Series), has been minimized by Mr. S. Armitage-Smith in his recent valuable book on 'John of Gaunt.' Its prejudices are, of course, obvious at first sight, but Mr. Smith gives few reasons for discrediting it generally as a record of facts. Attention may therefore be called to the writer's precision in stating one not very important detail. He tells us on p. 112 that John of Gaunt, in packing the Parliament of January, 1377, which undid the work of the Good Parliament, managed to prevent more than ten knights of the shire who had sat in 1376 from being retained in 1377 ("ita quod non fuerunt ex illis in hoc parlamento *preter duodecim*, quos dux amovere non potuit"). A reference to the unfortunately not very complete record of members in the 'Return of Members of Parliament' (part i. pp. 193-7), published by the House of Commons, shows that the St. Albans writer has understated, not overstated, his case. There were thirty-seven shires represented by two knights apiece in each Parliament, and only *eight* members of the Good Parliament are recorded to have sat in the Parliament of the following year. Nor is this quite all, for one of the members who sat in both assemblies came from Lancashire, and two from Leicestershire, where John's territorial influence was so strong that he could probably have always packed elections at his will. Similarly from the forty boroughs for whose representation in the two Parliaments materials for comparison are available, only eight of the men of 1376 were also returned in 1377.

T. F. TOUT.

#### WORDSWORTHIANA.

New College, Oxford, January 12th, 1905.

MAY I trouble you with a minute discovery in Wordsworthian criticism?

In 'An Evening Walk,' l. 175 (orig. ed., l. 158), Wordsworth wrote, as a quotation, the phrase "a prospect all on fire." In Prof. Knight's edition of Wordsworth this is one of the quotations which he and those who helped him were unable to trace. Having been for some years preparing an edition of Wordsworth's poems, I have been trying, off and on, to trace this and other untraced quotations. I have looked through many forgotten poems of the period succeeding Thomson's 'Seasons' as well as, of course, that obviously likely source. I ran the phrase to earth to-day at the British Museum, and should have done so long ago if the 'Critical Essays' of Scott of Amwell had been in the Bodleian. The phrase comes from a long-forgotten poem, called 'Sunday Thoughts,'

by Moses Browne, and is quoted with praise by Scott on pp. 349 and 351 of the 'Critical Essays.'

The curious part of the story—though, as I said, the point is a minute one—will be obvious to any one who looks up the paragraph in the 'Evening Walk.' A few lines after the phrase "a prospect all on fire" Wordsworth imitates a passage of Thomson, and acknowledges the debt in the following note (in ed. 1793): "From Thomson. See Scott's 'Critical Essays.'" On this Prof. Knight remarks: "It is difficult to know to what Wordsworth here alludes." Apparently, he thought—though, considering the date of Wordsworth's note, I hesitate to make the supposition—that Wordsworth was alluding to some critical work of Walter Scott. Otherwise his note is hard to understand, as nothing was easier than to know that Wordsworth was alluding to the 'Critical Essays' of the Quaker poet, John Scott of Amwell. In that work, on pp. 346-8, the passage of Thomson is fully discussed, in the very dry light of reason, and with hardly any perception of poetry. If I had guessed that this work contained the key to an allusion which really was hard to explain, I should not have left it unexamined for several years, even at the pains of a visit to the British Museum.

May I take this opportunity of once more asking if any of your readers can identify any of the following quotations made by Wordsworth from sources hitherto untraced?—

Who never tasted grace, and goodness ne'er had felt.

Poorly provided, poorly followed.

Cruel of heart were they, bloody of hand.

— the murderer's chain partake,

Corded and burning at the social stake.

The dreadful appetite of death.

NOWELL SMITH.

#### POPE'S 'ESSAY ON MAN.'

IT is often stated that Pope's 'Essay on Man' was first published in 1732-4, in four folio epistles, without any date on the title-pages. In reality the first epistle appeared in February, 1733, the error being due to that date having been sometimes given in Old Style (1732). But this is not all; the Epistles were published in octavo and quarto, as well as in folio, and probably the issue in the various forms was almost simultaneous. In this paper I propose to discuss chiefly the forms of the first Epistle.

It is well known that the first issue of the first epistle was entitled 'An Essay on Man. Address'd to a Friend. Part I.' and the later issue, 'An Essay on Man. In Epistles to a Friend. Epistle I. Corrected by the Author.' But copies of the 'Part I.' issue vary considerably among themselves. In some the collation is as follows: Title, 1 leaf; 'To the Reader,' 1 leaf; the poem, B-E in twos. The text ends on p. 19, and there appear to be only 281 lines, but this is due to an error in numbering. There are no headlines, but the number of the page is in the middle instead of the corner. Some uncut copies measure 14½ by 9½ inches (like the later epistles); but others were printed on smaller paper, measuring when uncut 12½ by 7¾ inches.

There is another entirely separate issue with the same title-page ('Address'd to a Friend. Part I.'). In the copy before me the collation is as follows: Title, 1 leaf; 'To the Reader,' 1 leaf; the poem, B, 1 leaf; B-D in twos. There are 286 lines, and the poem ends on p. 20. The headline is "Epistles," on the first leaf in roman, and on the others in italic type. P. 6 (verso of the first sig. B 1) is followed by p. 9 (recto of the second B 1), and the figures on p. 6 are larger than those on subsequent pages.

These two issues of 'Part I.' are identical in the text, and it is not clear which came first. The quarto and octavo editions also have the same text. The British Museum has the "Second Edition" of Part I. in quarto (n.d.);

the collation is: Title, 1 leaf; 'To the Reader,' 1 leaf; the poem [A 4]-C 3 in fours; headlines, "Epistles"; 286 lines. The octavo edition is dated 1733; the collation is A-B in fours; no headlines; 281 lines (really 286). The later Epistles in octavo (1733-4) had a pagination and registration in continuation of those of Part I. (D-H 2, A, I-K in fours); there was no sig. C (pp. 17 20).

A copy of the folio 'Part I.' with corrections for the second issue in Pope's handwriting, was sold at Messrs. Sotheby's in 1902. There was a "Second Edition" of the 'Epistle I. Corrected by the Author' (the second issue); and when Epistles II. and III. had been published, the whole were issued together, with a table of contents (three pages), and the short address 'To the Reader,' from Epistle II., was used in Epistle I.

To sum up. The following appear to be the early editions of the first Epistle:—

1. Part I. n.d. (1733), folio. Headlines, "Epistles."
2. Part I. n.d. (1733), folio. No headlines. Printed in two sizes, large and small folio.
3. Part I. n.d. (1733), quarto.
4. Part I. n.d. (1733), quarto. "Second Edition."
5. Part I. 1733, octavo.
6. Epistle I. n.d. (1733), folio.
7. Epistle I. n.d. (1733), folio. "Second Edition."
8. Epistle I. n.d. (1733), folio, with Epistles II. and III. General table of contents.

G. A. AITKEN.

#### 'PALIO AND PONTE.'

IN reply to Mr. Heywood's objection I may say that I am not particular as to rack, by which, however, Florio is content to render *collare*. "Strappado" will do as well. The practical difference, depending chiefly on the position of the patient, does not seem worth talking about. My point was merely that if either was in use as a punishment for breach of the rules of a game—a sort of "penalty kick," in fact—its application to criminals need not be regarded as evidence of excessive brutality towards them.

As to feudalism, does Mr. Heywood clearly understand what the feudal system was? His phrase "in some of its most revolting forms" suggests rather the journalistic than the historical conception of it. My objection was to the exaggeration involved in saying that Italy—the part of the Empire where, owing partly to the greater power of the Church, partly to the never wholly extinguished Roman municipal institutions, feudalism took least root—was "soaked and permeated" by it. The words he quotes from Prof. Villari refer to the Empire generally. If he will look on to pp. 28-31 he will see something of what I mean; and if he will read his Hallam he will know more.

I prefer giving my author the benefit of the doubt to making him talk nonsense.

Since the above was written I have seen a letter addressed to *The Athenæum* by Dr. Prof. Guardabassi, President of the Liceo-Ginnasio and the Academy of Fine Arts of Perugia, taking up the cudgels in Mr. Heywood's defence on the feudal question. What has been said above will equally serve for a reply to him on that point. He further charges the criticism with being "not objective and serene, but animated with hostile preconceptions" towards the book. As to the objectivity and serenity, I can affirm nothing either way; but I can assure him that my preconceptions, based on a former work of Mr. Heywood's, were of the most amiable character. If I had not thought 'Palio and Ponte' likewise a very interesting book, I should not have taken the trouble to point out what seemed to me to be *corrigenda* in it.

YOUR REVIEWER.

MR. H. F. COX.

WE notice with regret the death of Mr. Henry Fisher Cox, which occurred on January 19th, at the comparatively early age of fifty-six. Mr. Cox, who became a member of the Stock Exchange in 1879, and was until the last few months a partner in the firm of Hunt, Cox & Co., of Threadneedle Street, was somewhat prominent in the literary world of the seventies, and would probably have made no small mark had not the claims of business chiefly absorbed his attention. Soon after graduating at Trinity College, Cambridge, he began to use his pen, and took much interest in the lives, writings, and surroundings of such men as Lamb, Blake, Hazlitt, and Crabbe, penning attractive little essays and articles on such subjects. About 1872 he became sub-editor of *The Examiner*, and afterwards for a brief period editor and proprietor. This was at a time when that old literary and political journal, founded by the Hunts in 1808, was making a spirited push for renewed youth, dropping its price from sixpence to threepence, and securing J. S. Mill as one of its writers. Mr. Cox's chief work on the paper consisted of reviewing and literary articles, but he occasionally wrote on political and social subjects. A series of articles on the then pressing question of the agricultural labourer, written jointly by Mr. Cox and his brother (Rev. Dr. Cox), were reprinted in substantial pamphlet form in 1874, under the title 'The Rise of the Farm Labourer,' and had a large circulation. His sympathies were warmly with the movement initiated by Mr. Joseph Arch, and for some time he threw his energies into the conducting of *The English Labourer's Chronicle*, at the time when it was published in Fleet Street, in conjunction with Mr. Howard Evans. He also showed some ability in writing for magazines, particularly in certain charming sketches of West-Country peasant life, which appeared in *The Dark Blue*. Much more recently he was an occasional contributor to *The Outlook*. In the latter part of his life, when he became a permanent resident at the house he had built at Hook Hill, Mr. Cox was elected a member of the Urban District Council, which he served with much faithfulness. Amid his many amiable qualities his affection for English literature and his desire to spread the love of books always stood out pre-eminently. There was, therefore, however sad, a certain fitness of things in the fact that his last public appearance was when pleading eloquently and powerfully for the acceptance of Mr. Carnegie's generous offer of a free library for Woking, which the Council was Philistine enough to reject by a small majority. Mr. Cox's speech was interrupted by a seizure which proved to be the precursor of the end.

### Literary Gossip.

MESSRS. LONGMAN have in the press, and will publish very shortly, 'South Africa: a Glance at Current Conditions and Politics,' by Mr. J. H. Balfour Browne, K.C. It contains descriptions of the voyage from England to Cape Town, and notes of the journey from Cape Town to Johannesburg and Pretoria. It deals, too, in a guarded way, with some aspects of Johannesburg society, and touches such matters as Chinese labour, the future form of government, and land settlement.

THE same firm will also publish shortly 'Adventures among Books,' by Mr. Andrew Lang. The criticisms are not "scientific," but records of personal impressions. The volume includes reminiscences of R. L. Stevenson, Oliver Wendell Holmes, Dr. John Brown, and others.

AN authorized biography of Ainger, embodying a selection of his correspondence, has been in active preparation for some months past. Friends of his who may be willing to lend letters are invited to send any suitable for the purpose to the publishers, Messrs. A. Constable & Co., 16, James Street, Haymarket, by whom they will be copied and returned with all possible care and dispatch.

SUBSCRIBERS to the work on 'The Printed English Bible, 1525-1769,' which the late Mr. Lovett had in hand, have been informed that it will not now be proceeded with. It seems a pity that no expert can be found to continue the work of the late secretary of the Religious Tract Society.

THE great book sale of the season—great, that is, so far as regards quantity—will be the extensive library of the late John Scott, C.B., of Halkhill, Largs, Ayrshire, which will occupy Messrs. Sotheby, Wilkinson & Hodge for eleven days, from March 27th. The number of lots (3,523) does not give an adequate idea of the extent of the library, since one lot alone comprises a set of the Maitland Club publications, in seventy-one volumes, and another, the Abbotsford publications, consists of thirty-three volumes. Mr. Scott appears to have purchased everything relating to Mary, Queen of Scots, which came in his way, and this section alone of his accumulations will occupy nearly two days in the dispersal. The books relating to shipping, navigating, and naval affairs, in which Mr. Scott was naturally interested as a shipbuilder, will, if not sold together in one lot (the reserve price is 1,000*l.*), occupy the last two days in this remarkable sale.

THE library of Judge John H. V. Arnold, of the United States, contains a very interesting letter of Dr. Johnson addressed to his old acquaintance the Rev. Dr. John Taylor. It is dated from London, Sept. 20th, 1783, and deals partly with Johnson's visit to William Bowles at Heale, partly with his "dreadful disease, which nothing but Mr. Pott's knife can remove."

ON February 14th a new paper for boys, and especially for those of our elementary schools, will be published by the Religious Tract Society, with a view of counteracting the effects of the "penny dreadful." It will be conducted by Mr. G. A. Hutchison (who projected and has edited from the first *The Boy's Own Paper*), will cost a penny, and will be called *Every Boy's Monthly*.

WE regret to notice the death of Mr. Arnold Glover on Friday week last, aged thirty-nine. He was carried off by pneumonia after a few days' illness. Mr. Glover was a keen and erudite student of English literature, especially in the eighteenth century. He edited Boswell's 'Johnson' and 'Tour in the Hebrides,' supplying notes some way above the ordinary annotator, and in conjunction with Mr. A. R. Waller he did excellent work on Hazlitt's complete writings. He was engaged on an edition of Beaumont and Fletcher for the Cambridge University Press, the first volume of which is expected shortly. Mr. Glover was well known at the Savile Club as a charming companion, and will be deeply regretted by many friends. He had begun to make a

name with the honourable minority whose verdict is worth having, but he was free from the airs which sometimes spoil the man of letters, while his sympathies were wide and readily bestowed.

WE notice with pleasure in *The Cambridge University Reporter* an announcement that Mr. A. C. Benson is lecturing this term in Magdalene Hall on 'Modern English Poetry.'

THE Oriental section of the library of the late Arthur Strong, Professor of Arabic and Lecturer in University College, London, and Librarian to the House of Lords, has been presented by Mrs. Strong to the College and accepted by the Council. The books will be known as the "Arthur Strong Oriental Library," and will be added to the similar books already available.

THE death of James Mason, the well-known chess-player, at the age of fifty-six, deserves notice, for he was an excellent writer on the game, with a clear and lively style. His 'Art of Chess,' 'Chess Openings,' and 'Principles of Chess in Theory and Practice' may be mentioned, while his 'Social Chess' is an admirable collection of short and brilliant games. In his own play he was not consistent, but he had a way of beating the most famous masters.

THE Annual Meeting of the Booksellers' Provident Institution will be held at Stationers' Hall on Thursday evening, March 9th. The meeting will be followed by a conversazione, at which Lord Avebury has promised to deliver an address.

DR. E. MACKEY writes:—

"Your reviewer's extract last week from Miss Repplier's 'Compromises,' that 'Nothing less than shipwreck on a desert island in company with Froissart's "Chronicles" could give us leisure to peruse this glorious narrative,' has a curious parallel in 'Old Mortality,' chap. xxxv., where Claverhouse says to Morton, 'Did you ever read Froissart?' 'No.' 'I have half a mind,' said C., 'to contrive you should have six months' imprisonment in order to procure you that pleasure.'"

We insert the parallel, though we deprecate any idea that Miss Repplier's observation is not her own. The idea is one which would naturally occur—in fact, has been used within our knowledge by two other modern writers.

PREPARATIONS are being made in Rome to commemorate the centenary of Schiller's death on the 10th of May. Among the arrangements at present announced are lectures on the poet by Ugo Falena and Edoardo Boulet, and the theatrical paper *Tirso* is planning a great celebration, the details of which have not yet been published.

THE Government of India has granted an honorarium of 2,000 rupees to Sarat Chandra Das, Rai Bahadur, for completing a Tibetan work which gives the history of Tibet from early times to the year 1726, when the Imperial Chinese Residency at Lhasa was first established under the Emperor Kanghi's order. Such is the statement in the official notice, but it is evidently incorrect in one particular, as the Emperor Kanghi died in 1722.

MR. FREDERIC ENOCH, who died recently at Ringmer, Sussex, was in early days connected with *Galignani's Messenger* at



Paris; later he was co-editor with Thackeray of *The Cornhill Magazine*. He was acquainted with Carlyle, Dickens, and other famous literary men. He was also known in the musical world. His cantata 'Una' was set to music by A. R. Gaul, and produced at the Norwich Festival of 1893. His ballad 'My Sweetheart when a Boy' was set to music by the late John Wilford Morgan; and Balfe, Hatton, Pinsuti, J. Barnett, and other composers wrote music to poems of his. One of the best of them, entitled 'The Passing: a Masque of Autumn Time,' appeared in our columns so long ago as 1848.

MR. F. HAVERFIELD writes:—

"I must confess to doubting whether Mr. Anscombe's equation of Calleva and Galabes, in his note on Silchester last week, is right. The two names are, after all, not much alike, and Galabes is not quite the form (if I understand aright) which Calleva might be expected to assume. Moreover, Galabes is described by Geoffrey as a fountain and a valley, and this description is unsuited to Silchester. Even, however, if Galabes were Silchester, my contention would still hold true that the Romano-British name of Silchester had been forgotten in the twelfth century. For it is quite plain that Geoffrey had not the least idea where Galabes was, or the least suspicion that it had anything to do with the site known to him as Silchester."

MOULVIE SYED SUDERUDDIN AHMAD-UL-MUSAVY, Zemindar of Bohar, in the district of Burdwan, has presented to the Imperial Library, Calcutta, a collection of about 4,000 books and manuscripts, including a Koran in the autograph of the Emperor Aurangzeb.

AMONG recent Parliamentary Papers we note the Report of the Commissioners of National Education in Ireland (for 1903, though dated "1905"), price 4½d.

## SCIENCE

*The Cambridge Natural History*. Vol. VII. (Macmillan & Co.)

THIS instalment of the well-known 'Cambridge Natural History' contains chapters on the Hemichordata and on the Ascidians and Amphioxus, contributed respectively by Mr. S. F. Harmer and Mr. W. A. Herdman, together with a luminous account of 'Fishes and their Classification,' by Mr. T. W. Bridge and Mr. G. A. Boulenger. A glance at the book shows how much the tide of knowledge about these creatures has increased in the last fifty years. Those days may be illustrated by a story which was current at the sister university when it first took up in serious earnest the study of natural science. To test three men who presented themselves for examination the examiners sent for a basket of bones from the Ashmolean. These were laid before the men, and they were asked to identify them. The unfortunate candidates were dumb, upon which the examiners looked at the bones, nodded and winked to each other, and finally announced to the candidates that they too were profoundly ignorant of their nature and classification. Such a story could not for a moment hold its ground at present in either university. Cambridge is specially to be congratulated on the progress made in the life-history of the animals

described in this volume. It is a good example of diligent work. Should any fact in their recent study appear herein to be omitted, it may be remarked that Mr. Boulenger's account of the Teleostei was completed in 1902, while Prof. Herdman's account of the Ascidians was ready for publication two years earlier. For the rest, the book is beautifully produced, with numerous and well-drawn illustrations. The treatment of the important Amphioxus, both anatomically and in regard to its life-history, is most thorough, and shows the advance in biological study since the creature was described by Yarrell in 1836. Very satisfactory, too, are the accounts of the embryonic development of the Tunicata and the life-history of the Cephalochordata. Not merely the neophyte, but also the diligent student, will rejoice in the dissections and minute particulars here given of so many species.

But we must hasten on to the fishes; and here, too, the life-history of the creatures is brought up to the level of to-day's knowledge and most carefully considered. An extract may serve to indicate the spirit in which the ichthyological chapters are written:—

"It is by no means improbable that examples of 'warning' coloration occur amongst fishes. The brilliant colours of some of the trigger-fishes (*Balistes*, *Monacanthus*), coffer-fishes (*Ostracion*), and globe-fishes (*Tetrodon*) are perhaps of this nature. They are often associated with the presence of strong spines, defensive and often erectile, either in connexion with the dorsal fin or on the general surface of the body, and may therefore serve the purpose of a danger signal to such predatory foes of these fishes as might otherwise be tempted to attack them—to the mutual advantage of the fishes themselves and their would-be enemies. The British weever-fish (*Trachinus*) may perhaps offer another example of warning coloration."

The air-bladder is carefully examined. It has often been asked what is the object of this organ.

"Probably no single organ in any group of Vertebrata is associated with the performance of a greater variety of functions than the air-bladder of fishes. Originally evolved, it may be, as a glandular cæcum in certain sharks, the air-bladder in the Dipnoi, and some of the more generalized Teleostomi (e.g., *Amia* and *Lepidosteus*), and perhaps also in a few of the more specialized members of the latter group (e.g., certain Teleosts), is to a greater or less extent an accessory respiratory organ. In not a few Teleosts it is an organ for sound-production, and in others again it is sometimes regarded as having an important relation to the sense of hearing. But omitting such subordinate functions, which, as it were, have been grafted on to the air-bladder, there can be no doubt that in the great majority of fishes its primary use is to act as a hydrostatic organ or 'float.'"

Much labour, again, has been bestowed upon the Cephalaspides, which are largely developed in the Old Red Sandstone of South Herefordshire, although none of them is ever found unbroken. That singular fish the *Polypterus*, famous for its torpidity, is also described and figured.

The Elasmobranchii are not forgotten: their ancient forms have developed into our dog-fishes, sharks, and rays. In this connexion may be mentioned that curious creature the hammer-headed shark. It is not infrequent around our shores, and we have ourselves found one thrown

up by a storm at the Mumbles. The anatomy, distribution, and habits of many singular fishes are here displayed, such as the climbing perch, and the vampire fish of the West Indian Islands. In short, all who take a serious interest in the advance of ichthyology will find this a fascinating book. As for the mere angler, who finds his occupation gone during winter, a careful study of it will open his eyes to marvels of which he has probably never dreamt.

## ANTHROPOLOGICAL NOTES.

MRS. ZELIA NUTTALL has published in *The American Anthropologist* a paper in answer to Prof. Edward Seler's memoir on the rectifications of the year and the length of the Venus year in the *Zeitschrift für Ethnologie*. She traces the periodical adjustment of the ancient Mexican calendar, and shows how the solar years of 360 + 5 days, the lunar years of 260 + 5 days, and the Venus years of 584 days were adjusted to the astronomical facts and brought into harmony with each other by the intercalation of days. She supports her views by extracts from a treatise attributed to Friar Motolinia on the observation of the planet Venus by the ancient Mexicans, which has just been published in the city of Mexico by Dr. Leon, and in Paris by M. Pimentel, and from the work written in 1656 by Dr. Serna, and published in 1899 in the *Annals* of the National Museum of Mexico.

M. Manouvrier delivered before the Congress of Arts and Sciences at the St. Louis Exhibition, on September 23rd last, an excellent address on 'The Individuality of Anthropology,' which has been published in the *Revue* of the School of Anthropology of Paris for December. He referred to the difficult times through which anthropology had passed in several countries: the early stage in which each branch of the subject was pursued independently, the neglect of it by the universities, and the good work which has been done by the twenty or more anthropological societies that have come into existence, and by the School of Anthropology. He advocated the individualization of the science, which he defines as the special study of human beings, consisting in the differentiation of the several sorts of phenomena which those beings present from the fourfold point of view of anatomy, physiology, psychology, and sociology. Without knowing and understanding these differences there may be museums and professorships, but no real anthropology. The theoretical realization by anthropologists of the close relation between the somatological, mental, and sociological points of view of the human beings they study is the first thing to be sought for. Those characters of man are bound together in the nature of things, and should also be bound together in scientific study.

The Report of the Anthropometric Committee of the British Association has been issued in advance of the publication of the Association's annual volume. It is of some importance, as it gives details of a scheme for the establishment of an anthropometric bureau, and for the carrying out of a continuous anthropometric survey by the State, which was adopted in principle by the Committee appointed by the Government to inquire into the question of the alleged physical deterioration of the people, and has, therefore, so far advanced in the direction of practical realization. The scheme has received active support from the Anthropological Institute, the Childhood Society, the Sociological Society, and other bodies interested in the question, and they will present memorials to the Government in its favour. Mr. J. Gray has carefully worked out the statistical details.

## SOCIETIES.

**ASTRONOMICAL.**—*Jan. 13.*—Prof. H. H. Turner in the chair.—Mr. Cowell read a note by Prof. Newcomb on the eclipse of Agathocles and the secular acceleration; and also a paper of his own on the longitude of the moon's perigee.—The Rev. A. L. Cortie read a paper on magnetic storms and associated sun-spots, in which he disputed some of the conclusions given by Mr. Maunder in his paper read at the November meeting.—Prof. Turner read a paper by Prof. Schuster on the same subject. The paper discussed at some length the statistical portion of Mr. Maunder's paper. The author was unable to agree with Mr. Maunder's explanation of the cause of terrestrial magnetic storms, which appeared to be produced within the earth's atmosphere, the earth's diurnal rotation being the real source of the energy. The energy thus drawn from the earth would tend to diminish its velocity of rotation, but in a million years this diminution would not amount to more than a second a year. Without forming any very definite theory, Prof. Schuster suggested that there is some solar effect propagated in straight lines, which may increase the electric conductivity of the atmosphere, and thus set a magnetic storm in action without supplying its energy. Prof. Schuster concluded that Mr. Maunder had made an important contribution to the subject, and shown the necessity of further investigation, but that the facts have become more difficult to understand and explain.—After a discussion, followed by a reply from Mr. Maunder, the meeting adjourned, many other papers being taken as read.

**SOCIETY OF ANTIQUARIES.**—*Jan. 19.*—Sir E. M. Thompson, V.P., in the chair.—Mr. Arthur J. Evans communicated a paper on 'The Tombs of Minoan Crete,' of which the following is an abstract. Mr. Evans's last season's work at Knossos had been largely devoted to the search for tombs in relation with the Minoan palace and city. On a hill about a mile north of the Palace a considerable cemetery was discovered. One hundred tombs were here opened, the contents of which showed that the bulk of them belonged to the period immediately succeeding the fall of the Palace. The civilization was, however, still high, and the character of the art displayed by the relics found showed the unbroken tradition of the Later Palace Style. Among the objects brought to light were a number of bronze vessels, implements, and arms, including swords, some of them nearly a metre in length. One of the shorter swords has a gold-plated handle engraved with a masterly design of lions hunting wild goats. The jewellery and gems discovered were of the typical "mature Mycenaean" class, and a scarab found in one of the graves is of a Late Eighteenth-Dynasty type. Among the painted ware "stirrup vases" were specially abundant, some with magnificent decorative designs. The tombs were of three main classes: (a) Chamber tombs cut in the soft rock and approached in each case by a *dromos*; in many cases these contained clay coffins, in which the dead had been deposited in cists, their knees drawn towards the chin. (b) Shaft graves, each with a lesser cavity below, containing the extended skeleton, and with a roofing of stone slabs. (c) Pits giving access to a walled cavity in the side below; these also contained extended skeletons. Unfortunately, owing to the character of the soil, the bones were much decayed, and only in a few cases was it possible to secure specimens for examination. A certain number of skulls are to be sent to England. On a high level called Sopata, about two miles north again of this cemetery, and forming a continuation of the same range, a still more important sepulchral monument was discovered. This consisted of a square chamber, about eight by six metres in dimensions, constructed of limestone blocks, and with the side walls arching in "Cyclopean" fashion towards a high gable, though unfortunately the upper part had been quarried away. The back wall was provided with a central cell opposite the blocked entrance. This entrance, arched on the same horizontal principle, communicated with a lofty entrance hall of similar construction, in the side walls of which, facing each other, were two cells that had been used for sepulchral purposes. A second blocked archway led from this hall to the imposing rock-cut *dromos*. In the floor of the main chamber was a pit grave covered with slabs. Its contents had been rifled for metal objects in antiquity, but a gold hairpin, parts of two silver vases, and a large bronze mirror remained to attest its former wealth of such objects. A large number of other relics were found scattered about, including repeated clay impressions of what may have been a royal seal. Specially remarkable among the stone vessels is a porphyry bowl of Minoan workmanship, but recalling in material and execution that of the early Egyptian dynasties. Many

imported Egyptian *alabastra* were also found, showing the survival of Middle Empire forms besides others of Early Eighteenth-Dynasty type. Beads of lapis lazuli were also found, and pendants of the same material, showing a close imitation of Egyptian models. Four large painted "amphoras" illustrate the fine "architectonic" style of the Later Palace of Knossos, in connexion with which the great sepulchral monument must itself be brought. The form of this mausoleum, with its square chamber, is unique, and contrasts with that of the tholos tombs of mainland Greece. The position in which it lies commands the whole South Aegean to Melos and Santorin, and Central Crete from Dicta to Ida. It was tempting to recognize in it the traditional tomb of Idomeneus; but though further researches in its immediate vicinity led to the discovery of a rock-cut chamber-tomb containing contemporary relics, it was hardly considerable enough to be taken for that of Meriones, which tradition placed beside the other. The communication was illustrated by a series of lantern-slides.—Mr. Theodore Fyfe, architect to Mr. Evans's excavations, gave an account of the architecture of the royal tomb, accompanied by plans and sections.

**BRITISH ARCHÆOLOGICAL ASSOCIATION.**—*Jan. 18.*—Dr. W. de Gray Birch, Treasurer, in the chair.—A paper on 'Norman Art and Architecture in Sicily' was read by the Rev. H. Cart. Perhaps a more correct title for the paper would have been 'Art and Architecture in Sicily under the Normans,' as of purely Norman architecture, such as we are accustomed to see in England and Normandy, there is little, if any, to be found in Sicily. The principal Norman monuments, Mr. Cart said, are at and in the neighbourhood of Palermo, though throughout the island one comes unexpectedly upon faint traces of the Norman occupation in the most unlikely and unlooked-for places. Palermo rises gently from the harbour in a succession of terraces, studded with buildings, towers, and cupolas, intermixed with groves of orange and lemon trees, to the centre of a great amphitheatrical plain, whose wondrous fertility so impressed the Norman conquerors that they formed it into luxurious parks and gardens, and erected therein sumptuous palaces, summer pavilions, and ornamental fountains. One of these palaces, called the Zisa, is considered by some to resemble the Alhambra, but the author contended that it has a specially distinctive character of its own, which he calls Arabo-Norman. This palace and another called La Cuba (now a cavalry barrack) were constructed originally upon one and the same plan, and were large rectangular buildings flanked by square towers. The ground floor consisted of a large central hall, really a sort of vestibule to the apartments, and covered with a beehive-shaped vaulted ceiling, most elaborately decorated with geometrical patterns in stucco and mosaics, with somewhat crude colouring of sky-blue, coppery green, deep black, and gold. Through the midst of this hall or vestibule runs a stream of water, flowing in a marble channel from a very ornate fountain, having in the wall above it a well-preserved mosaic frieze, the subject of which may well be Norman, representing as it does, alternately, twin pairs of archers and peacocks, but the stiffness of the design seems to indicate a Byzantine source. One of the most interesting groups of royal sepulchres in the world is that of the tombs of the kings in the cathedral at Palermo, which, notwithstanding the barbarous nature of the several restorations the edifice itself has undergone, happily remain undisturbed. The small but exquisite chapel of the royal palace, the Capella Palatina, is the gem, in the author's opinion, of all Palermo. It is a sanctuary more beautiful than the Venetian S. Marco, and more bejewelled with mosaics than the lovely little mausoleum of Galla Placidia at Ravenna. It was founded in 1132 by King Roger, and was consecrated in 1140. In the archives is preserved the deed of consecration, bearing date 1140; it is written in letters of gold on a thin plate of silver. The cathedral of Monreale is described as the most remarkable example of the mixture of styles which existed under the Norman kings. It is of Latin form, with a Roman colonnade. Byzantine mosaics, Greek sculpture, and Saracenic and Norman details. The mosaics at Monreale are in point of workmanship far superior to those of the royal chapel, but, being spread over a larger surface, there is not the same splendour and warmth of colouring. The church at Cefalù and the mosaics which are its glory were described. They are supposed to be in point of execution the finest in Sicily, but, in the author's opinion, after Palermo and Monreale are distinctly disappointing.—An interesting discussion followed, in which Mr. Hubbard (who has spent many months in Sicily studying the architectural characteristics), Mr. Patrick, Mr. Compton, and the Chairman participated.

**ROYAL NUMISMATIC.**—*Jan. 19.*—Sir John Evans, President, in the chair.—The Rev. W. G. Searle, Major R. J. Carthew, Mr. Evelyn Grant Duff, and Mr. Leopold G. B. Messenger were elected Fellows.—Dr. Arthur Evans exhibited a series of rare tetradrachms of Crete, amongst which was one with a representation of the Minotaur, struck at Knossos; others of Gortyna showing the plane tree and the willow tree; of Kydonia with the reverse type an archer and the engraver's name NEYANTOS EHOEI, and another of the type of Lysimachus of Thrace, but with the Kydonian magistrate's name AIOQN, unpublished; and of Phæstus with Heracles and cauldron, and on the reverse a bull and the legend ΘΕΥ.—Mr. Percy Webb exhibited a series of silver and bronze coins bearing portraits of Roman empresses from the first century to the fourth.—Mr. W. C. Boyd showed an unpublished "second brass" of Antoninus Pius, struck in the last year of his reign, A.D. 161, and having on the reverse a terminal figure.—Mr. F. Walters exhibited a groat (struck in London) of Henry VII., with the mint-mark a lis and a rose dimidiated, which he attributed to the first issue of that reign,—and Mr. C. Winter specimens in gold, silver, and bronze of the Louisburg medal, commemorating the taking of that place in 1758, and the expulsion of the French from Canada.—Mr. W. J. Hocking read a paper on 'Some Coins of William II. in the Royal Mint,' in which he showed that in one instance the moneyer's name had been altered after the dies had been engraved; and he also discussed the question of overstruck and double-struck coins, distinguishing the two series.—Mr. G. Macdonald communicated an account of a hoard of Edward pennies recently discovered at Lochmaben, Dumfriesshire. The hoard consisted of 422 English, 5 Irish, and 9 Scottish pennies, and also 12 foreign sterling. The English pennies were classified by Mr. Macdonald as of the reigns of Edward I. and II., and he also attributed to the former reign those with the king's name reading EDW. REX.—In a discussion which ensued, Dr. Evans, Mr. Lawrence, and Mr. Grueber held to the view already expressed by them that, on account of certain variations in the lettering, the last coins were to be assigned to an early issue of Edward III.

**ZOOLOGICAL.**—*Jan. 17.*—Mr. G. A. Boulenger V.P., in the chair.—The Secretary read a report on the additions to the menagerie during December, 1904, and called special attention to a young male greater koodoo (*Strepsiceros kudu*), presented by Major Irvine; to a hairy-eared bear (*Ursus piscator*), presented by Mr. F. Ringer; to two Victoria crowned pigeons (*Goura victoria*), obtained by purchase; and to a young specimen of Pousargue's guenon (*Cercopithecus pousarguei*), presented by Mr. L. Lester. The last-named animal was new to the collection. The total additions during the month were 125.—The Secretary exhibited an enlarged photograph (taken by Mr. H. Sandland and presented by him to the Society) of Jim, the Indian rhinoceros which had recently died in the gardens after an existence there of forty-one years.—Mr. F. E. Beddard read three papers based on observations he had made on specimens that had died in the Society's gardens: (1) 'Some Notes on the Cranial Osteology of the Mastigore (Uromastix)'; (2) 'A Contribution to the Anatomy of Chlamydosaurus and some other Agamids'; and (3) 'A Note on the Brain of *Cynopithecus niger*'.—In three communications by Mr. W. F. Lanchester was given an account of (1) a collection of Sipunculids made at Singapore and Malacca; (2) a collection of Gephyrean worms from Zanzibar; and (3) the Sipunculids and Echiurids collected during the Skeat Expedition to the Malay Peninsula. Four new species were described in the second paper, and nine in the last.—A communication was read from Mr. A. D. Imms, entitled 'On the Oral and Pharyngeal Denticles of Elasmobranchs'.—Dr. C. W. Andrews exhibited and made remarks upon the skull of a musk-ox from the river-gravels of the Severn Valley at Frampton-on-Severn, near Stonehouse, Gloucestershire. The specimen consisted of the cranial portion of the skull of an old bull, and was found by Mr. W. T. Rennie, of Chestow, who had presented it to the British Museum. Remains of this species were comparatively rare in Britain, and the nearest previously recorded locality to that described was Barnwood, near Gloucester.—Mr. H. E. Dresser exhibited and described three new birds obtained by Col. Waddell on the recent expedition to Lhassa, these being the ornithological first-fruits of that expedition, viz. *Babax madagascariensis*, nearest to, but differing widely from, *B. lanceolatus*; *Garrulus tibetanus*, a much darker and more uniformly coloured bird than *G. sanio*, with the terminal part of the tail white; and *Lanius lama*, a much darker bird than *L. schach*, with less white



on the forehead, no rufous on the back or scapulars, and no trace of an alar speculum.

INSTITUTION OF CIVIL ENGINEERS.—*Jan. 24.*—Sir Guilford L. Molesworth, President, in the chair.—The papers read were 'Notes on the Working of the Shone System of Sewerage at Karachi,' by Mr. J. F. Brunton; and 'The Sewerage of Douglas, Isle of Man,' by Messrs. E. H. Stevenson and E. K. Burstal.

HISTORICAL.—*Jan. 19.*—Sir Frederick Pollock in the chair.—The following were elected Fellows: C. M. Agur, S. J. G. Hoare, and the Rev. W. T. Whitley.—A communication was made by Mr. H. E. Malden, Hon. Secretary, dealing with the position of the later "bondmen" in Surrey as contrasted with the status of the mediæval villeins.—A paper was read by Miss E. M. Leonard on 'The Inclosing Movement in England during the Seventeenth Century,' with the object of showing that the extent and characteristics of the movement during the period in question have been hitherto inadequately described. The paper was illustrated by references to Chancery suits and other records in which the progress of the movement must be chiefly traced.—A discussion followed, in which the Chairman, Mr. I. S. Leadam, and Miss Skeel took part.

BRITISH NUMISMATIC.—*Jan. 18.*—Mr. P. Carlyon-Britton, President, in the chair.—It was announced that the King of the Belgians, the Prince of Wales, and the Queen of Portugal had honoured the Society by becoming Royal Members.—The Countess of Yarborough, Baroness Fauconberg and Conyers, was elected, and the following were proposed as Honorary Members: Their Excellencies Count Albert Mensdorff (Austria-Hungary), M. de Bille (Denmark), M. Paul Cambon (France), Count Metternich (Germany), Commendatore Alberto Pansa (Italy), Viscount Hayashi (Japan), Baron Gericke (the Netherlands), Count Alexandre Benckendorff (Russia), and Baron C. Bildt (Sweden and Norway); and Mr. V. H. Rendall.—Three ordinary Members were elected, and nine further applications for ordinary membership were received.—The paper of the evening was 'The Carolian Siege Pieces, 1642-9,' by Dr. P. Nelson, who sketched the history of the Civil War both in England and Ireland, and illustrated his subject by about seventy magic-lantern slides, showing the position and appearance of the strongholds whence the siege pieces were issued, as well as illustrations of the principal coins referred to. He also gave particulars of all the known varieties of siege pieces of the period, so that the paper will form a complete and amply illustrated monograph.—Mr. Baldwin, Miss Helen Farquhar, Mr. Oswald Fitch, Dr. Nelson, Mr. Bernard Roth, Mrs. Tew, and Mr. S. M. Spink exhibited some most interesting and, in some instances, unique siege pieces in illustration of the paper.—Other exhibitions of general numismatic interest were contributed by Mr. Baldwin, Mr. Maish, Lieut.-Col. Morrieson, and Mr. Wells.—Presentations to the Society's library and collections were made by Mr. W. J. Andrew, Mr. W. J. Davis, Messrs. Spink & Son, and the President.

#### MEETINGS NEXT WEEK.

- MON. Royal Academy, 4.—Lecture by Prof. A. Gilbert.  
— Institute of Actuaries, 5.—'On Staff Pension Funds,' Mr. George King.  
— London Institution, 5.—'Social Evolution amongst Social Insects,' Mr. B. Kidd.  
— Society of Arts, 8.—'Reservoir, Stylographic, and Fountain Pens,' Lecture II., Mr. J. P. Maginnis. (Cantor Lectures.)  
— Surveyors' Institution, 8.—Discussion on Papers by Mr. Stenning and Mr. Menzies.  
— Society of Arts, 8.—'Calligraphy and Illumination,' Messrs. E. Johnston and G. Hewitt.  
TUES. Royal Institution, 5.—'The Structure and Life of Animals,' Lecture III., Prof. L. C. Miall.  
— Institution of Civil Engineers, 8.—'Floating Docks,' Mr. L. E. Clark.  
WED. Geological, 8.—'On the Sporangia-like Organs of *Glossopteris bronchialis* Brongn.,' Mr. E. A. Newell Arber.  
— Society of Arts, 8.—'The Navigation of the Nile,' Sir W. H. Preece.  
THURS. Royal Academy, 4.—Lecture by Prof. A. Gilbert.  
— Royal 4½.  
— Royal Institution, 5.—'Forestry in the British Empire,' Lecture I., Prof. W. Schlich.  
— London Institution, 6.—'The Balkans,' Mr. H. Tiedeman.  
— Chemical, 8.—'Studies in the Camphane Series: Part XVI, Camphorylcarbinide and Isomeric Camphorylcarbamides,' Messrs. M. O. Forster and H. H. Fierz.  
— Linnean 8.—'New Chinese Plants from the Neighbourhood of Hong Kong,' Mr. W. J. Tutcher; 'European Marine Species of Cirratulids,' Dr. H. J. Hansen.  
— Society of Antiquaries, 8½.—'Palæolithic Implements from the Terrace Gravels of the River Arun and the Western Mothor,' Mr. R. G. Rice; 'On a Discovery of Roman Remains at Harpham,' E. R. Yorks; 'Rev. C. V. Collier.  
FRI. Geologists' Association, 7½.—Annual Meeting, President's Address, 'Modern Methods in the Study of Fossils.'  
— Philological, 8.—'Early French Manuals for English Use,' Dr. H. Oelsner.  
— Royal Institution, 9.—'Blood Pressure in Man,' Prof. T. C. Allbutt.  
SAT. Royal Institution, 2.—'The Bohemian School of Music,' Lecture I., Sir A. Mackenzie.

#### Science Gossip.

MR. FISHER UNWIN has arranged to publish a work entitled 'The Age of the Earth, and other Geological Studies,' by Prof. W. J. Sollas, F.R.S. Among the subjects dealt with, in addition to that indicated by the title, are: 'The Influence of Oxford on the History of Geology'; 'The Volcanoes of the Lipari Isles'; 'The History and Structure of Coral Atolls'; 'The Origin and Formation of Flints'; 'The Evolution of Fresh-water Animals'; 'The Figure of the Earth'; and 'Geologies and Deluges.'

COL. YOUNGHUSBAND is to address the Royal Scottish Geographical Society on March 7th in Edinburgh, on his recent expedition to Tibet. The Society's gold medal is to be awarded to him on this occasion.

THE Council of the Royal Meteorological Society have arranged to hold, at the Institution of Civil Engineers, Great George Street, Westminster, an exhibition of meteorological instruments from March 14th to 17th next.

THE death, in his sixty-fifth year, is announced from Jena of Prof. Ernst Abbé, the head of the famous Zeiss Institute. When he came to Jena as University Lecturer, he found that microscopic studies in Germany were at a very low level compared with those in England and Belgium, and that, owing partly to the inferiority in the glass manufactured, optical instruments were by no means up to the requirements of scientific research. He entered into partnership with Karl Zeiss, and, in addition to turning his attention to the manufacture of a superior quality of glass, brought his theoretical knowledge to bear on practical improvements, such as the Abbé condenser, the Abbé illuminator, and the oil immersion object glass. Under him the Institute turned out some of the finest optical instruments in use. He was constantly improving his work and producing new inventions. The great strides made in bacteriology may in a large measure be attributed to him, as he brought the microscope to its present perfection.

AT a meeting of the British Astronomical Association held at Sion College last Wednesday, Mr. Crommelin, the President, stated that later observations had made it probable that the small body recently photographed near Jupiter by Prof. Perrine, of the Lick Observatory, and supposed to be a sixth satellite of that planet, was, in fact, one of the numerous small planets revolving round the sun between the orbits of Mars and Jupiter. Prof. Max Wolf, of Heidelberg, has noticed one of these, the motion of which shows that it is probably identical with Prof. Perrine's discovery, which is now at a somewhat greater distance from Jupiter.

THE moon will be new about an hour before noon on the 4th prox., and full about seven o'clock on the evening of the 19th, when she will undergo partial eclipse, the greatest part of which will be visible in this country; about 0.4 of the moon's diameter will be obscured at seven o'clock, Greenwich time, in the evening, and the first contact with the shadow will take place at 5h. 54m., nearly forty minutes after the moon has risen. The planet Mercury will be visible in the morning in the early part of next month, situated in the constellation Sagittarius. Venus is still brilliant in the evening, moving from Pisces towards Aries; she will be at greatest eastern elongation from the sun on the 14th. Mars is visible in the early mornings, and will pass very near  $\alpha$  Libræ on the 12th. Jupiter sets earlier each evening; he is now in the constellation Pisces, and will enter Aries towards the end of next month. Saturn will be in conjunction with the sun on the 12th.

THE brothers MM. Henry were well known for their long united labours, especially in the field of celestial photography, at the Paris Observatory. The sad death of the younger,

M. Mathieu Prosper Henry, was mentioned in *The Athenæum* of August 15th, 1903; he was found on the 25th of the preceding month in a valley at a great elevation in the French Alps, where he had been travelling, death having apparently been due to congestion, brought on by exposure to the cold. It is with great regret that we now announce the death of his brother, M. Paul Pierre Henry, which took place at Paris last week. He was born on August 21st, 1848. Both brothers were natives of Nancy, and, in recognition of their merits, were elected Associates of the Royal Astronomical Society of London in 1889.

WE are sorry to notice also the death of Mr. E. Crossley, F.R.A.S., of Halifax, which took place on the 21st inst., in the sixty-fourth year of his age. He had been an assiduous observer, and published in 1879, in conjunction with Messrs. Gledhill and Wilson, a valuable 'Handbook of Double Stars,' which is complete in its information up to the time of publication. He purchased from the late Dr. Common, who constructed it, a reflecting telescope, afterwards presented to the Lick Observatory, and of which Prof. Perrine has been making excellent use. Mr. Crossley was formerly for some years M.P. for the Sowerby division of Yorkshire.

HALLEY'S comet, at its last return in 1835, was first seen by Dumouchel at Rome on the 6th of August. Its motions during that appearance had been calculated beforehand by Damoiseau, Rosenberger, and Pontécoulant, and from a preliminary investigation by the last-named it would appear that this most interesting body will probably come into view again about the month of May, 1910. But long before that time we may expect that the prize offered by the German Astronomische Gesellschaft will produce a more rigorous determination of its place, so as to secure observations at as early a date as possible. When Halley, just two hundred years ago, put forth his famous prediction of the return of the great comet of 1682, he could only indicate the probable year of the return, but astronomy has made great advances since then.

A NEW small planet was photographically registered by Dr. Götz at the Königstuhl Observatory, Heidelberg, on the 8th inst.

#### FINE ARTS

*Verrocchio.* By Maud Cruttwell. (Duckworth & Co.)

A SERIOUS study of Verrocchio has been long wanted, for no great artist of the Quattrocento has fared worse than he. His reputation, the high excellence of his undoubted works, the rarity of these, and the shoal of imitators of his manner have all combined to lay him open to every kind of misconstruction, until at last his personality has become obscured by the quantities of feeble work with which his name has been associated. Miss Cruttwell has definitely made it her aim to set out his works in some intelligible order, to limit them to such as conform to the standard of his known masterpieces, and thereby to disentangle one of the most remarkable artistic personalities of Florence. We wish we could say that she had produced a final canonical version of his work. Her book shows, indeed, patient study and a thoroughness and care in bringing together all available sources of outside knowledge which are admirable. There is no information about Verrocchio which does not find a place in her book, while some of the documents which throw light on his early life we owe to her own researches.

No less thorough has been her study of Verrocchio's works; but here we come to something in which no amount of goodwill nor lavish expenditure of attention will altogether suffice, and we may say at once that it is in her purely æsthetic judgments that we find Miss Cruttwell least satisfactory. They are enunciated, moreover, with a positive assurance, a dogmatic emphasis, which are often wholly out of place. Thus in the most difficult and involved questions, in which the internal evidence of the works is our only guide, we are almost sure to find it stated that "there is no doubt whatever" that such and such is or is not by Verrocchio.

We are met at the outset by one of these questions: Did Leonardo paint, as Vasari says, one of the angels in Verrocchio's 'Baptism'? Miss Cruttwell tells us at once that he did not; but she does not meet the real difficulty, that the angels are different in treatment, and that the drapery of the left-hand one is of a different design, and suggests a much thinner, more flexible material than any that Verrocchio himself used elsewhere, while it agrees strikingly in these respects with Leonardo's early works. Moreover, she uses as an argument against Leonardo's assistance the early date which she assigns—rightly, we think—to the main design of the picture, but adds that the angels were executed at a later date, without seeing that this invalidates her former argument. She also declares positively that the two angels are by one hand, which, as we have suggested, is by no means self-evident, and proceeds to prove Verrocchio's authorship of one by means of the drawing for an angel's head in the Uffizi, which "there is no doubt was executed as a study for the painting." Here, again, we venture to doubt nevertheless. It does not agree in pose, movement, or design of the hair, nor is it, we believe, by Verrocchio at all, but by Botticini, whose peculiar hair, curled into volutes, it has. As for the 'Annunciation' of the Uffizi, which has been, perhaps, more disputed about than any other single Florentine picture, she declares roundly for Verrocchio. Here, we suspect, is an elaborate compound work of the atelier, in which, in its repainted condition, it will never be possible to isolate the various hands. The fact that she connects it, perhaps rightly, with a drawing of 'Venus and Cupid' in the Uffizi, really tells against her theory, for in the opinion of the best critics this is not by Verrocchio himself.

Probably the noble terra-cotta relief of 'The Resurrection' from the Villa Careggi, recently discovered by Count Carlo Gamba and Dr. Fabriczy, will be new to most English readers, and here we are delighted to be in entire agreement with our author. Not so, however, in her equally positive attribution to Verrocchio of the magnificent relief of the 'Genius of Discord' at South Kensington. It would take too long to discuss the point in detail; but while we believe that it is, in fact, one of the replicas of a celebrated battle of nudes by Antonio Pollajuolo, which Vasari tells us were to be found in all the workshops of Florence, we admit that the attribution to Leonardo is arguable. But we fail to find in the relief anywhere one touch characteristic of Verrocchio, who nowhere shows such a

close imitation of Pollajuolo's characteristics as this attribution implies.

Discussing the female portrait busts, Miss Cruttwell defends well Verrocchio's authorship of the Bargello 'Bust of a Lady,' rightly indicating the decisive character of the hands. The only attribution which surprises us here is that of M. Edmond Foulé's 'Bust of a Lady' to Verrocchio. The photograph gives an unduly favourable impression of this excellent, but uninspired effort of Florentine craftsmanship, with its hard, capable, but intensely prosaic modelling.

Once more we must protest against Morelli's attribution of the drawing of a female head in the Malcolm Collection to Verrocchio, a view which our author accepts apparently without misgiving. We are, however, pleased to find that she will have none of the preposterous 'Madonna and Child' at Berlin, which some German critics have attempted to include in our artist's work. We do not think it is by the same hand as the far more beautiful 'Madonna' and the little 'Tobias' of the National Gallery, to whom we may no doubt attribute the second Berlin 'Madonna' (No. 108), as well as a large number of works that pass for the master's own. There can be no doubt that Verrocchio's atelier was crowded with pupils and imitators, and though we can isolate a few, like Botticini and the author of the National Gallery 'Madonna,' a large mass of work will probably always remain under the vague title of Verrocchio's School.

We come now to the Forteguerri tomb, the account of which is lucid and accurate. It leads, however, to a discussion of the sketch model at South Kensington, wherein we find Miss Cruttwell unduly hasty and positive. She sums up by saying that "there is no doubt whatever but that it is a modern forgery, executed by some ignorant mechanic with fraudulent intention." This is one of the cases where a little modest hesitation would have been becoming. A careful examination shows that the plaque has at one time been broken in half, and the three heads of Faith, the Cardinal, and Hope lost. These have been replaced in comparatively recent times; but when once one has discounted these three disturbing patches, the rest takes its place as the work of a great master. No "ignorant mechanic" could, we venture to think, have developed from the clumsy composition of the existing monument so gracious and rhythmical a design as we have here, nor, we think, could any one but Verrocchio himself have designed the draperies, at once voluminous and structural, or indicated in this particular the psychological significance of the faces.

On the Tornabuoni relief Miss Cruttwell is admirable. She demolishes its pretensions both on stylistic grounds and by a more scrupulous examination of Vasari's description than has hitherto been made. Here for once, at least, is a vexed question which ought to be considered as settled beyond dispute, and we are grateful to our author for the skill with which she has disposed of it.

One other important work remains, the Colleoni statue, and here again our author's interpretation of the documents is shrewd and well considered. With her æsthetic

judgment of the work, especially her disparagement, by comparison, of Donatello's Gattamelata, we are again at variance. For us the Colleoni just does miss the monumental unity which makes the Gattamelata unique. It is rather in the rendering of the face, with its searching psychological interpretation, that Verrocchio's power is seen, and just that psychological curiosity which Verrocchio was the first to express in art is scarcely favourable to monumental design, in which we look rather for the generalized and epic aspect of the hero.

In reference to this statue, Miss Cruttwell makes the interesting suggestion that Verrocchio, rather than Donatello, is responsible for the horse's head, in imitation of an antique, at Naples. The idea is supported by arguments that are rather ingenious than convincing, but we do not think it impossible. The work, however, scarcely merits its reputation, and may, after all, be by some artist inferior to both the great men whose names are in question.

Taken as a whole, Miss Cruttwell's study is the most accurate, impartial, and complete that has yet been made on the subject; but it leaves room for some writer touched more deeply by the imaginative aspect of Verrocchio's work to give him his exact place in the temple of fame.

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*Scottish Pewter - Ware and Pewterers.* By L. Ingleby Wood. (Edinburgh, G. A. Morton; London, Simpkin, Marshall & Co.)—The recent remarkable development of interest in pewter ware, and in all that pertains to the history of the craft, pervades Scotland as well as England, and shows no sign at present of any diminution. Mr. Ingleby Wood's timely work on Scotch pewter can be cordially recommended to all pewter lovers and collectors, as well as to those interested in particular handicrafts. It is a handsome quarto volume, excellently illustrated by thirty-five full-page plates, whilst the letterpress is so thoroughly and conscientiously arranged that it possesses real historical value.

The art of pewter making and casting does not seem to have been practised in Scotland before the close of the fifteenth century. Prior to that date such pewter vessels as were used in that country probably came from France, Flanders, or Holland; for the continuously disturbed relations with England prohibited much import from that direction. The ordinary burgesses and lower classes contented themselves with eating and drinking from vessels of wood, leather, and horn, pewter being a luxury used only by the nobles, the more wealthy burgesses, and the higher ecclesiastics. In 1493, however, the Pewterers became one of the crafts of the Incorporation of Hammermen of Edinburgh.

The story of the separation of the hammermen, *i.e.*, those craftsmen who chiefly employed the hammer in their trade, from the main body of the Merchants' Guild, and their respective incorporation as the Hammermen of Edinburgh, of the Canongate, of Perth, of Dundee, of Aberdeen, of St. Andrews, of Glasgow, and of Stirling, is admirably told in a succession of chapters. The chapter on the "touches," or private and other marks on Scottish pewter ware, will prove of great value to all collectors, and the successive legislation on the subject is set forth with historical precision.

The shapes of not a few of the old Scotch pewter vessels show clearly that their general idea of design came from France or from Hol-



land, and not across the border from England. But the occasionally fanciful shape, and the frequent enrichments by engraving and punching, common with continental pewter, are (with two exceptions) entirely lacking in this Northern adaptation of the art. "There is some truth," says Mr. Wood,

"in the idea that a race shows its character in the design which it imparts to articles of everyday use, and the Scottish pewter-ware is, in a measure, characteristic of the people who made it, strong of line, and entirely devoid of any superfluous ornament."

The story of pewter altar or Communion vessels is far more interesting in Scotland than in England, and the extant examples far more numerous. Here the use of pewter for chalices and patens has always been irregular and very exceptional, although the metal was commonly used for flagons and alms-dishes in the seventeenth and eighteenth centuries. The idea expressed by Mr. Wood, that "pewter was frequently used in the making of actual church vessels, and probably for the chalice and paten, in Scotland before the date of the Reformation," is certainly wrong, so far as the chalice and paten are concerned; such a use could only have been possible in some remote and poverty-stricken chapelry, and was distinctly uncanonical. After Presbyterianism had held sway in Scotland for over half a century, Episcopalianism was reintroduced by James I. in 1617, and continued till 1638. The clergy of the Episcopal Church for the most part reverted to the use of silver, but the outlying parishes had to be content with the Presbyterian or recent pewter. From 1660 to 1688 the Episcopal Church was again re-established, with the result of silver again taking the place of pewter as far as possible. At the Revolution of 1688 most of the silver chalices and patens were carried off by the dispossessed clergy. In 1745 the Duke of Cumberland seized the church plate of the unauthorized Episcopal congregations, and burnt their places of worship. After that date the Episcopalians, in their stealthy worship, could only afford, as a rule, to use pewter; nevertheless, one broad principle obtained throughout all these religious ups and downs, namely, that those who believed in the government of bishops always desired to use silver at the altar, whilst those who preferred the control of elders were content with pewter.

Among the earliest known examples of Scotch Episcopal pewter are two tumbler types of chalice of late seventeenth-century date, belonging to the church of St. John Baptist at Drumlithie; these were undoubtedly originally made for Presbyterian use. At the same church are a stemmed chalice and a paten of pewter of eighteenth-century date. A variety of admirable illustrations of other Episcopal pewter is also given, including a handsome covered chalice and paten, late eighteenth century, belonging to old St. Paul's Church, Edinburgh, with the sacred monogram in a rayed border; and also two fine flagons and a baptismal laver of the same church and century. Full particulars are given in an appendix of pewter altar-sets belonging to a score of congregations of old foundation of the Episcopal Church of Scotland, and the editor is aware of a few other sets, of which descriptions are not forthcoming. Pewter sets of Presbyterian Communion cups seem to be fairly common.

Scotland possesses another kind of church pewter, which would be looked for in vain in England; we allude to the Communion tokens, which were small, variously shaped stamped pieces of pewter, lead, or brass given to the intending communicant some time prior to "Sacrament Sunday," and delivered up by him before he partook of the Communion. This custom was introduced from the Calvinistic churches of the Continent, and it will surprise many to learn not only that it was general throughout Presbyterian congregations, but also that it was occasionally adopted in the

Episcopal Church. There are but few old tokens extant, for when they became worn with use it was customary to melt them down, or to bury them in the churchyard, or occasionally to restamp them with a new design. Tokens of the Episcopal Church frequently bear a small cross or the sacred monogram; others bear the initial letter of the parish; whilst those of town parishes, such as Edinburgh, Dundee, and Glasgow, were often decorated with the corporate arms. The large majority of such tokens were cast in pewter, and a variety of good examples are here illustrated and described, from the seventeenth century downwards.

Perhaps the most curious piece of pewter-ware in Scotland is the "pirley-pig" or circular money-box pertaining to the Town Council of Dundee. This pewter money-box is in the shape of an orange or flattened globe, measuring 6 in. in diameter, and 3 in. in height. On one side is a money slit, and on the opposite side an opening through which an iron rod passes for security. The box was intended to receive the fines of members of the Council who failed to attend the meetings. It is beautifully ornamented with inscribed scrolls and other designs, as well as with shields bearing the royal and other arms, including those of "Sir James Skrimzeour, Prowest, Anno 1602, 14 May." This interesting little vessel was probably the work of some skilled Dundee pewterer; it was discovered in 1839, after being long lost, among a heap of old iron, rescued from the melting-pot, and is now reckoned among the treasures of the Charter Room of the Town Hall.

Beggars' badges were by no means peculiar to Scotland. They were adopted in England in Elizabethan days as a means of checking and regulating vagrancy. Nevertheless these tokens of poverty were in far more general and later use in Scotland than in any other country, the custom actually lasting until about the midst of the last century. Mr. Wood mentions 1424 as the earliest date of their general employment in Scotland. An Act of that year provided for the distribution of leaden begging badges to applicants by the sheriffs of the counties and the clerks of town councils. Lead, as the cheaper metal, was most frequently used for such badges; but there were many instances of the use of pewter for those of smaller size. A pewter badge issued by the town of Perth is a small circular medal bearing the arms of the town, a double-headed eagle displayed. Badges of Kirkwall, Kirkcaldy, and other towns also bore the corporate arms, whilst others were simply marked with the name of town, parish, or county, often with a number. Sometimes the name of the beggar was also stamped thereon. They were usually pierced with holes for fastening to the outer garment of the owner. A plate of illustrations of some of these pewter begging badges in the Museum of Antiquities, Edinburgh, includes a circular one, about the size of a crown-piece, bearing a crowned thistle and the initials V. R., the year 1847, the number 28, the name of William Bain, and the legend at the bottom "Pass and Repass."

In addition to a full discussion of pewter tavern and corn measures, interesting accounts and illustrations are also given of such old objects as pewter snuff-mulls and horn snuff-mulls with pewter mountings, as well as of punchbowl and rummer ladles of the eighteenth century. It may be mentioned, in conclusion, that the sedan-chair men of Edinburgh of the eighteenth century wore pewter badges, similar to cabmen's badges of to-day.

#### SCOTLAND ILLUSTRATED.

*Bonnie Scotland.* Painted by Sutton Palmer, described by A. R. Hope Moncrieff. (Black.)—Quite a large number of books have been published recently in illustration of

Scottish life, character, and customs. This is one of the best. It contains, indeed, nothing that is actually new, and is not of any historical importance; but it reproduces with sympathy and essential accuracy all the characteristic traits and features of Scottish life and scenery, mingling story and legend, topography and history, literary allusion and personal recollection, in a way which suggests the pleasing figure of a tartan of intricate pattern. The reader is supposed to enter Scotland from the Berwick border; to pass through the Liddesdale country, on to Peebles and Edinburgh; to traverse Fife, see Perth, glance at St. Andrews and Aberdeen; and, after getting as far as John o' Groat's, return by Glasgow and the West Country, and end his tour with Mr. Crockett's "grey Galloway." Mr. Moncrieff's part is to take him by the hand and gossip lightly as he goes along. The gossip serves its purpose, and need not be taken too seriously. It may, however, be pointed out that the title of Lady Nairne's famous song is not 'Caller Haddie,' but 'Caller Herrin'; and Gladstone's forbears should be associated with Biggar rather than with Stonehaven. The illustrations are not wholly satisfactory, either as regards subject or treatment. The three-colour process does not lend itself well to the reproduction of Scottish scenery. It results in a rather pretty picture, undoubtedly; but the effect is, generally, far too rich. It may be objected, again, that, great as is the charm of Perthshire and the Trossachs district, it is an outrage on proportion to devote twenty-four out of seventy-five pictures to scenes in these districts. Perthshire does not make "bonnie Scotland," and a native artist would certainly have made a more representative collection of the beauties of the country. It is significant, perhaps, of the purpose of the book that it is not provided with an index.

In *Scottish Life and Character*, painted by H. J. Dobson and described by William Sanderson (same publisher), is repeated the fault of many modern works dealing with Scotland, the fault especially of the so-called "kailyard" school. Scotland, as presented here, is all sentiment and pathos: a mixture of ministers and elders, precentors and beadles, "auld folk" and bairns, who read their Bibles and say long "graces," and find in the Kirk and its services the chief interest of their existence. The life that we see in 'The House with the Green Shutters'—a picture which is clearly the result of first-hand study, and not a mere repetition of what a hundred predecessors have set down—is almost entirely ignored, alike by artist and author. The boisterous horse-play of the bothie, the gross immorality, the drunkenness—these are not so much as mentioned. What we do get is, in fact, virtually a modern reflection of 'The Cottar's Saturday Night.' Admitting the expediency of illustrating only this better side of Scottish life and character, one may also admit that Mr. Sanderson has acquitted himself creditably. He has a simple style, which well befits his theme, and he is in complete sympathy with the particular types of character and the particular kind of life which he has chosen to describe. Some of his stories have an ancient flavour, but their use as illustrations is generally effective. Thus, what could better exemplify the "bitter observance of the Sabbath," enforced by the more narrow-minded Scot, than the anecdote of the youngster who, confined indoors on the Sunday, wished he were a cabbage, because he "wad be oot"? Mr. Dobson's pictures have been well reproduced by the three-colour process. They are mostly interior scenes, illustrating that simple home-life of the Scottish people which is fast passing away. 'A Window in Thrums' constitutes the frontispiece.

Edinburgh, pictured by John Fulleylove, and described by Rosaline Masson (same publisher), makes an attractive volume both for the inhabitant of that city and for the casual visitor. Miss Masson has done her share of the work well and judiciously; she does not attempt to be exhaustive, but merely selects the more picturesque incidents of Edinburgh's history, notes its more romantic buildings and byways, the haunts of its more familiar celebrities, and its social aspects, and thus contrives to give bright and entertaining sketches of the Castle, Holyrood, St. Giles, the Edinburgh of Walter Scott and of Robert Louis Stevenson, and so on. The score of illustrations by Mr. Fulleylove are happily chosen and admirably executed, though in the matter of colouring they seem to repeat a criticism made above—often unwarrantably rich. Some of them are warm enough to suggest scenes from Southern Italy, and the use of greyer and more cheerless tints, though perhaps not so taking, would certainly have been more characteristic of the place. It will be seen that all these three volumes are due to one publisher, whose enterprise in producing handsome illustrated volumes has recently been noteworthy.

#### G. F. WATTS AT BURLINGTON HOUSE.

(Second Article.)

A FORTNIGHT ago we dealt with the development of the art of Watts as represented by the portraits contained in the exhibition at Burlington House. These portraits illustrate the evolution of his methods of work more completely than either his landscapes or his allegorical subjects. With one or two short intervals, they cover almost every year of Watts's working life. Again, a portrait, having usually to be finished offhand, cannot be worked upon year after year, and so is a definite document of the painter's manner at the time of its production. Portrait-painting, too, was the road by which Watts made his way to independence, and to the leisure necessary for the execution of the larger schemes he had planned for himself.

Thus out of a total of two hundred and fifty pictures and drawings we find scarcely half a dozen allegorical or religious paintings executed before the artist was fifty years of age. The whole of the work by which Watts's reputation as a master of the grand style must stand or fall was thus begun when the painter was passing from middle age to old age, and was devoted to subjects of which he had previously only an intermittent experience.

That intermittence, however, may explain certain preferences and indifferences in the artist's treatment of the human figure. These might possibly have been less marked had he been compelled, like Titian or Veronese, to spend almost all his life in painting heroic subjects, and to acquire thereby a certain routine of outwardly complete presentation. Yet it was not a purposeless intermittence. Certain groups of allegorical pictures, just as certain groups of portraits, when seen together, appear as deliberate experiments in method, in handling, quality, pigment, scale, and degree of definition—experiments preparatory to the settlement of the final process for expressing what had never before been expressed in paint.

Thus the *Aurora* of 1842 (No. 13), and the first version of the 'Life's Illusions' at the Tate Gallery, represent an effort to get air and space and mystery by means of the current English tradition deftly employed. The painter's visit to Italy opened his eyes to the fact that this native tradition was effete and effeminate, and too weak to bear the strain of his vast conceptions. In the works of the great Italian masters Watts discovered the strong method of which he was in search. The specimens of work done

under their immediate influence show that he was not a man to put up with compromise and half measures. In the massive 'Time and Oblivion' of 1848, and in the gigantic painting in the Tate Gallery of the story of Nostagio degli Onesti, Watts casts aside all delicacy and finesse, and works like an ideal student of Reynolds's 'Discourses,' combining the "firm and definite outline" of the passage which Blake applauded, with the simple and distinct colours that act "as martial music, which is intended to rouse the nobler passions," and with something of the gesture of the master whose name was most constantly on Reynolds's lips—Michelangelo.

Grand and impressive as the method was, Watts must soon have discovered its limitations, possibly through some hint from the work of Alfred Stevens, which may have pointed the way to more complete fusion. The study of Titian would be the natural way of explaining the transition to a richer and more fluent method; but Watts himself disclaimed any such special attention, and in the face of that statement we can give the Venetians no more than a casual and partial share in his development. In default we must fall back upon the evidence of such portraits as those of *Miss Nassau Senior* (32) and *Lady Margaret Beaumont* (176), and conclude that he learnt to temper his rigid grandeurs by the suave example of Reynolds and Gainsborough, not without some memory of Stevens, as the *Esau* of 1865 (14) and the *Jacob and Esau* of 1878 (17) seem to suggest.

The grandeur of the latter work is generally and deservedly recognized. Nevertheless, many of those who admire it may not see that the wonderful force of its design depends upon the daring pictorial invention of a sky that is virtually white, upon which the tawny tints of the patriarch and his brother and the blue hills behind them tell solidly and harmoniously. In the 'Una and the Red Cross Knight' of 1869 we find the same device used to define a scheme in which the prominent note is cool dark green.

In these pictures we see in its simplest form the faculty of colour invention, possessed by all the greatest colourists. This is the decisive gift which separates them from men who, like the lesser Venetian masters, coloured well from imitation of their betters and from technical practice in their company. Because Watts, with rare simplicity of mind, spoke only of the didactic purpose of his pictures, and not of the brains and effort he expended on the process of their manufacture, those who are accustomed to judge men by their published utterances—no uncomplimentary system in the case of political mediocrity—have leapt to the conclusion that he possessed no more than his modesty allowed him to make public. They thus entirely overlook his consistent creativeness as a colourist, as a designer, and as a technician—a creativeness which is almost invariably in his best pictures pictorial, because it is exactly suited to the sentiment and treatment of the subject in hand.

We have already mentioned some of the simpler examples of Watts's power of inventing new schemes of colour. If those who go round the exhibition carefully, and who remember also the magnificent series of pictures on a larger scale in the Tate Gallery, will ask themselves, when they have finished their visit, how many of the subject pieces are obviously based upon Titian or upon any other painter, they will be rather surprised to find how small the number is. Like Titian, Watts loved the flash of white cloud against a deep blue sky; like Titian, he loved vinous red and russet brown, and certain tones of dusky green. Like Veronese, he was a master of certain kinds of crumbling and fresco-like pigment, broad, simple, and luminous. Yet these preferences prove no more than that, like every great colourist who has used oil paint since the six-

teenth century, Watts came into contact here and there with the classical and central masters of colouring.

Were we to change his titles and adapt them to the modern mode, labelling here a 'Harmony in Gold and Ivory,' and there a 'Harmony in Russet and Emerald,' expanding our vocabulary where possible to correspond with the variations of turquoise, lapis lazuli, and sapphire in his blue, and puzzling our wits to find terms for the degrees and qualities of his white and his scarlet, his amber, yellow, and opalescent grey, we might understand better how much that is purely artistic underlies the professed didactic purpose. Then, considering each harmony in relation to the subject, we might realize how Watts used colour with the unerring instinct of a true colourist, not as a mere outward adornment of a design, but as an integral part of its emphatic quality, at one time grave and pallid in the presence of death, at another glowing with the warm fire of human passion or with the colder radiance befitting the immortals, but reserving its most martial and tremendous notes for the great visions when Time, Life, and Death themselves are seen marching, fighting, conquering, and dying. Since instances are to be found on every wall of the exhibition, it is needless to quote particular examples.

Of Watts's powers of invention as a designer it is difficult to speak clearly. His portraits, perhaps, are the best evidence of the variety of his treatment of single figures, in which one gesture, such as the turning of a head or the placing of a hand, is made significant and emphatic. The design of his larger compositions is often misjudged by confusing it with the truism of the underlying idea. That Time and Death move forward hand in hand followed by the Unknown, or that Love cannot bar the passage of Death, are ideas which need no unusual power of intellect for their comprehension. To provide them with fitting pictorial expression is an entirely different and far more difficult task, especially when conceived on the scale and in the brilliant key of Watts's work. To find fault with such painting because it points an obvious moral is as ridiculous as to find fault with Shakspeare because 'Hamlet' is full of thoughts which are the common property of all intelligent people, without regard to the unique and noble form in which they are expressed.

It must first of all be remembered that Watts in this field was a pioneer. Something no doubt was reminiscent of Michelangelo; much, especially in the treatment of drapery, was learnt from the sculptures of the Parthenon, and one or two groups sweeping upwards or downwards recall William Blake; but the main idea of these arrangements of figures floating upon luminous masses of clouds, moving gravely to some inevitable task, or whirled along in swift fiery motion, is a conception as wholly personal and unique in art as the radiant cascade of light which floods the newborn Eve, or blazes round his spirits of progress and divine vengeance.

These remarkable achievements in design necessitated a change from the current technique, a change which has led astray some of the painter's critics. No one who has practised any form of painting in which space, mystery, opalescence, and luminosity are required instead of the clean, direct touch which suits painting from a model or still-life, ought to fail to understand why Watts in his portraits is a master of the traditional technique of his craft, but in his allegories ruthlessly cast it aside. We do not question Titian's fame because the 'Europa' or the 'Pietà' in the Venice Academy is not painted like the 'Philip II.' in the Prado, or Rembrandt's because his glorious later portraits are not painted with the delicacy of our little 'Adoration of the Shepherds.' Why should we then be less liberal to Watts, whose



later method had at least the advantage of giving the effects of mystery, iridescence, luminosity, and space that his subjects required? We may grant that his failure is apparent when he does now and then fall very far short of his ideal, and there is, perhaps, almost an unfair proportion of such unsuccessful and unsold work at Burlington House; but these lapses into weakness might be paralleled in the work of other great painters without the condoning element of taste and feeling which Watts invariably possessed.

The one regrettable fact about Watts's landscapes is their scarcity, and Lord Davey, who seems to own several of the best of them, is a man to be envied. Some of their most remarkable features are too technical in their nature to be comprehensible or interesting to any one who is not a landscape painter, but the manner in which the master time after time attains to vastness, intensity, and unity of effect, without any of the customary compositional devices, by sheer suggestion of the atmospheric envelope, must strike the veriest amateur. The wonderful view of *The Carrara Mountains from Pisa* (166) would serve as an example, since their clear-cut desolation and pallid crystalline quality are stated with a directness and truth to local conditions which will strike all who remember the view from the famous Campanile. The soaring cloud and shadowed expanse of *The Rainbow* (221) are singular examples of the artist's power and daring in his most ambitious and tremendous mood; but we miss several smaller works, which would have made the series of landscapes more complete. Two or three of the best were for years in the gallery at Little Holland House. *The Green Summer* (202) and that romantic invention *The Two Paths* (223) looked better in the more discreet light of the New Gallery, and we miss that grand composition of the same period 'The Parasite,' a signal proof that even in his last years Watts was unequalled by any living landscape painter.

The last room is usually an ordeal, and though Sandys is the artist whom the Academy has delighted to honour this year, his woodcuts are almost the only things that stand the test. One portrait (270) is a miracle of minute craftsmanship; the rest look thin and hard, in spite of unfailing ability, by comparison with the broader and richer talent of Watts. Mr. Brock's model for the National Memorial to Queen Victoria displays no unexpected beauty or originality, but, as London monuments go, will be by no means the worst of them. The approaches are skilfully conceived, and the sculpture upon them is taken from good models, but more refinement, simplicity, and emphasis in the central mass are required to lift the idea above the region of the merely inoffensive.

#### ARCHÆOLOGICAL NOTES.

DR. ALFRED JEREMIAS, in his 'Monotheistische Strömungen innerhalb der Babylonischen Religion,' labours, as so many have done before him, to show that the Babylonian religion was based on the worship of one god. As Dr. Jeremias is a Lutheran pastor, and thinks that the origin of the religion of the Hebrews must be looked for in Babylon, his bias, though perfectly excusable, and even praiseworthy, is evident. Among his so-called proofs he includes certain "mysteries of Heaven and Earth" mentioned in the cuneiform texts which remain mysteries for us, but which he seeks to explain by analogy with the secret rites of the Orphics and the Eleusinia. Others are the adoration at far-apart epochs of Anu, Sin, and Ninib as "the highest god," coupled, of course, with Dr. Pinches's tablet equating most of the gods of the Babylonian pantheon with Marduk, and the apparently monotheistic expressions to be found in the Penitential Psalms which we know only in Assur-

bani-pal's recension. His arguments seem ill calculated to convince any but those who are convinced already. It may be conceded that a tendency to the worship of one supreme God can be found in the religion of most races of low civilization, such as many of the African black tribes, the explanation being that the worshippers, in strict accordance with Aristotle's maxim, transfer to the skies the form of civil government in their own country, they being, for the most part, under the rule of an absolute chief. Monotheistic tendencies can also, with a little goodwill, be read into the religious literature of most Oriental peoples; but they are singularly belied by the action of the worshippers. Thus Solomon, at the dedication of the Temple at Jerusalem, assures Jehovah that there is no god like Him in heaven or earth, and that "heaven and the heaven of heavens" cannot contain Him. But it has been well said that Solomon must have thought there were other gods, because he worshipped other gods, and his supposed monotheism must, therefore, have been tainted by that henotheism which treats any god as supreme so long as he is being addressed. The same tendency is as marked in the Egyptian religion in all ages.

A well-written review of the progress of Assyriology in 1903 by M. Ch. Fossey appears in the *Journal Asiatique*, and can be had separately. M. Fossey expresses a wish, well worth the attention of the Oriental Congress at their forthcoming meeting, that Brunnow's 'Classified List of Cuneiform Ideographs,' which he rightly describes as a Sumero-Assyrian dictionary, should be completed and brought up to date, but disregards Dr. C. Howards's efforts in this direction. He also expresses doubt as to the perfect wisdom of M. de Morgan's explorations at Susa, and suggests that a trained archaeologist should be told off to accompany him—a counsel of perfection that might be followed with advantage in all such cases. But how many archaeologists can be found able and willing to face the hardships and the injury to health resulting from work in Western Asia? On the question of Babylonian religion, M. Fossey exposes many of the errors of Dr. Delitzsch and Prof. Sayce, gives due weight to the crushing by M. Oppert of the first-named's Jahve theory, and is, on the whole, against the tendency visible among German scholars of late to derive all Hebrew beliefs from Babylonia. From his title-page it may be gathered that M. Fossey intends to renew his survey every year till 1907, and his subsequent summaries will be looked forward to with pleasure.

The season seems to have opened fairly well in Egypt, and Dr. Naville and Mr. Hall's work at Deir-el-Bahari has so far been successful enough for them to announce that they have uncovered the platform of the pyramid of that Mentuhotep whose temple they discovered last year, and whose hawk-name was Neb-kheru-Ra. They have also found monuments of two other kings of the eleventh dynasty, one of whom possessed the hawk-name Ra-neb-hapef-t (?), and the other that of Ra-s...-hetep. The last-named, at any rate, is a Mentuhotep, as is probably the first. Both are, perhaps, to be identified with names found in the tablet of Kurnak; but in any case the final *t* in the first name requires explanation. It is reported that Prof. Petrie has had trouble with his camel-drivers in the desert of Sin, which led to the expedition travelling on short rations for some days, but that the difficulty is now happily over. Dr. Budge, when last heard of, was at Cairo, and was said to be *en route* for Khartum.

M. Victor Henry has continued the study of Aryan origins, the first instalment of which was noticed here (see *The Athenæum*, No. 4011) some months ago. He now tells us that the ancestors of the modern Persians must have left their primitive seat in Russia, and have skirted round the Caspian Sea, probably in two divisions, which united in a territory

that may have been the modern Armenia, the mysterious land of Turan being for him none other than the present Turkestan. Thence they spread over a vast territory, including all the high lands between the Caspian and the Indus, or, in other words, over Persia, Afghanistan, and what used to be the Khanates. He thinks they must have been settled there for at least a millennium before the most southerly tribes overflowed into Hindostan, through which they spread the civilization of the "Aryas" or nobles from the Punjab to Ceylon. Yet they never conquered India as they did the northern countries, from which they must have evicted or extirpated the original inhabitants. For while even the modern Persian exhibits the true Aryan type, in India the dead weight of a teeming population of inferior races proved too much for the invaders, and the resulting cross proved smaller, darker, and more brachycephalic than their sires. As they brought with them from their Russian home the arts of building, weaving, and the making of pottery, together with their chief industry of agriculture, so they took these into India, although he does not go so far as to say that similar arts and pursuits may not have been indigenous there.

The great service, however, which India has rendered to the archaeologist has been to preserve the primitive Aryan faith almost whole and undefiled. Long before the Aryan invasion of India the "infantile" naturalism of the earliest Aryan tribes had crystallized into the worship of the Asuras and the Devas, whom he warns us against considering either good or bad. The difference between them, according to M. Henry, was that while the Asuras were the powers withdrawn from human ken, and, although essentially all-powerful, dispensed their favours in accord with caprices of which men could never know the nature, the Devas were beings engaged, like the human race, in a perpetual strife with evil, and owed their possession of the good things of life only to their success in the strife. Among the foremost of these Devas to be deified were the glorious Indra, the warrior-god, and the divine Haoma or Soma, god of the mysterious drink which intoxicates mortals, whose names show that they must have been worshipped before the invasion. The process by which these high divinities came to be looked upon in Avestan times as the enemies of the light is with M. Henry substantially the same as that set forth by the late James Darmesteter, and is, indeed, only what occurs among most nations, where the gods of one age become the devils of the next. But it may be noted that it is to the introduction of the art of writing by certain Semites that M. Henry attributes the preservation of the traditional Aryan faith in the Vedas.

M. Léon Homo's essay on the reign of the Emperor Aurelian deserves mention as a brilliant and conscientious attempt to elucidate a period of great importance to us, which has hitherto been but little studied. He gives abundant proof of his theory that Aurelian's reorganization of the military forces of the empire ensured its defence against the barbarians for several centuries, and thus made possible the reforms of Diocletian. His religious reform, which, *teste* M. Homo, aimed at establishing the supremacy of solar worship, and deified the living emperor as vicerent of the sun-god, is more obscure, and its connexion with the increase of the religion of Mithras was probably closer than here appears. In the absence of documents, however, the question is full of difficulty.

Dr. Pinches is now giving instruction in Assyriology at University College, Gower Street. There are, too, Mr. C. H. W. Johns's lectures on the same subject at King's College, London, so that it is plain that London students can obtain well-qualified instructors in Sumerian and Assyrian on easy terms. This is the more

to be desired as English exploration on any large scale in Mesopotamia seems to be now a thing of the past, and we, the first nation to lay bare the treasures of archæology to be found there, must henceforth, apparently, be content with studying and explaining the discoveries of others.

The accounts of the Society of Biblical Archæology, which has been doing for some time past much excellent and unobtrusive work in this respect, show that they have freed themselves from debt without external assistance, and hope in future to conduct their business on ready-money principles. Few learned societies can say as much. One principle which has contributed to this happy state of things is that none of the officials of the Society derives any profit from his connexion with it.

G. H. BOUGHTON, R.A.

THE death of Mr. G. H. Boughton, R.A., removes one of the most popular artists of the day, who had contributed steadily for many years to the Royal Academy, the New Gallery, and, earlier, the Grosvenor Gallery. Born near Norwich in 1833, he was taken to America in the next year, and taught himself to paint at Albany, where he took a studio, and soon achieved considerable local success. In 1856 he visited England. In 1858 he made a sensation with his 'Winter Twilight' in the New York Academy Gallery, and moved to New York in consequence. But he was soon persuaded to start for Paris, which he reached in 1860, and where he was a good deal influenced by the work of Édouard Frère. From France Boughton came to England for a short stay, but instead of returning to America as he proposed, he took a studio at 23, Newman Street, and very soon entered on the career of assured success and increasing honours which has since been his. He was made A.R.A. in 1879, and R.A. in 1896. Dealing largely in popular anecdote, he may be said almost to have made a corner in pretty Puritans, and his New England pictures were a great success. He was led to take up this line by his desire to get rid of the influence of Frère, in whose style he painted several Breton pictures. Devoted to a single model, who dominated his painting for years, he maintained a style and distinction which placed him above the ordinary popular artist. His *genre* pictures are not likely to survive as memorable works. For the Grolier Club of New York he did some excellent illustrations of Washington Irving's 'Knickerbocker History' and Hawthorne's 'Scarlet Letter.' A capable and liberally illustrated account of his life and work, by Mr. A. L. Baldry, was published in *The Art Annual* this Christmas.

#### THE 'ARIOSTO' IN THE NATIONAL GALLERY.

47, Lansdowne Gardens, Clapham, S.W.

IN connexion with Mr. Herbert Cook's article on the above in last week's *Athenæum*, and other articles which have appeared elsewhere, I have not noticed any reference to an interesting paper dealing incidentally with the subject (written and published before the Darnley 'Ariosto' changed hands) in the *Rivista delle Biblioteche e degli Archivi* of February-April, 1904. The paper is written by Prof. Angelo Solerti, and comprises reproductions of four portraits (real or presumed) of Ariosto, including that now in the National Gallery. I should be pleased to lend Mr. Cook my copy of the article, if he has not already seen it.

W. ROBERTS.

#### SALES.

AT Messrs. Christie's on the 21st inst. Mr. E. Hayes's picture, Entrance to the Harbour, Messina, fetched 120*l*.

The same firm sold on the 24th inst. the following engravings. After Turner: Liber Studiorum Plates: Chain of Alps and Hindhead Hill, by Say and Dunkarton, 60*l*. After Morland: Rustic Amusement and Rural Employment, by J. R. Smith (a pair), 64*l*.; Delia in Town and Delia in the Country, by the same (a pair), 44*l*.; Inside of a Country Alehouse, by W. Ward, 33*l*.; A Visit to the Child at Nurse, by the same, 25*l*.; Mutual Confidences, by E. Bell, 31*l*. After Hoppner: Mrs. Benwell, by W. Ward, 29*l*.; Lady Charlotte Greville, by J. Young, 58*l*.; Miss Paget as Psyche, by H. Meyer, 55*l*. After Reynolds: Viscountess Crosbie, by W. Dickinson, 33*l*.; Lady Jane Halliday, by V. Green, 25*l*.; Mrs. Hartley and Child, by Sherwin, 28*l*.; Lady Taylor, by W. Dickinson, 58*l*.; Mrs. Beresford with the Marchioness Townshend and Mrs. Gardiner, by T. Watson, 44*l*. After Romney: Mrs. North, by J. R. Smith, 115*l*. After Wheatley: Summer and Winter, by F. Bartolozzi, 91*l*.

#### Fine-Art Cossip.

AT the Bruton Gallery, next Wednesday, is the private view of a show of water-colours of Highland scenery by Mr. Finlay Mackinnon.

AT the Baillie Gallery, next Saturday, an exhibition opens of pictures and sketches by Mr. J. H. Donaldson, water-colour drawings by Mr. J. B. Yeats, and drawings and woodcuts by Miss Elinor M. Monsell.

WE regret to notice the death of Mr. Robert Brough as the result of the recent railway accident at Cudworth. He was a young man, and one of the most promising artists of the day, a well-known exhibitor at the Royal Academy and the New Gallery. Scotch by birth, he had his art education partly in Scotland and partly in Paris.

LAST Wednesday, at Burlington House, two painters and an architect were chosen for honours. Mr. David Murray was made R.A., and Mr. David Farquharson and Mr. Reginald Blomfield were elected Associates.

*The Burlington Magazine* for February contains editorial articles on 'The Prospects of Contemporary Painting,' 'The Strand Improvements' (a protest against the County Council scheme), and 'The Insurance of Works of Art.' The last-named article calls attention to a serious flaw in insurance practice which is of grave importance to owners of works of art. Mr. Charles Ricketts writes on the Watts Exhibition at Burlington House, and Mr. Lionel Cust, in a sixth article on the Royal Collections, deals with paintings by Lucas Cranach, one of which is reproduced in photogravure and three in collotype. The series of articles on the late Mr. J. S. Forbes's collection of drawings by Millet is concluded. In this, her last paper, Julia Cartwright describes five crayon portraits of Rousseau, Diaz, Barye, Victor Dupré, and Desbrosses, together with a pastel of the painter's first wife and a drawing of his second wife, all of which are reproduced in collotype. Mr. Campbell Dodgson publishes a woodcut of 'Alexander's Journey to the Sky,' with an account of the legend; and among other articles are 'Whieldon Pottery in the British Museum,' by Mr. R. L. Hobson; another of Mr. Clouston's valuable contributions to the history of English furniture makers; and a concluding paper on the Blackburne collection of lace. The correspondence includes an important letter by Mrs. Herringham on the proposed restoration of St. Mark's, Venice, and an amusing criticism by Mr. James Weale on the recent article on the Van Eycks by M. Henri Bouchot.

THE death, in his eightieth year, is reported of the landscape painter Valentin Raths. His pictures, among the best-known of which are 'Treibeis auf der Elbe' and 'Abend an der Ostsee,' are for the most part representations of the Baltic coast of Holstein and Hamburg and its neighbourhood. He painted six large pictures for the Hamburg Kunsthalle, and many of his works are in the chief galleries of Berlin, Dresden, &c.

ONE of the foremost writers on Venetian art has passed away in Gustav Ludwig. He was a native of Essen, but spent some years in England, and became a naturalized British subject. Few men have rivalled him in his knowledge of all that concerned the painters of Venice, and his careful researches enabled him to clear up many obscurities in their lives. It was he who first proved, among other things, that there was only one Bonifazio da Pitati, instead of three, as had been assumed. Of great interest and importance is the work on Carpaccio which he wrote conjointly with Pompeo Molmenti.

THE death is also announced of the popular Düsseldorf landscape painter Alfred Metzener.

MESSRS. CHRISTIE'S sale to-day is one of unusual importance and interest. Messrs. Lawrie, whose stock is being sold in consequence of the dissolution of partnership, have only dealt in the best pictures. The sale is strongest in examples of the Dutch, Flemish, and German artists. There is a beautiful picture by J. Ruysdael, which sold for as much as 18,700 francs at Baron Denon's sale in 1826. The characteristic little Metsu was at one time in the Hope Collection at Deepdene.

MRS. ISABELLA M. ANDERTON-DEBARBIERI, who died at Florence on the 20th inst., was correspondent for *The Studio* in Florence. She had lived in Italy some twenty-five years, and had an excellent knowledge of Italian language and literature. A collection of some of her writings will be shortly issued (in English) under the title 'Tuscan Folk Stories and Sketches.' She was a teacher at the Poggio Imperial Institute.

M. WALTER GAY, of Paris, has presented to the Louvre one of the many interesting primitives which he lent to the exhibition held at the Pavillon de Marsan last year. It is ascribed to the Bourbon artist (or school) known as Le Maître de Moulins, and was No. 113 in the exhibition. It is a portrait on panel of a young woman, and was at one time thought to represent Yolande, sister of Louis XI.; but she died in 1478, and the style of dress is of a much later period. By some authorities the picture is ascribed to Perréal, who was sent to England by Louis XII., and the compilers of the catalogue suggest that it may represent Mary Tudor, who married Louis XII. after the death of Anne de Bretagne.

THE death is announced at Paris of M. Ferdinand Levillain, the well-known sculptor and engraver. He studied under Lequien and Jouffroy, and had been an exhibitor since 1861 at the Salon, where he obtained medals in 1872, 1884, and in 1889. He was for many years a member of the committee of the Salon. There are ten examples of his work as a medalist in the Luxembourg, besides a fine bronze vase with a subject for the history of Diogenes. M. Levillain was born at Paris-Passy.

THE Fine-Arts Committee of the city of Paris have awarded the Lheureux Prize this year to M. Antonin Mercié, for his monument to Alfred de Musset. The prize is only of the value of 3,000 francs, and is so arranged that one year it goes to an architect and the next to a sculptor.

#### MUSIC

*The Oxford History of Music*.—Vol. V. *The Viennese Period*. By W. H. Hadow. (Oxford, Clarendon Press.)

"THE field is so wide, and the need of selection so obvious," says the author, "that it may be serviceable to explain in a few words the method which is here adopted, and the topics which are here discussed." In reviewing a book it is only fair to the writer, and also to the reader, to



give a clear idea of the method adopted and the nature of the contents.

The first chapter discusses "the effect for good or ill of patronage"; the second concerns "the structure of instruments and the careers of virtuosi"; while from there onward the subject is the history of composition, on the basis of the various musical forms, from Carl Philipp Emanuel Bach to Schubert. The eighteenth century, until the last decade, presents a marked contrast to the nineteenth. To understand, therefore, the treatment of Mozart by Archbishop Hieronymus at Salzburg, a knowledge of life in high quarters is indispensable, while the defective education, vulgar habits, and coarse conversation of musicians in those days generally account in large measure for the low esteem in which they were held. Even Mozart, whose music is so pure and refined, was not, as the story of his life shows, free from a certain commonplaceness, which to some extent explains, if it does not altogether excuse, his treatment as a menial by the above-mentioned prelate.

As regards patronage there were numerous Court appointments throughout Europe, while the aristocracy followed suit by maintaining "a private orchestra as an essential part of its retinue"; it was a custom, and only in some instances a matter of personal taste. This patronage was, for the most part, frankly that of master and servant; Haydn, it is true, was highly esteemed at Eisenstadt, and allowed considerable freedom, yet in various ways he must have felt his position a humble one. But he was of a sanguine disposition, and declared that the quiet secluded life which he led at Esterházy forced him to become original. Mr. Hadow's verdict is that "the system in general was not well qualified to raise the dignity of art or to increase the self-respect of the artist," and that statement we fully endorse. Our author's second point, the effect which the "structure of instruments and the careers of virtuosi" had upon the art, is one of considerable importance. Violin playing progressed by rapid strides, while notable performers—Tartini, Veracini, Locatelli, Geminiani, and others—displayed their gifts in various European capitals, and thus, through their music, influenced players and composers. Mr. Hadow notes that advance in technique is apt to lead to pure virtuosity. Possibly, however, artists thus tempted to "treat resource as an end in itself" had not genius enough to make so wise a use of it as was made by such masters as Bach, Tartini, Mozart, or Beethoven.

The volume is supposed to deal with the Viennese period, to which, strictly, Carl Philipp Emanuel Bach does not belong. But his influence on Haydn was so direct and strong that he could not well be omitted; moreover, he laid the foundations of the classical sonata on which Haydn, Mozart, and Beethoven erected such magnificent works. The services which he thus rendered to his art were great, and they have been fully recognized by many historians. But he was something more than a pioneer. Mr. Hadow is fully aware of certain weaknesses in many of his pianoforte sonatas, but later, in speaking of

oratorio, he refers to the beauty, emotional and dramatic strength of much of the music in 'Die Israeliten in der Wüste,' a work which he considers "eminently worth reviving at the present day."

Gluck, in connexion with the reform of the opera, naturally has a chapter all to himself. The aims and achievements of that great man are well described; but the author could not be expected to say anything really new about such matters. He points out clearly the different views taken of opera by Gluck and his great successor Mozart. "When I sit down to write an opera," said Gluck, "I endeavour before all things to forget that I am a musician." To Mozart such a confession, says Mr. Hadow, "would have seemed little short of artistic blasphemy." In the account of Schubert's operas the titles are given in a footnote, 'Rosamunde' among them. The next sentence in the text, referring to "the exquisite incidental music which he wrote for Helmine von Chezy's 'Rosamunde,'" shows that that name ought not to have been included in the list. In connexion with oratorio Spohr is, of course, named, and in that branch of music he is described "as the most conspicuous figure between C. P. E. Bach and Mendelssohn." Our author might almost have said the "only" one.

The chapter on 'The Growth of the Sonata' is very clear and instructive. Speaking of the "absence of distinctive themes" in a sonata by Emanuel Bach, Mr. Hadow adds that he was "preoccupied with clearing the outlines of his form." We doubt whether that was the real cause; in Haydn, after Emanuel Bach had well established the form, we occasionally find absence of distinctive themes in the exposition of a sonata movement.

From Emanuel Bach Mr. Hadow proceeds to Haydn, Mozart, Beethoven, and Schubert, and what he has to say respecting their works is for the most part sound and sensible; we cannot, however, understand exactly what he means concerning Beethoven's overtures—viz., that though containing some magnificent music, "they are not comparable as landmarks to his achievement in the stricter forms." The absence, with few exceptions, of technical language, renders the volume acceptable to general as well as musical readers.

#### Musical Gossip.

THE Bach Choir concert at the Horticultural Hall, Westminster, yesterday week was interesting, but too long. Of the four motets with which the programme opened, Byrd's "Bow Thine ear, O Lord," and Morley's "Nolo mortem peccatoris" were the most striking; they represent a glorious period in the history of British sacred art. S. S. Wesley's anthem for double chorus, "O Lord, Thou art my God," contains some fine music, though the composer's inspiration was not at white heat throughout; anyhow, the work was not heard to best advantage with the accompaniment played on the pianoforte—a necessity in this case, as there is as yet no organ in the building. The motet "Blessing, Glory, Wisdom, and Thanks" was sung, a work formerly, though without good reason, attributed to Bach. In view of the name which the choir bears, a genuine specimen of that master would have been more fitting. The programme included part-songs and various pianoforte solos. Mr.

Leonard Borwick was the pianist, and he gave an artistic rendering of Bach's Chromatic Fantasia and Fugue. Brahms's second set of Variations on a Theme by Paganini served to show his skill, and he is a delightful interpreter of Scarlatti, of whom he played three Allegros; these pieces, nevertheless, seemed to us out of keeping with the general character of the programme. Dr. Walter Davies has a fine choir, and if the balance of tone was not always satisfactory, the singing on the whole was impressive.

Mlle. GUILHERMINA SUGGIA, a performer on the 'cello from Oporto, made her first appearance in London at the Bechstein Hall on Saturday afternoon, under the auspices of the Curtius Concert Club. She played Dvorák's Concerto in E minor, Op. 104, an unwise selection for a *début*. The music is not truly characteristic of the Bohemian composer, and with pianoforte accompaniment it sounded very dry. Even with interesting works such as the violin concertos of Mendelssohn and Max Bruch the effect under such conditions is dull. Violinists and 'cellists, if they give chamber concerts, would do well, in their own interest, to confine themselves to chamber music. Mlle. Suggia has good technique, and in a Svendsen Romance displayed marked refinement. Mr. Howard-Jones was the pianist, and in short solos by Beethoven, Glazounow, Brahms, and Liszt he created a highly favourable impression. He is a thoroughly sound player and intelligent interpreter.

MR. HAROLD BAUER gave the third and last of a series of three pianoforte recitals at the Æolian Hall on Tuesday afternoon. As regards touch and technique he satisfies all requirements. He played two important pieces by Chopin, the Fantasia in F minor and the Ballade in A flat, and though both performances were very fine, we do not consider Mr. Bauer to the Chopin manner born; his reading especially of the first-named was a little too serious. The rendering of the fine Prélude, Choral et Fugue, by César Franck, was a triumph for the pianist, while in a quiet piece by Arensky he showed refinement, and in a not uninteresting one by Balakireff he proved his complete mastery of the key-board. Mr. Bauer is undoubtedly one of the most satisfactory pianists of the present day.

AT Bechstein Hall last Sunday afternoon was held the inaugural orchestral concert of the newly formed Concert Club. The band, consisting of forty-seven instrumentalists, drawn mainly from the London Symphony Orchestra, was under the direction of Señor Fernandez Arbos, who proved an admirable conductor. Excellent performances were given of the Overture to 'Die Zauberflöte' and Wagner's 'Siegfried Idyll,' the playing being clear and animated. A new and pleasing intermezzo by Señor Arbos, styled 'Arabian Night,' and notable for engaging Spanish rhythms, met with a hearty welcome. Herr Benno Schönberger played Schumann's Pianoforte Concerto.

THE first Monday Subscription Concert at the Æolian Hall this week attracted a good audience. Madame Roger-Miclos, the clever French pianist, and M. Johannes Wolff were the instrumentalists, and Mr. Stanley Adams the vocalist. The programme included the 'Kreutzer' Sonata and Grieg's Sonata for violin and pianoforte in C minor.

MR. BORIS HAMBURG, brother of Mark Hamburg, the pianist, gave a 'cello recital on Wednesday afternoon at the Bechstein Hall. He has good tone and excellent technique. His rendering of a fine Étude by J. L. Duport, also of a Prelude by Bach, both for 'cello solo, proved him to be a sound artist. He played on a fine-toned instrument.

BERLIOZ'S 'Childhood of Christ' was announced for first performance by the Royal

Choral Society last Thursday. The English version of the text used was probably the one by Paul England in the new Novello edition of the work. Berlioz's sacred trilogy was produced at Paris in 1854, though one section, 'La Fuite en Égypte,' had already been performed four years previously. Henry F. Chorley translated the poem for an edition published by Cramer in 1855, but the work does not appear to have been heard in England until December 30th, 1880, when it was brought to a hearing at Manchester under the late Sir Charles Hallé.

THE directors of the Philharmonic Society have issued the prospectus of their ninety-fourth season. The following is the list of works to be performed "for the first time at these concerts": Edward German's 'Welsh Rhapsody'; Arthur Herve's tone-poem 'In the East'; Sir A. Mackenzie's new 'Canadian Rhapsody'; Sir C. Stanford's Violin Concerto; César Franck's 'Symphonic Variations' for piano and orchestra; Debussy's 'L'Après-midi d'un Faune'; Saint-Saëns's first 'Cello Concerto, and 'Africa' Fantasia for piano and orchestra; Rimsky-Korsakoff's 'Antar' Symphony; Paul Juon's Symphony in A; and two 'Bohemian Dances' by Alberto Randegger, jun. Pablo Casalo, the Spanish 'cellist, will appear at one of the concerts.

MR. A. SCHULZ-CURTIS announces a Richter Concert at the Queen's Hall on March 27th, in conjunction with the London Symphony Orchestra. The programme will be devoted to Wagner and Beethoven, the latter being represented by his 'Eroica,' given "In Memoriam," a note stating that the composer died on March 27th. According to all accounts, however, Beethoven died shortly before six o'clock on the afternoon of March 26th, 1827.

THE programme of the fourth concert given by Miss Grace Sunderland and Mr. Frank Thistleton, at Broadwood's on January 31st, includes a Quartet Sonata for flute, violin, 'cello, and pianoforte, by Johann Friedrich Fasch (1688-1758), and a Quartet Concerto by Evarista Felice dall' Abaco (1675-1725), first known performances in England.

THE season of opera at Covent Garden will commence on May 1st. Two cycles of the 'Ring' will be given under the direction of Dr. Hans Richter, May 1st, 2nd, 4th, and 6th, and 10th, 12th, 13th, and 15th. 'Das Rheingold' will begin at 8.30; 'Die Walküre' and 'Siegfried' at 5; and 'Götterdämmerung' at 4.30, hours showing that there will be no cuts. Engagements have already been made with Mesdames Morena (of Munich), Wittich, Reini, Knüpfer-Egli, and Kirkby Lunn, and MM. Burrian, Ernst Kraus, van Rooy, Reiss, and Whitehill.

THE degree of Doctor of Music, *honoris causa*, has been conferred by the Archbishop of Canterbury on Mr. William Stevenson Hoyte, organist and choirmaster of All Saints', Margaret Street, for over six-and-thirty years.

SIR A. C. MACKENZIE will lecture on the music of Bohemian composers at the Royal Institution on Saturdays, February 4th, 11th, and 18th.

The *Musical Times* for February states that Mr. T. W. Taphouse's books and instruments will shortly be sold at Messrs. Sotheby's.

THE death is announced of Mr. William Stuartson Collard, formerly one of the most active members of the firm of Collard & Collard. His great-uncle, Frederick William Collard, who was in partnership with Muzio Clementi, took out patents in 1811 for notable improvements in the making of pianofortes. W. S. Collard, who was three times Master of the Worshipful Company of Musicians, retired from the business eight years ago. The present head is his brother, Mr. J. Clementi Collard.

*Le Ménestrel* of January 22nd furnishes details of a scheme for a theatre at Ostend on the lines of the Bayreuth Festspielhaus. The idea originated with Herr van Dyck. The King is strongly in favour of it, and the architects Van Dievoet of Brussels and Stordian of Antwerp have been consulted. About 60,000% would be required for the building of the theatre, and it is stated that nearly half that sum has already been guaranteed.

PERFORMANCES NEXT WEEK.

SUN. Concert Club, 3.30, Bechstein Hall.  
— Sunday Society Concert, 3.30, Queen's Hall.  
— Sunday League, 7, Queen's Hall.  
MON. Subscription Concert, 8.30, Aeolian Hall.  
TUES. Miss G. Sunderland and Mr. F. Thistleton's Concert, 1 Broadwood's.  
THURS. Miss Maud MacCarthy's Concert, 8, Queen's Hall.  
— Miss Katie Moss's Vocal Recital, 8.50, Bechstein Hall.  
SAT. Mr. Chappell's Ballad Concert, 3, Queen's Hall.  
— Mr. Lamond's Pianoforte Recital, 3.50, Bechstein Hall.

DRAMA

THE WEEK.

HIS MAJESTY'S.—'Much Ado about Nothing,' played in Three Acts.

AVENUE.—'The Chosen People,' a Play in Three Acts. By Eugen Tschirikoff.

TERRY'S.—'Mrs. Dering's Divorce,' a Comedy in Three Acts. By Percy Fendall.

IMPERIAL.—'King Henry V.,' played in Four Acts.

THE revival at His Majesty's of 'Much Ado about Nothing' differs little from previous representations of Shakspearean comedy at the same house. Splendid as a spectacle, it is also respectable as interpretation. More than one character is played as well as can be hoped under existing conditions, and the performance has an *ensemble* such as was rarely, if ever, obtainable in the days of Macready and Charles Kean, the remotest, virtually, to which modern memory extends. Against the elaboration of the whole it is futile to protest. In presence of the modern taste for pageantry, a management which refused to supply it would simply court disaster. It may justly be urged that no dramatist of Tudor times—Shakspeare himself not excepted—would have dreamt of refusing spectacular effects such as are now supplied, had there been a chance of obtaining them. The scenic effects and the accessories generally are, moreover, the best in their way, nothing in them being trivial or tawdry. Music such as is supplied by Mr. Raymond Roze is in the full sense illuminative; the scenery conveys happily an idea of life in Sicily in the sixteenth century, dress and armour are characteristic of a period of extreme luxury, and the revels that are exhibited are characteristic as well as beautiful. The only thing we have, perhaps ungraciously, to urge, is that we have been more impressed by the beauty and poetry of the play when we have seen it in a simpler setting.

Some of Mr. Tree's innovations are to be commended. So soon as we realize that the scene of the mimic action is Messina, and not the Bankside; that the characters are Italians and Spaniards, not Englishmen of the Tudor epoch; and that the time of year, as is distinctly stated in the play, is July, the appropriateness of making the revels take place *al fresco* is recognized. Gain attends the added importance assigned to the love interest between Claudio and Hero, into which is infused more romance and passion than have previously been allotted it. "We are in love's world" in the play, and love's magic is in the air in which a transformation such as that of Benedick and Beatrice is accom-

plished. Wholly commendable is the restored scene in Hero's chamber, in which the future bride is dressed by Margaret and Ursula for her prospective nuptials. Of the details introduced into the action, some are helpful and others are trivial. Change for its own sake is no more to be approved in the acting than in the printed text. As a whole the performance commended itself warmly to the public, a fact that in itself conveys no particular message to the student. It may be seen with pleasure, and accepted as indicative of the kind of entertainment which is henceforward to be expected. Mr. Tree imparted to Benedick much humour. Miss Winifred Emery's Beatrice had both *espièglerie* and tenderness, and was a fine piece of comedy with something of the grand style. Mr. Basil Gill as Claudio and Miss Miriam Clements as Hero were excellent. Dogberry, Verges, Don Pedro, Don John, and Leonato found good interpretation.

To the initiative of the German company now in possession of the Great Queen Street Theatre is due the appearance at the Avenue of a "St. Petersburg dramatic company" in a characteristically Russian play. The venture is, indeed, announced as "under the auspices of Mr. J. T. Grein," founder and arch-patron of German comedy in England. Whether the motive of the organizers of the experiment is wholly benevolent, or whether it is an outcome of a species of tension between St. Petersburg and Berlin, and has an oblique purpose of showing the superiority of Teutonic to Slav wit, we know not. The experiment itself has moderate interest, and is less satisfactory than that of the Rotterdam dramatic company which in 1880 introduced us, in 'Anne-Mie,' to a drama of domestic life of palpitating interest, and in Charlotte Beersmans to the best of many imitators of Ristori. The motive in 'The Chosen People,' originally called 'The Jews,' is chiefly political, which may account for the prohibition of its performance on Russian boards, and its aim is to show Hebrew aspiration to a national life as embodied in Zionism, together with Russian persecution of the Jew. It is unjust to pronounce an opinion upon a work on the presentation of a life known only by report. It is, however, to speak favourably of the acting to say that it conformed to German methods rather than English.

First produced at Providence, Rhode Island, a couple of years ago, 'Mrs. Dering's Divorce' has been since seen in England in many country and suburban theatres, and has at length found its way to the West-End. It is one of those pieces, of growth completely modern, the action of which begins after the pronouncement of a decree *nisi*, and shows the means by which the subjugation of the husband is re-effected, and relations once found intolerable are resumed. The condition of affairs—first perhaps indicated in the 'Divorçons' of MM. Sardou and de Najac—has been dealt with in many subsequent plays, the latest and perhaps the most familiar of which is 'The Freedom of Suzanne.' In that of Mr. Fendall the treatment is inexpert and unconvincing. No reason for separation exists, and consequently no reason for reunion. People who love one another do not take



steps to obtain a collusive divorce just because they have fallen on evil days—or, if they do so, lose all claim upon sympathy. The *raison d'être* of the piece seems to consist in the fact that it exhibits Mrs. Langtry in a "society part." In this it obtains a measure of triumph, since, granted that such a character exists, the actress shows its lighter phases with some success.

Four years after its first exhibition at the Lyceum Mr. Lewis Waller revives at the Imperial his version of 'King Henry V.' Some changes of no special importance have been made in the cast, the principal consisting of the substitution of Miss Mary Rorke for Miss Lily Hanbury as Chorus. Mr. Waller plays with much vigour and some passion as the monarch, and Miss Sarah Brocke remains acceptable as Katharine. The entire performance has many elements of popularity, and is, indeed, creditable in most respects. Especially commendable are the scenes of Pistol with Nym and Bardolph, which, while free from the extravagance regrettably noticeable in many recent performances of Shakspearean comedy, have abundance of vigour and vivacity.

*The Arden Shakespeare: The Taming of the Shrew.* Edited by R. Warwick Bond. (Methuen & Co.)—Twelve volumes have now been issued of the "Arden Shakespeare," which we have from time to time pronounced charming in its general excellence of design and performance. The present issue maintains in all respects the character of its predecessors, and, indeed, of the competence of Mr. Bond for the task he has fulfilled there could be no doubt; it is sufficient to refer to his recent exhaustive edition of Lyly's 'Works,' and his still more recent large share in the first volume of the variorum edition of Beaumont and Fletcher's plays, now in course of publication by Messrs. Bell and Bullen. Editorial care is not the less required because what may be called the farcical comedy of 'The Taming of the Shrew' occupies but a very inferior position in Shakspeare's works, and is admittedly not entirely his.

Founded in the first place on the old play, author unknown, called 'The Taming of a Shrew'; then revised, with additions from Gascoigne's 'Supposes,' the author being again unknown, and the revision itself non-extant, it was finally licked into the shape we now possess by Shakspeare himself. Such we ourselves believe to be its genesis, and such we believe to be the generally received opinion of Shakspearean scholars, though speculation, much of it self-destructive, has been rife on the subject. All that is known, or has been suggested, of its origin, is duly set forth by Mr. Bond in his elaborate introduction to the play.

The progress of the "Arden Shakespeare" has hitherto been somewhat slow. Designed and begun in 1899 by Prof. Dowden, and under his general editorship—he himself has contributed three volumes to the series—it is now under the general care of Mr. W. J. Craig, the editor of the 'King Lear' volume. All the remaining plays are now in progress under the care of the several editors to whom they have been assigned, so that a more rapid issue may shortly be expected.

### Dramatic Gossip.

THE Shakspeare star is in the ascendant. In addition to the revivals of 'Much Ado about Nothing' and 'King Henry V.' which we this week chronicle, 'Romeo and Juliet' is to be given at the Imperial, and 'Hamlet,' with Mr. H. B. Irving as the Dane, at the Adelphi.

Another Hamlet is also promised, that of Mr. Martin Harvey, which has been seen in Dublin, and will be given in London on May 15th.

THE revival of Shakspeare is less due to the renewal of interest in repertory theatres, many schemes for which, of no great promise, are current, than to the impossibility of securing dramatic novelties fulfilling the requirements of an ignorant and exigent public.

It is a subject of much regret that Miss Viola Tree has been prevented by illness from appearing as Hero in her father's revival of 'Much Ado about Nothing.' The part was taken at shortest notice by Miss Miriam Clements.

'LE PATRIMOINE,' a three-act comedy of M. Ambroise Janvier, produced at the Odéon, shows the attempts to protect the fortune of a girl whose father, a pronounced libertine, is spending it on his mistresses. The latest of these, Mrs. Williams, an extravagant American, forms so strong a sentiment for the girl whose *dot* she is in the way of consuming, that she reduces her tariff to a minimum. This disagreeable work was not specially well played.

'PETITE PESTE,' a three-act comedy by M. Romain Coolus, given at the Vaudeville, has also an uncomfortable plot. Marceline, the heroine, played by Mlle. Marthe Regnier, elects, at the fall of the curtain, to be the mistress rather than the wife of a middle-aged *viveur*, from whom she receives an offer of marriage.

MADAME BERNHARDT has accepted from M. Leloir, of the Comédie Française, a four-act comedy, which she will produce towards the close of the season.

At the Théâtre de l'Œuvre M. Lugne-Poe promises 'La Fille de Jorio,' translated from D'Annunzio; 'Dionysos,' by M. Gasquet; and a rendering of the 'Elektra' of Herr Hugo de Hofmansthal, in which Mlle. Suzanne Desprès will play the heroine.

THE Grillparzer Prize has been awarded to Gerhart Hauptmann for his play 'Der arme Heinrich.' This is the third time that he has won it, it having been bestowed on him in previous years for 'Fuhrmann Henschel' and 'Hannele.'

### MISCELLANEA

#### 'THE LAIRDS OF FIFE.'

14, Cavendish Place, Cavendish Square, W.

CAN any of your readers explain a copy of this book which has lately come into my possession? The title-page is as follows:—

"The | Lairds of Fife | a Tale | By the author of 'Marriage.' | Veluti in Speculum | In Three Volumes | Vol. I. | Edinburgh: | Printed For Constable & Co. | 1830."

The point, of course, is that this title-page ascribes the authorship to Miss Ferrier, the writer of 'Marriage.' There was an earlier edition, which omits the words "A Tale by the Author of 'Marriage,'" adds after Constable's name "and Hurst, Chance & Co., London," and is dated 1828.

The earlier edition is in the British Museum; the later is not. I can find no mention of the book in Halkett and Laing, or in Cushing, and I can find no reference to it in any bibliographical work, or in Miss Ferrier's 'Correspondence,' edited by J. A. Doyle in 1848.

All this negative evidence would seem to show that Miss Ferrier had nothing to do with the volumes. Yet, as she was living until 1854, and actually published 'Destiny' in Edinburgh in 1831, it seems strange that she should not have objected to an incorrect ascription.

CHAS. P. JOHNSON.

TO CORRESPONDENTS.—F. R.—F. P. W.—J. W.—P. A. S.—received.  
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## CONTENTS.

|   | PAGE    |
|---|---------|
| ENGLAND UNDER THE STUARTS ... ..  | 135     |
| FRENCH PROFILES ... ..  | 136     |
| EMMANUEL COLLEGE ... ..   | 138     |
| TWO BOOKS ON JAPAN ... ..   | 138     |
| A BOOK OF REMINISCENCES ... ..  | 140     |
| NEW NOVELS (Nellie Maturin's Victory; Olive Kinsella; Godfrey Marten, Undergraduate; The Night of Reckoning; Heart of my Heart; The Provincials)  | 140-141 |
| ASSYRIOLOGICAL BOOKS ... ..   | 141     |
| BOOKS ON DANTE ... ..   | 142     |
| OUR LIBRARY TABLE (Books and Things; The Other Side of the Lantern; Dr. Japp on Stevenson; Two Books concerning St. Francis; Chaucer englished by Prof. Skeat; The Jewish Encyclopedia; Ascham's English Works; The Earthly Paradise; English Seamen; Don Quixote; Cervantes in England; Shakespeare; Hazell's Annual) ... .. | 143-144 |
| LIST OF NEW BOOKS ... ..  | 144     |
| A VETERAN SCHOLAR; CROMWELL ON SIR JOHN PALGRAVE; MR. COX AND 'THE EXAMINER'; THE BRITISH MUSEUM READING-ROOM; THE SPEN- SERIAN STANZA; SCHOOL OF IRISH LEARNING, DUBLIN; SALE ... ..   | 145-146 |
| LITERARY GOSSIP ... ..  | 146     |
| SCIENCE—THE UNVEILING OF LHASA; THE PHILIPPINE ISLANDS; EARLY WESTERN TRAVELS; ASTRONOMICAL BOOKS; RESEARCH NOTES; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ... ..   | 147-151 |
| FINE ARTS—PROCTOR'S EDITION OF THE ORESTEIA; BOROUGH SEALS OF THE GOTHIC PERIOD; FRENCH IMPRESSIONISTS AT THE GRAFTON GALLERIES; SALES; GOSSIP ... ..   | 151-153 |
| MUSIC—SYMPHONY CONCERT; BERLIOZ'S CHILDHOOD OF CHRIST AND MACKENZIE'S THE WITCH'S DAUGHTER; GOSSIP; PERFORMANCES NEXT WEEK  | 151     |
| DRAMA—THE SIN OF DAVID; GREAT FRIENDS; GOSSIP   | 155     |
| MISCELLANEA—COLERIDGE'S POEMS ... ..  | 156     |

## LITERATURE

*England under the Stuarts.* By G. M. Trevelyan. Part of 'A History of England' in Six Volumes, edited by C. W. C. Oman. (Methuen & Co.)

(First Notice.)

THE delay in noticing a book which will undoubtedly take a high and permanent place in the literature of its subject, and which will of itself confer distinction upon the series which it introduces, must be ascribed to its proper cause. It has been read twice through from cover to cover—many passages, indeed, several times; and, although the conclusions arrived at on the first reading have suffered no considerable change, it was desirable to take time before expressing them in a very positive form.

"Bon chien chasse de race." Mr. Trevelyan can fairly face his family traditions. He has given us not so much a history, in the ordinary sense of the word, as a sustained and luminous commentary upon history, high-toned and impartial; and the general excellence of its purely literary qualities is, so to speak, picked out by not infrequent passages of real and picturesque eloquence. It is necessarily a long book, but it is a fine example of selection and condensation, while a power of epigrammatic expression—"The sectarians had read the secret of the future, but the present was for their rivals," will serve as an instance—prevents the condensation from becoming too great a strain. When it has been said that here and there a sentence may be found which appears obscure, or a statement of fact, or a deduction, to which exception may be taken; that once or twice we have been surprised by a lapse into the language of the schoolroom—when we have entered a protest against one or two affectations of style—the only reservations have been made to a whole-hearted decision that this is a book for which to be grateful, a worthy supplement to the work of the

great historical students who have concerned themselves with the greatest of English themes. It is not, of course, a book for the young learner; it demands what we may call an effective knowledge of the facts with which it deals, and a considerable amount of previous reflection upon those facts.

The preliminary chapters, which serve as an introduction to the main theme, form a careful and comprehensive sketch of the varied face of English society as it existed without practical change from 1603 to 1640. Of the large number of interesting matters with which they deal we can notice but one or two. Mr. Trevelyan lays deserved weight upon the custom which led the cadets of the country families to seek their fortunes in commerce:—

"When we read of the proud spirit in which the shopkeepers of London claimed to be heard in Church and State, and faced the royal soldiers in street riot and on battlefield, it must be remembered that there was a leaven among them of the sons of gentlemen brought up in the country side. The English town-folk were in blood and temper a blend of the two classes. Accordingly the squires regarded neighbouring cities, where they watched their sons rising to wealth and fame, with none of that jealousy which in other lands divided a nobility, proud in arms, from a rival plutocracy of pure burgher blood. If such a feud had existed in England, the Civil War, however begun, would have resolved itself into a strife between town and country, from which the Prince would have emerged, as from the revolt of the Spanish comuneros and the Knights' War in Germany, an umpire with powers supreme."

No less suggestive are his words upon the meaning and value of an unpaid magistracy, which, while its authority was derived from the Crown, represented local government and the rule of the squire:—

"This mutual dependence of the central and provincial administrations is the key to the history of the Stuart epoch. It ensured both the ill-success of the republican propaganda and the failure of the Stuart kings to establish a despotism without possessing a bureaucracy. ....The policy of the Crown depended for its execution on the active consent of magistrates, who, again, depended for their social position on the goodwill of the neighbouring squires, and were on such friendly terms with the middle class in town and country that magisterial resistance to the Crown might at moments become one with the resistance of the whole nation, and it was these moments that decided the fate of England."

These considerations are focussed, and their importance emphasized, when it is remembered that while at the beginning of the reign of James I. the House of Commons contained only 92 members for counties and about 400 for the towns, more than 350 of these 400 were not town-folk, but country gentry:—

"Except the men of London, Bristol, and Plymouth, ....the shopkeepers considered that the privileges of Parliament were treated with more respect, and their own interests with more attention, when the market towns of Buckinghamshire sent up such neighbours as the Verneys and the Hampdens, and the cities of Yorkshire spoke through a Wentworth or a Beaumont, a Cholmeley or a Fairfax."

An admirable passage upon the character of these squires is closed with these words:—

"Hundreds of forgotten men, who during the Parliaments of forty years succeeded each

other on the benches beside Coke, Eliot, Wentworth, Hyde, and Pym, brought to the help of England a type of character that never reappeared in our history—directness of intention and simplicity of mind, the inheritance of modest generations of active and hearty rural life; now at last informed by Elizabethan culture; and now at last spiritualized by a Puritan religion."

To many events Mr. Trevelyan, even when he adds no new facts, gives a new tone. We are fairly familiar with the story of the Gunpowder Plot; we can claim at least to have studied all that is readily available on the subject; and yet, after reading his account, we feel that it is lifted to a higher plane. In words which illustrate his sympathy and detachment of mind he writes:—

"Courage cold as steel, self-sacrifice untainted by jealousy or ambition, readiness when all was lost to endure all, raise the Gunpowder Plot into a story of which the ungarnished facts might well be read by those of every faith, not with shame or anger, but with enlarged admiration and pity for the things which man can do."

Mr. Trevelyan thus explains the meaning, to the unlettered man, of the dispute between Arminianism and Predestinarianism, the real issues in daily life which that dispute connoted:—

"The problem which in every age baffles or divides the acutest metaphysicians supplied the catchwords of the two parties in Church and State. Prentices hooted down the street after the Arminian rogues; courtiers damned the Predestinate crew. Our ancestors might understand even less of what they were disputing than did the mobs who massacred one another for the doctrine of the Homocousion in the cities of the Eastern Empire; yet much that every Englishman could appreciate was for the time involved in the fate of the rival dogmas. The victory of Free Will would establish a coercive and despotic Government, a sacramental and priestly religion; while Predestination implied privilege of Parliament, liberty of person, Protestant ascendancy, and the agreeable doctrine of exclusive salvation."

The characterization here of the protagonists in the great constitutional struggle which immediately preceded the Civil War, though not invariably satisfactory, generally compels interest and reflection. Upon Charles I., indeed, and his mental attitude, we do not find that any new light has been thrown; to call him "stupid" is unconvincing, even if it be not a misuse of language. But with Laud Mr. Trevelyan is particularly happy: with his objects, his limitations, his success, and his failure. He is generous in his recognition of Laud's virtues; and such phrases as "his modest, unselfish, and conscientious life"; "the fearless and energetic man" who scorned to conciliate enemies in his determination that "the village churches of England should have a seemly service"; "the only honest man"—with the exception of Strafford—"at the head of affairs"; "too old and brave to fly"—will tend, even among Laud's warmest admirers, to the acceptance of much of the censure which Mr. Trevelyan metes out with an equally unsparing hand. In a few well-chosen sentences we have the key to all:—

"In the narrow hotbed of college personalities he learned to hate a set of men who were not improbably odious—the Puritan divines then dominant in Oxford. ....When at



last he became Primate, in 1633, he still conceived that all Puritans were like the clerical pedants over whom his first victory had been won. England was to him another Oxford, a place whence Puritanism, at first blustering and assertive, could soon be driven out by methodical application of college discipline."

With Mr. Trevelyan's treatment of Laud's greater colleague, with the light and the shade which he casts around "the immortal name of Strafford," we are far less content. He speaks, indeed, of many high and noble qualities, of "princely intellect and royal valour"—a perfunctory phrase which does not commend itself. He comprehends that Strafford championed the traditions of Elizabeth in an age which could not accept them; that Cromwell himself was a "Puritan Strafford." And we do not complain that otherwise Mr. Trevelyan seems to be in thrall to earlier judgments, and that he consequently fails to realize either the loneliness or the heroism of that most noble man. But we do complain that in his last mention of him he leaves him with a sneer. We appeal to Mr. Trevelyan to purge his next edition of the unworthy suggestion which occurs in his final words upon the death of Montrose:—

"At the foot of the gallows he uttered no complaint, for, unlike the ambitious Strafford, who had cried out against Princes at the last, he cared nothing for himself, but only for his king."

"Ambitious" may serve, though we may well cry, with Mark Antony, "Was this ambition?" But—Strafford selfish! Was it care for himself, or shocked amazement at the dishonour of the recreant for whom he vainly died, which wrung from those proud, patient lips the bitter cry, "Put not your trust in Princes"? It is a small matter that, apart from sentiment, this passage is historically bad, since there is no evidence that Montrose ever knew that he was the victim of a betrayal by Charles II. as dastardly as that by which the memory of Charles I. is ineffaceably stained.

We pass by Mr. Trevelyan's narrative of the Civil War. It is carefully done, but the tale is well known. The fine passage with which the chapter closes bears with it a disputable proposition. The triumph of the Parliament may *perhaps* have been a better thing for England than the "armed victory" of the king. But can Mr. Trevelyan be sure that this armed victory, with the lessons of the past to steady it, with no Strafford, no Laud, and probably no Star Chamber or High Commission Court, would have led to worse things than those which followed the armed victory of Cromwell? Conjecture is doubtless unprofitable; but, had things been otherwise, England might at least have escaped the deadly burden of puritanic repression which even yet is scarcely lifted from her, and which led immediately to the national disgrace of the reign of Charles II.; it might have escaped the horrors of Drogheda and Wexford and the "settlement," the brutalities of Rothes and Sharpe and Lauderdale, the immeasurable wickedness of Oates and Jeffreys.

Mr. Trevelyan comes to his own again in the next chapter. It opens well with a description of the rival claims of Necessity and Free Will in Commonwealth politics,

"the constant war between Need and Principle," which not only occupied the mind of Cromwell, but also "raged in every town and village of the island that he held coerced." Mr. Trevelyan lays true emphasis upon the cardinal failure of the second-rate politicians who followed Pym and Hampden to see that if the sovereignty of the two Houses was to become a settled principle, they must render life tolerable to their defeated foes. How the army became non-Presbyterian, how the republican rule made its own fall certain, and the meaning of John Lilburne, are no less well and freshly put.

Mr. Trevelyan is, perhaps consciously, sparing in his use of antithesis; but in one passage at least—a masterly summing-up of the case between the Protector and his first Parliament—he uses this device for its legitimate purpose of condensation in a way which gives him a claim to stand abreast with his great relative who made antithesis his own:—

"He was willing that they should alter it [the Instrument of Government] in 'circumstantial,' but they saw need for alteration in 'fundamentals.' They sat to defend the rights of the nation against the army, and in pursuit of this end they were naturally drawn on to claim for themselves the sovereign powers of the Long Parliament. Rejecting two 'fundamentals,' they threatened to revive religious persecution, and to take the control of the armed force out of the hands of Council and Protector. Oliver was determined to save England from religious intolerance and from the omnipotence of an irresponsible assembly. The members were determined to save her from despotism and military rule. He would not suffer England again to tread the weary round of Long Parliament tyranny; they would not suffer her to be ruled by the sole will of a Puritan Strafford. He knew that war and anarchy would raise their heads if, while factions were still so divided, he resigned to an assembly the power of the sword. They knew that as long as he retained it, constitutional government was a farce. Both were right. There was no escape from the situation which the Long Parliament had created when it refused to reconcile parties after the first civil war."

No less suggestive of Macaulay, in a different way, is the description—with its grim foot-note—of the subjugation of Ireland under Ludlow and Fleetwood after Cromwell's return from his own butcher's work:

"When the Tories took refuge in the oozy isles of the bogland, and defied pursuit, the English hunters sent the unsubstantial hounds of famine down the watery ways to throttle them in their last lair. All Ireland was devastated of food: its last defenders lay down to die unseen among their hills, and wailing rose faint in many a secret place with only the birds of the air to hear it. Others came out to die in battle in yelling hordes. The Puritans themselves drooped with starvation and disease as they plied the pike, wearily now and in grim silence. They rose victorious over the horrors of that war by the discipline and the self-restraint which they brought from the English field; but they left their human kindness in their own country. Like all the English who touched that fatal shore, they were degraded towards the level of the bands that had wasted Germany for the woeful Thirty Years. When Ireland at last lay dead under their feet, one-third of her inhabitants had perished by the sword, pestilence, or famine. Then followed the settlement."

With the chapters upon the later Stuarts we hope to deal in a future notice.

*French Profiles.* By Edmund Gosse. (Heinemann.)

By no means the least interesting of Mr. Gosse's 'French Profiles' is that chapter which, as the writer says, "is not in any sense a profile." This is the chapter on 'The Influence of France upon English Poetry,' delivered as a lecture before the Société des Conférences in Paris. It fitly concludes a book in which so much is said on the mutual influences of both literatures, and in which so scrupulous an attempt has been made to deal justly with French matters, though without giving up an English standpoint. "Here in England," says Mr. Gosse,

"we are called upon—if only English people would comprehend the fact—to contemplate and not to criticize the intellectual and moral idiosyncrasies of our neighbours. If we could but learn the lesson that a curious attention, an inquisitive observation into foreign modes of thought becomes us very well, but that we are not asked for our opinion, it would vastly facilitate our relations."

That is, of course, very true, and it might be wished that other students of French literature besides Mr. Gosse had so precise a sense of what "they are asked for." But as any virtue may topple over, by excess, into its corresponding vice, so it seems to us there are times when Mr. Gosse avoids coming to any conclusion when a conclusion of some sort is what we are most in need of. When, for instance, in writing about Daudet, he says:—

"This is no place to touch on what will eventually occupy the historian of literature, Alphonse Daudet's place in the ranks of the naturalists,"

we can only ask, Why not? Just that is what we want to know; and who better than Mr. Gosse could tell us? When, again, Mr. Gosse tells us that from 1877 to 1881 Daudet "was the leading novelist of the world," we are at a loss to understand whether by "leading" he means more than "leading in popularity"; and though, further on, we find him admitting that Daudet cannot seriously be compared with Balzac, with Tourguénief, with Flaubert, even with Maupassant, he is seen throughout the whole essay treating him with as much respect as if he were a great novelist, and with a partiality greater than if he were. On the other hand, though an amusing personal experience of Verlaine is related, and the problem of Mallarmé is fronted with friendly resolution, there is no apparent perception that Verlaine was, in the strict sense of the word, a great poet, and that Mallarmé has had a deep, and is likely to have a deepening, influence on the art of French poetry. But we are told a great deal about M. Paul Bourget, M. René Bazin, and above all Pierre Loti.

Before certain talents, not perhaps of the first rank, but in whom an indefinable charm seems to escape analysis, Mr. Gosse capitulates from the outset; he cannot reason about them, he can only reason about the reasons why they charm him. One of these talents is Stevenson, another is Pierre Loti. He is on his knees before both these charming, feminine writers; he can but say of each, as he says in this book of Loti, "he is irresistible." He finds that

"the critical spirit is powerless against a pen so delicately sensitive, so capable of playing with masterly effect on all the finer stops of our emotions."

Loti is a Pied Piper, and Mr. Gosse is "always among the bewitched." Loti is a "magician"; "it is a vice, this Lotism"; "magic," "enchantment," "fascination," and then "fascination," and "enchantment," and "magic," turn and return on every page. And Mr. Gosse's own words take colour and movement from those coloured and moving pages, as he dwells on the delight which book after book has given him. Occasionally he pauses to make a comparison, as here:—

"There are pages of 'Le Désert' with which there is nothing in European literature of their limited class to compare, except certain of the atmospheric pictures in Fromentin's two books and in 'Modern Painters.'"

But for this sentence, one would have imagined that Mr. Gosse had never read Fromentin, or that, having read him, he did not appreciate him; but he has read Fromentin, he appreciates him, and he sees no essential difference between the serene and austere art of that great painter in words and what is painted, scented, and bewigged in the sentimental traveller who notes his sensations *au jour le jour* like a journalist. Or, rather, a suspicion seems once to dawn upon him, as he reads a single book, 'La Galilée,' and recognizes "a tourist like ourselves," making copy for a daily paper. The suspicion lasts through the whole review of that particular book, and in the course of that review "we find ourselves glancing back at our old favourites with horrid new suspicions." But the mood passes, and leaves not a cloud. The "incomparable magic" is on the next page, and the "irresistible enchantment." It is as if a dreamer refused to be wakened, and shook off daylight that he might plunge back into a delightful dream. We see the personal confession of an enthusiastic and capricious reader; the "case," as psychology, becomes more and more interesting; but where is criticism?

In a notable passage Mr. Gosse says, very justly:—

"It is extraordinary, but very fortunate, that the firm expression of an opinion on the part of a few expert persons whose views are founded on principle and reason still exercises a very great authority on the better class of readers. When it ceases to do so the reign of chaos will have set in."

Has Mr. Gosse quite realized the extent to which he is looked upon in England as precisely one of those "expert persons," and the "very great authority" which his name carries with the "better class of readers"? Has he not at least forgotten it for a moment when he tells us not of some great, or at least fine, French novel, but of "a well-constructed book, full of noble thoughts" (a certain piece of fiction called 'De tout son Ame'), of a "sale of twenty large editions," which, it seems, "proves that it has appealed with success to a wide public in France"? What are twenty editions to the critic, or "appealing with success to a wide public"? "It is at least pleasant," we read,

"to have one man writing, in excellent French, refined, cheerful, and sentimental novels of the most ultra-modest kind";

and no doubt it is pleasant, but is it of any conceivable importance to the "few expert persons whose views are founded on principle and reason," and of whom Mr. Gosse is one?

It is because we take Mr. Gosse seriously, it is because we look upon him as one of the best-equipped interpreters between England and France, that we are at the pains to point out what seems to us a caprice and lightness in some of his estimates in this book. He is to be seen almost, if not quite, at his best in such a study as that of Ferdinand Fabre, a sympathetic study of a gentle and genuine talent, but little known in England. Fabre had a personal talent and a private nook of his own; he painted priests—only peasants and priests, and, as Mr. Gosse aptly says, "he is to French fiction what Zurbaran is to Spanish painting." To do justice and no more than justice to Fabre is difficult; for, as Mr. Gosse says,

"the novels of Ferdinand Fabre have one signal merit: they are entirely unlike those of any other writer; but they have one equally signal defect—they are terribly like one another."

Mr. Gosse's article sets the man and his work before us with a quiet art like his own. And there is scarcely less sympathetic divination in the study of 'The Irony of M. Anatole France,' especially in the section concerned with 'Histoire Comique.' There is an apology for the commission of irony in England, which is delicately true, and all that is said about M. France is just and suggestive. The study of Barbey d'Aurevilly, though it could hardly be expected to be very sympathetic, is good, sometimes witty, as here:—

"Barbey d'Aurevilly is a devil who may or may not believe, but who always makes a point of trembling."

It is the only account of Barbey which we remember to have read in English, and may send some readers, who will be thankful for a new sensation, to a curious artist in the seasoning of sensations. Equally novel for English readers will be the articles on Henri de Régnier, Albert Samain, Émile Verhaeren, and Paul Fort. In all of these Mr. Gosse is equally just and liberal; indeed, most conspicuously so in writing of the last, who is certainly the most difficult to estimate fairly. In writing, with sympathetic insight, of Albert Samain, Mr. Gosse, however, overlooks the main influence upon the verse of that graceful and charming writer, the influence of the early Verlaine, while assigning an undue weight to the influence of Baudelaire, which scarcely affected Samain except at second hand. To appreciate equally, as Mr. Gosse does, work so delicate as that of Albert Samain, so pure and austere as that of Henri de Régnier, and, at the same time, work so gnarled and sinewy as that of Émile Verhaeren, is a rare thing, and shows a remarkable catholicity of taste, an unfettered delight in literature for its own sake, which remains, after all, Mr. Gosse's main merit and chief distinction as a critic.

Some of the best writing in the book is contained in the note on Verhaeren, and we may quote a passage in which, as sometimes happens with Mr. Gosse, an acute

criticism is contained in a significant and striking picture:—

"A hundred years ago we possessed in English literature a writer very curiously parallel to M. Verhaeren, who probably never heard of him. I do not know whether any one has pointed out the similarity between Crabbe and the Belgian poet of our day. It is, however, very striking when we once come to think of it; and it embraces subject-matter, attitude to life and art, and even such closer matters as diction and versification. The situation of Crabbe, in relation to the old school of the eighteenth century on the one hand, and to the romantic school on the other, is closely repeated by that of M. Verhaeren to his elders and his juniors. If Byron were now alive, he might call M. Verhaeren a Victor Hugo in worsted stockings. There is the same sardonic delineation of a bleak and sandy sea coast country, Suffolk or Zeeland as the case may be, the same determination to find poetic material in the perfectly truthful study of a raw peasantry, of narrow provincial towns, of rough and cheerless seafaring existences. In each of these poets—and scarcely in any other European writers of verse—we find the same saline flavour, the same odour of iodine, the same tenacious attachment to the strength and violence and formidable simplicity of nature."

There is one writer to whom Mr. Gosse returns again and again, with an attitude never wholly defined; nor is it easy to come to a final conclusion with regard to a writer so strangely disconcerting as Mallarmé. But Mr. Gosse is almost the only English writer who has taken the trouble to write about Mallarmé at all, and thus we may the more regret that a certain impatience with what seems to him some form of mystification should have led him on occasion to find fault with a very plain error of his own making. "Some of his alterations of his own text," says Mr. Gosse,

"betray the fact that he treated words as musical notation, that he was far more intimately affected by their euphonic inter-relation than by their meaning in logical sequence. In my own copy of 'Les Fenêtres,' he has altered in MS. the line

Que dore la main chaste de l'Infini

to

Que dore le matin chaste de l'Infini.

Whether the Infinite had a Hand or a Morning was purely a question of euphony."

Now, if Mr. Gosse had looked twice at the line which Mallarmé corrected in his copy, he would have seen, before Mallarmé corrected it, that there was some misprint, because the words as they stand do not make an alexandrine at all, and the rest of the poem is written in alexandrines. Is it fair to Mallarmé to argue, from a palpable misprint, that he was indifferent whether he said that the window-panes were gilt by a hand or (much as Browning has said in his "washed by the morning water-gold") that they were gilded by the morning?

But we are coming now to Mr. Gosse at his very best, and, as if well aware of it, he has put first in his book the three long essays which certainly contain what is finest in it: the essays on Alfred de Vigny, on 'A Nun's Love-Letters,' and on Mlle. Aïssé. It is difficult to say which of the latter two is the more absorbing. Each is a study in a woman's temperament, as seen through her own letters; and if Mr. Gosse had only added Mlle. de Lespinasse to his two heroines, he would have given us an almost complete study in this form of



psychology. Mr. Gosse is never more at home than in the seventeenth or eighteenth century; he seems to "find" himself in the company of the age of sensibility, and not less in that of the age of discreet reason. He tells the story of the fair Circassian Aïssé as if it were a novel, and he a novelist her contemporary; he elucidates, and did indeed in 1888 introduce to modern English readers, the marvellous 'Portuguese Letters,' about which he has written more feelingly and more instructively than any one else. And this sensibility, this love of the reasonable, which he has developed, no doubt, in frequenting the literature of those two centuries, come to his aid, with singular efficacy, when he sets himself to deal with a modern writer like Alfred de Vigny, the most "majestic" poet of the century, the most original, one in whom the romantic qualities are anticipated with a difference. No modern poet could be said to invite Mr. Gosse's attention more aptly than Vigny. This distinguished, reticent soldier, this lover of England, this poet with his strange "tenacity of vision," who in 'Chatterton' wrote a "drama of pure thought," and in his best poems elegies of pure idea; this mixture of sensibility, delicacy, fragility, rarity, austerity; this remote artist of the "ivory tower," who snatched the finest part of his genius warm from life; this self-sufficing man of letters, who was so human, presents a problem which no one before Mr. Gosse had adequately investigated. Nothing in the book is more skilful than this study, nothing more satisfying.

*Emmanuel College.* By E. S. Shuckburgh. "College Histories." (Robinson & Co.)

DR. SHUCKBURGH has produced an excellent history of his college, and has been fortunate in being able to present it to the world at a time of exceptional, but by no means undeserved, prosperity. Thanks to its staff of teachers, good government, and, we may add, considerable financial advantages, Emmanuel is taking a high place among the colleges of the University of Cambridge. The historian of the college can consequently trace its ups and downs with complacency, since its star at the present moment is in the ascendant. The story of the foundation of Emmanuel College is unlike that of any other. Whilst other colleges are styled "religious," Emmanuel is emphatically a "Protestant" foundation. Sir Walter Mildmay built and endowed it for the maintenance of those who were to be above all things "Preachers of the Word." "Let Fellows and scholars," he says,

"who obtrude themselves into the college with any other design than to devote themselves to sacred theology, and eventually to labour in preaching the Word, know that they are frustrating my hope and occupying the place of Fellow or scholar contrary to my ordinance."

Mildmay disclaimed the charge that he had "erected a Puritan foundation." "Far from me," he told Queen Elizabeth,

"to countenance anything contrary to your established laws; but I have set an acorn which when it becomes an oak, God alone knows what will be the fruit thereof."

The first Master was Laurence Chaderton, a man of wide learning and attainments. He was most celebrated as a preacher, and it is

said of him that on one occasion, after discoursing for two hours, he expressed a fear that he had tired his audience, upon which the whole congregation cried out: "For God's sake, sir, go on! we beg you, go on!" Chaderton was a fervent Puritan, and the surplice was not used at Emmanuel in his time, nor for many years after his death; but he enjoyed the friendship of Archbishop Bancroft, who, though he had no love for Puritans, always remembered that Chaderton had, at the risk of his own right hand, saved his life in a disturbance between town and gown. James I., when he visited Cambridge in 1615, was shown that the chapel at Emmanuel was far out of the eastward position, and upon Chaderton's remarking that the same was true of the royal chapel at Whitehall, the king answered:—

"God will not turn His face from the prayer of any holy and pious man, to whatever region of heaven he directs his eyes. So, doctor, I beg you pray for me."

One of Chaderton's pupils was the famous scholar, satirist, and divine, Bishop Hall; another, strange to say, James Waddesworth, went to Spain, and became "an officer of the inquisition, and English tutor to the Infanta."

In 1622 a curious but unfortunately obscure intrigue of the Fellows caused Chaderton to resign his Mastership. He was offered the see of Chester, but declined it, perhaps owing to his age, for he was already about eighty-seven. He lived till November, 1640. Chaderton's successor, Preston, was a Court favourite, and preferred to live in London. The statutes as to the residence of the Master were very strict. He had to be in Cambridge "nisi violenta detentione impeditus fuerit." Casuistry had not, however, been neglected in the College, for all the Fellows, "with one consent and assent" (we quote the order book of the College),

"make this interpretation, that they were to be understood as well of a moral as a natural violence, and that the service of the King or Prince.....was to be esteemed as moral violence."

It was during Preston's tenure of office that Harvard entered Emmanuel. Strange to say, the College has no record of the founder of the first American University "except his name in a book of receipts and his autograph in a small volume of divinity in the College library."

Emmanuel continued to flourish during the first half of the seventeenth century, producing, among other eminent men, Sancroft, the Nonjuring archbishop, and Sir William Temple. Dr. Shuckburgh suggests that Swift sent Gulliver to Emmanuel because his patron had been educated there. Gulliver was hardly a contemporary of another fictitious character who received his education at the same College—Thomas Tusher, of Thackeray's 'Esmond.' Few more pleasant episodes in University life are recorded than the kindly way in which Dillingham, the Puritan Master dispossessed at the Restoration, wrote to his successor Sancroft at the time of the latter's appointment. After the Restoration Emmanuel passed through a period of obscurity; but it never altogether lacked men of distinction. No college could fail

to be proud, for example, of having numbered William Law among its Fellows.

Towards the middle of the eighteenth century the importance of the college tutor, so striking a feature in Cambridge life, began to make itself felt; and Dr. Shuckburgh gives a somewhat detailed account of the tutorship of Henry Hubbard, who also filled the post of Registrary to the University. Between 1736 and 1767, whilst Hubbard was tutor, Emmanuel, despite his businesslike habits, did not flourish greatly; but posterity has good reason to thank him for much valuable information. The dividends of a Fellow of Emmanuel varied from year to year as they do now in most colleges; but in Hubbard's time the average was about 38%. A little later (1764) we read that, by raising the price of the beer sold in college, a Fellow's income was raised by 10%. In the inventory of the furniture of his college rooms by Mr. Hubbard we find the following entry: "Picture of Mr. Canning by Gainsborough, valued at 5*l.* 5*s.*, the frame 1*l.* 11*s.* 6*d.*" He left a considerable sum to the college.

From 1775-97 Emmanuel was under the genial rule of Richard Farmer, author of the 'Essay on the Learning of Shakespear,' which shows extraordinary knowledge of old English literature. Farmer was just the sort of man a modern university ought to produce and cherish to raise its social tone. Indolent, unbusinesslike, a lover of "old port, old clothes, and old books," he refused Church promotion, made the college parlour a social centre, patronized the drama, and was an enthusiast for good literature. Before he became Master, Farmer served in the curacy of Swavesey, where he endeared himself to the farmers, preached plain, practical sermons, and read the evening service, after repeating his invariable formula, "I am going to read prayers, but I shall be back by the time you have made the punch." Gunning gives a most sympathetic account of Farmer, who in personal character seems to have stood far above his contemporaries at Cambridge.

The remainder of the volume is mainly devoted to the successful revival of the fame of Emmanuel College. Its prosperity justifies the wise policy of selecting the best possible man for a tutorial post without regard to his college. The wealth of the society has enabled it to increase the number of its fellowships, and to endow studentships in research. Three properties have improved the position of the College. In 1585 the founder gave it a house in Bishopsgate Street, in 1588 one Walter Dunch some houses in Threadneedle Street, and in 1629 it acquired by purchase a farm of 61 acres at Clapham.

There are several useful appendixes, and Dr. Shuckburgh is to be congratulated on having done good service to his College by his interesting review of its fortunes.

*Japan: the Place and People.* By G. Waldo Browne. With an Introduction by the Hon. K. Takahira. (Sampson Low & Co.)  
*Hana: a Daughter of Japan.* By Gensai Murai. (Tokyo, published by the Hochi Shimbun.)

IN Mr. Browne's profusely illustrated and handsome volume we find an interesting

description of the land and people of Japan, not inaccurate, though uncritical, and agreeably varied by stories drawn from history and tradition. The author does not say what his means of information were, nor what was the extent of his personal acquaintance with the country—indeed, the whole volume may, for aught we know, be a compilation made in some comfortable study in New York or Boston. The preface, by no less a person than the Japanese Minister to the United States, gives the tone to the whole work—it is a dithyramb upon his own country, justified in not a few respects, but, unfortunately, based upon the unhistorical absurdities, which repeated exposure by this time ought to have exploded, of a dynastic succession enduring through 2,560 years, and of a vigilance in the government of their subjects which the puppet emperors, almost from the beginnings of authentic history, have never been in a position to exercise.

The usual places are sufficiently described and extremely well illustrated, while most of the ordinary types of Japanese life that meet the eye of the foreigner are adequately portrayed; but we cannot say that the book, except in the illustrations, rises above the average level of the class to which it belongs. The figures and manners of Old Japan, so far as they survive, are again brought upon the stage, but what makes the force of New Japan we are not told. The whole of that esoteric movement within the educated classes, which has in the last decade or two brought Japan into the comity of nations, is unnoticed. It could scarcely be otherwise, for the author does not show any knowledge of the language, without which the thought of the country cannot be approached.

Mr. Browne's account of Buddhism is incorrect in several particulars. The Jodo sect was not founded by Honen. It was of Indian origin. Nichiren did not adopt monotheism; his sect (the only one founded in Japan) is not Ho-Hokke, but Hokke; its characteristic doctrine is that mere matter may become a Buddha. On the whole, it is the most superstitious of the Buddhist sects in Japan.

The story of Tanabata night (seventh of the seventh month) is entirely Chinese, and is not a Japanese story at all—it is the story of the Herdman and the Webster stars, of which a full account will be found in Mayer's manual. Sir Edwin Arnold's translation of the so-called Japanese National Hymn, characterized by Mr. Browne as "excellent," misses the whole point of the original, which likens the duration of the empire to the time necessary for a pebble to grow to a boulder and be covered with green moss. The original is a hash of Mannyō verses, without a trace of originality, and the Mannyō verses themselves reproduce a Chinese conceit of unknown antiquity.

The identification of Yoshitsune, the brother of Yoritomo, with Genghis Khan has no foundation whatever beyond the similarity of the Chinese characters with which the names are written. Lastly, the practice of *seppuku* (*harakiri*) is not of ancient date, probably not earlier than the end of the sixteenth century; it did not originate in a passion of loyalty, but in a desire to escape capture

by the enemy; but, curiously enough, it became almost fashionable under the Shōgunate. Even Arai Hakuseki, the greatest of Tokugawa statesmen, contemplated *harakiri* merely because a certain detail of policy seemed likely to prove unsuccessful. It is unsatisfactory to learn that such is "the painful weakness of physique peculiar to the Japanese" that 40 per cent. of students "drop out on account of death before they graduate, and not over one in twenty takes his degree at the University of Tokyo."

There are some misprints; the worst error of this kind is the name "Visu," a totally impossible Japanese name in connexion with a pretty myth familiar in most Japanese households. The illustrations are of varying value, but constitute, as has been hinted, a principal attraction of the volume. A large proportion have the merit of being unhackneyed. Of the coloured pictures, the best is the one called 'Three Little Maids,' whose faces and expressions, as well as colouring, are very characteristic of Dai Nippon.

'Hana' is a Japanese novel, written in Japanese, translated into English by a Japanese, printed, illustrated, bound, and published in Japan, and now seeking the favour of an English-speaking public. The personages of the story are five: an old doctor of the ancient *shokui* type—a "dietetic doctor," he is correctly enough styled—his daughter Hana Hanako-san, Miss Flower (*i.e.*, Cherry Flower), the heroine of the piece; her brother, a captain in the Imperial navy; a dyspeptic American, Conner, hailing from the city of pork; and a Russian spy, Danski, naval officer and captive, who is the villain. The story turns upon the rivalry for the lady's hand. But its special interest is not in the narrative, but in its moral. "This book," which the author has written as a study of the future, "because he deems it a duty to do something for his country," he "sends as the herald of many others to be published in England"; and the concluding sentence of the preface from which the above citations are made is:—

"Because one fruit that has been snatched from a tree may taste sour, do not disdain the whole of the tree—time will ripen the rest of the fruit."

Well, the story as such is no great success, the want of characterization is fatal to it (from a Western point of view); the heroes are too heroic, and the villains are too villainous. Hana, however, as a type of the obedient, submissive, dainty, but inane Japanese female, is well presented, and the parental and intermediary courtship system of the country is prettily defended, while the criticisms passed by foreigners upon various Japanese qualities, especially on the impassivity of the sons of Dai Nippon, are amusingly (in intent most earnestly) rebutted. The total result is the flawless *Nihonjin* of both sexes as typified in the *shokui* doctor, Hana, and the naval captain. Lastly, throughout the author exemplifies the complacency of his countrymen, who with scarcely an effort take over, in the course of a generation, the whole of that Western civilization—at all events its industrialisms, militarisms, navalisms, and administrativeisms, if we

may for a moment borrow these expressions from Japano-English sources—on which the West has prided itself as a peculiar appanage of the white man not to be understood by him of yellow skin. But by far the most interesting part of the volume is the preface of fifty-four pages, in which the life and works of the author, Gensai Murai, are told by his translator Unkichi Kawai. Gensai must be a man of remarkable industry. During the last fifteen years he has written "38 large works.....in 59 massive volumes of 4,200 chapters, with more than 20 minor stories.....and numerous essays and notes." He has also "commanded the staff of editors in one of the metropolitan newspapers," and in ten years has raised the circulation from 3,500 to 180,000. At the same time he has been Director of the Manufacturers' Association, and as its chief has supervised a steam pump manufactory. His watchword is *kakugo*, a Chinese compound which may be translated "Ready, aye ready." He is descended from a Samurai (esquire) family—all good Japanese are so descended now; in the seventies they loved to describe themselves as *heimin* (common fellows), but Germanism has altered all that—the members of which for many generations have been admirable "gunners," his ancestor, five generations ago, having made, in the "august presence of his lord," the "highest possible," one hundred "bull's-eyes," and so gained the name "Ariyemon," which is translated "sure aimer" by some occult process, which is the preface-writer's own secret. He was born in 1863, and so he has ample time to write another 4,200 chapters. This he is likely to do, for he has been fired by the example of Bakin—whose chief novel (and a very good one it is) 'Satomi Hakenden,' 'The Story of the Eight Dogs (heroes) of Satomi,' occupies some eighty volumes—and has already completed a novel in eleven volumes, containing 1,200 chapters. Among his later works is 'Gunshi Tokuhon,' 'Pocket Monitor for Soldiers and Sailors,' for the use of the rank and file engaged in the present war. This work is frequently quoted from in the volume before us. It is full of the most beautiful sentiments, and inculcates the most chivalrous and humane treatment of Russian prisoners, although they are denizens of a country which "is wicked *a capite ad calcem*." Russia, it appears, is governed by despotic principles of ancient barbarian ages; everywhere she brings commerce to ruin, and banishes liberty and right, and "with her ever gluttonous ambition tries to gobble up China and Korea, and Japan if she can."

The book is a sign of the times, an irregular and somewhat bombastic exhibition of power, but of power nevertheless, and throws a good deal of light upon the feeling aroused in Japan among the educated classes by the enforced Liaotung surrender of a decade ago, upon the national sentiment (and its peculiar modes of expression) excited by the present struggle, and upon the curious mixture of the new West and the old-world East which characterizes contemporaneous Japanese society. An odd instance of this came under our observation a short time since in the form of a sort of caricature on the cover of a number of a current popular history of the war. It was divided



by a horizontal line into an upper and lower portion; in the upper Capt. Hirose (whose heroic exploit will be remembered) was represented stepping over lotus leaves, under the guidance of a Buddhist priest, to Paradise; in the lower Admiral Makaroff was depicted in a "cold hell," being approached by a number of demons armed with clubs, with which they mockingly present arms before inflicting upon him his merited punishment. We must add that the typography is excellent, apart from some misprints; the English good on the whole; the illustrations—a sort of compromise between old and new—less successful, though not without talent and power; and the binding (*à la japonaise*) and general get-up unexceptionable. But the translator is not a *wagakusha*; his translation of the stanza on p. 121 appears to be incorrect.

*Memories.* By Constance F. Gordon Cumming. (Blackwood & Sons.)

THERE is no more popular kind of book than that which contains memoirs and reminiscences, and this volume should enjoy a notable success. It is packed from end to end with memories of a full and interesting life; the personality it discloses is one of exceptional vitality, and the style in which it is written, if not actually distinguished, indicates the hand of the practised author.

Miss Gordon Cumming has written eight or nine books of travel dealing with countries as widely separate as China and Cornwall, Fiji and California. Her family has included great hunters, soldiers, and travellers, and famous beauties. Miss Gordon Cumming's grandmother, Lady Charlotte, was a daughter of the fifth Duke of Argyll, who, in 1759, married the lovely young widow of the sixth Duke of Hamilton, one of the three beautiful Miss Gunnings, whose combined loveliness set London and Dublin crazy. It was of these fair sisters that Horace Walpole declared that "those goddesses make more noise than any of their predecessors since the days of Helen of Troy." They could not walk in the parks on account of the crowds that surrounded them in sheer admiration. It is recorded that when they travelled, crowds lined the roads to gaze at them, and hundreds of people stayed up all night round the inns where they halted, on the chance of getting a peep at them in the morning. The Gordon Cummings appear always to have lived intensely:—

"The excellent machines entrusted to our care have generally been worked at high pressure, and consequently have worn out before their time. Certainly, our race as a whole has not proved long-lived, and sometimes I marvel how so great a mark has been made in so brief a period."

The brief period refers, of course, to the lives of individual members of the family, not to the life of the family itself, for the Gordon Cummings have their ancestors.

"The Clan is spoken of by various old writers as the most potent that ever existed in Scotland; and a quaint old book, as published in Amsterdam in 1654 by Jean Blaeu, quotes a somewhat older Latin work by Sir Robert Gordon of Straloch concerning 'Altyr qui appartenait à ce de la maison de Cumines qui

estoit, il y a plus de trois cens ans, la plus riche et la plus puissante de l'Ecosse.' How it came to pass that this powerful family should, so quickly after the accession of Robert Bruce, have been reduced to the comparatively small proportions of later years is one of the unsolved mysteries of Scottish history."

Family pride attains somewhat portentous expression in the author, as this extract shows:—

"My mother was the very embodiment of health and beauty, bodily and mental.....My father, Sir William Gordon Cumming, Chief of Clan Comyn, or Cumming, was as splendid a Highlander as ever trod the heather, only excelled in beauty and stature by his own second son, Roualeyn, who was certainly the grandest and most beautiful human being I have ever beheld.....So I started in life with fifty first cousins, about twice as many second and third cousins, and collaterals without number, for the family tree had roots and branches ramifying in every direction; and as each group centred round some more or less notable home, it followed that England and Scotland were dotted over with points of family interest, in those good old days when it was held that 'blood was thicker than water,' and kinship, however much diluted, was fully recognized.....In looking back and considering lives and characters, I often think how little weight we give to the inestimable advantages which have enfolded some of us from our birth to our grave. Ay, and long, long before our birth, in the unspeakable blessing of healthy, well-conditioned ancestors, who have transmitted to their descendants well-balanced minds in healthy bodies, naturally cheerful dispositions, and many another pleasant inheritance; all natural gifts which we accept as our birthrights, quite as a matter of course, yet the lack of which are to so many lifelong drawbacks, for which all the world's wealth cannot compensate."

Not exactly original or striking is this moralizing, but it has the solidity which appeals to the general public. This portly volume is not all occupied with stories of childhood and family history. It deals with the author's travels in every part of the world—which supply abundantly reflections and experiences.

#### NEW NOVELS.

*Nellie Maturin's Victory.* By Adeline Sergeant. (Hodder & Stoughton.)

LIKE most of the late Miss Sergeant's novels, this is a pleasant story, easy to read and healthy in tone, but not remarkable as regards either characterization or construction. The heroine, a clergyman's daughter, is thrown by her father's death upon the protection of his relations, the proprietors, as she with dismay discovers, of a village "general shop," and in this uncongenial atmosphere she passes through strange and, to the reader, amusing experiences. By one of those chances peculiar to novels she is introduced to some connexions of her mother, an heiress, disinherited upon her marriage by a cruel father, and in their house discovers the inevitable hidden will under which she herself inherits the family property. This reparation she at first, in a spirit of exaggerated self-abnegation, refuses, but in the end consents to a compromise. Her two lovers strike us as rather poor specimens of that class, especially the gentleman who, after proving his affection by playing the private detective upon her actions, ultimately secures her favour.

*Olive Kinsella.* By Curtis Yorke. (John Long.)

THIS is not, perhaps, the best of the author's numerous novels. Yet it is not without attempts at liveliness, though these may be swamped by matter almost too familiar in fiction. For there are two, if not three, sets of husbands and wives given up to misunderstandings. In the end two couples arrive at comprehension and a *modus operandi*. The girl who lends her name to the story is of the misunderstanding and misunderstood sisterhood. The more we read of her the more she bores us, though the author has done what she could to vitalize her. Fashionable in fiction just now is a kind of "young family" consisting of boys and girls left by orphanhood to their own devices and desires. They always talk slang. They are boisterous and what is called "breezy," and their hearts (if not their heads and clothing) are in the right place. They have to be well done to strike the right note. Here they fail to do this. The plot, such as it is, turns on a very clumsy piece of machinery.

*Godfrey Marten, Undergraduate.* By Charles Turley. (Heinemann.)

IF 'Godfrey Marten, Undergraduate,' is less interesting than 'Godfrey Marten, School-boy,' the fault, we suspect, is not so much the author's as his subject's. Somehow or other, in spite of the incomparably wider sphere of activities enjoyed by the undergraduate, his career seems more essentially devoid of incident and less susceptible of expression in fiction than the schoolboy's. The relative failure of the little-read sequel to 'Tom Brown's Schooldays' illustrates this truth. Godfrey Marten plays, indeed, for the university fifteen, is "hauled" by proctors and college authorities, goes to wine-parties, and gets a second in his Schools; but all this hardly furnishes sufficient material for a narrative, however well-written, of between three and four hundred pages. We must confess, too, to having found the hero and his friends a little irritating at times. In a story of this kind accuracy of detail is indispensable. It is pleasant, therefore, to note that the local colour is beyond reproach.

*The Night of Reckoning.* By Frank Barrett. (John Long.)

THIS is a night of reckoning with a vengeance, wherein a would-be murderer meets a violent fate, and her girl victim at length finds safety in the arms of a devoted and chivalrous sailor, not in the heyday of youth, though of passion. The villains are a clergyman and a clergyman's wife, and they do not convince one. There are also detectives and others. We cannot say that the framework of all this is particularly well knit together, or even imagined.

*Heart of my Heart.* By Ellis Meredith. (Methuen & Co.)

IT is rather a puzzle to the conscientious reviewer to hit upon an adequate means of treating this book in a small space. It is well written, and full of the gentlest sentiment. Yet a plain description of it would be likely to prevent many intelligent people

from reading it. Nevertheless, we are bound to declare in some fashion the theme. It is neither more nor less than a sort of diary of the daily feelings, thoughts, plans, and experiences of a wife awaiting the arrival of her first-born child. The words have a ring, or a look, most unpromising, almost forbidding, to the reader of taste, perhaps. Yet nine women out of ten who open this book will thoroughly enjoy the reading of it, and few men will find cause to regret any time they may devote to the same task. Such a theme might very easily be made maudlin, or even objectionable. Here it is not treated in maudlin style, but with tenderness and delicacy. The treatment is frank and free, but never in the least offensive. As a piece of work, almost inevitably, compact of sentiment, it is remarkably pleasing. At the same time we hope that it will not set a fashion, for imitations and variants upon it would be likely to prove sorry stuff.

*The Provincials.* By Lady Helen Forbes. (John Long.)

THE author has a good story to tell here, a domestic comedy of considerable merit, steady interest (of a light sort), and consistent high spirits. A rich country squire, whose wife and family share his belief that hunting the hounds is the most important thing in life; a parson who was, more or less, extinguished early in life by the lady who married him out of pique; and a host of high-spirited young Philistines of both sexes, whose aim in life is to have "a good time"—these are the *dramatis personæ*. Hunting naturally plays a prominent part in such a story, and this subject the author handles with notable spirit, displaying by the way a considerable faculty of observation and no small powers of description. Such topics have unfailing interest for English readers, and the author should win popularity for her story. It makes no serious demand upon thought, but rises above banality, and contains some genuine delineation of character. Altogether, it is a pleasant and entertaining tale.

#### ASSYRIOLOGICAL BOOKS.

*Manuel d'Assyriologie.* Par Charles Fossey. Tome I. (Paris, Leroux.)—This is, in effect, the introduction to M. Fossey's monumental work, the general scope of which has already been indicated in *The Athenæum* (see 'Archæological Notes' in No. 4017). It gives, in the first place, a fairly complete history of exploration in Mesopotamia, beginning with Benjamin of Tudela and ending with De Morgan. This does not call for much remark, as most of it is familiar to all Assyriologists, and we fancy that M. Fossey has not himself had practical acquaintance with the work of exploration. His statement may be noted, however, that, up to 1842, all archæologists looked to Persia alone for Assyrian or Babylonian monuments, and that, as the East India Company maintained a great number of agents in that country, the lion's share of both the work and its results naturally fell to England. He is a little querulous as to this, and considers that Layard did no more than make a beginning at Kuyunjik, while Rassam's work in Western Asia, according to him, "resembled pillage rather than scientific excavation." As he admits that De Sarzec's work at Telloh was neither pushed with the energy nor pub-

lished with the speed that he would like, and that both he and the American expedition to Nippur had nearly half their tablets stolen from them by the Arabs, we think he makes too slender allowance for the difficulties of excavation in an unsettled country. It remains to be seen whether the methods of the Germans, who have taken advantage of the indifference of English governments in such matters to "grab" nearly all the known Mesopotamian sites of excavation for themselves, will lead to any happier result.

There follows upon this a lucid and accurate summary of the history of the decipherment of the cuneiform inscriptions, which will have the less interest for English readers from the fact that Mr. Leonard King, in his popular works on the subject, has already dealt with it with admirable conciseness and point, while Mr. A. S. Booth has gone over the ground at greater length and with even superfluous minuteness. We then come to the origin of the cuneiform script, in which M. Fossey reiterates the theory—now generally received—first maintained by the veteran Assyriologist M. Jules Oppert, that the cuneiform signs were originally pictorial. He also exposes some failures in Prof. Delitzsch's attempted identification of the primitive signs, and brings out with more clearness than we have seen elsewhere the meaning and effect of "gunification," or, in other words, the addition of the sign generally read *gunu* as an intensitive. Here, too, he explains, with every appearance of probability, the reason why so many of the primitive signs came to be turned quarter-circle, so as to be drawn in later times as if lying on their sides. The whole of this part of the book is extremely well worked out, and will repay careful study. The remaining pages are occupied with the discussion and refutation of the Pan-Semitic theory of Halévy, who, as is well known, contends that the agglutinative language of a large part of the earlier cuneiform texts is not Sumerian or that spoken by the Mongoloid nation whom the Semites found in Mesopotamia at their first coming thither, but a form of cryptography invented by the Semitic priesthood. So few Assyriologists of repute have embraced this heresy that its exposure may seem to have been hardly needed. Yet in view of the large scope of the work it was necessary that it should be given, and M. Fossey's detailed refutation leaves nothing to be desired. It will doubtless be a surprise to younger scholars to know that Prof. Delitzsch at one time adhered to the Pan-Semitic theory, though he has since abjured it. A chapter on the Babylonian origin of the Persian cuneiform concludes the volume, which is fully equipped with an excellent bibliography and index, a large-scale map of Mesopotamia by M. Lesquier, and plans of the excavations at Hilleh, Kuyunjik, and Telloh. Generally it may be said that no pains have been spared to make this volume complete, and if M. Fossey succeeds in keeping up the remaining eight volumes to the level of excellence reached in this, he will have rendered yeoman's service to science, beside raising for himself a monument that will put even German laboriousness to shame.

*Records of the Reign of Tukulti-Ninib I.* By Leonard W. King. (Luzac.)—This handy little volume, which we understand is the first of a series of studies in Eastern history by the same author, is entirely devoted to a memorial tablet of the king whose name it bears, and who reigned over Assyria during the first half of the thirteenth century before our era. The tablet was found under the wall of the city of Kar-Tukulti-Ninib, situated "near the Tigris between Kuyunjik and Kaleh Shergat," and has just been acquired by Mr. King for the British Museum, in which he is an assistant. It appears that it formed

part of the foundation deposit made by Tukulti-Ninib I. at the inauguration of his new capital, and Mr. King draws a distinction between these foundation deposits in the case of Assyrian kings, who seem to him to have been merely anxious to hand down their titles and exploits to posterity, and those familiar to us in Egypt, where they seem to have had a magical meaning. We are not sure that this was not the case in Assyria also, as it is difficult to believe that so soon after the achieving of the independence of Assyria—she seems to have been subject to Babylonia up to about 1500 B.C.—her kings can have contemplated the ruin of her cities, in which case alone would the foundation deposit be likely to see the light. However that may be, there can be little doubt that the new tablet is a most valuable historical document, and fills a gap between that of Adad-Nirari I. (1325 B.C.) and the great historical inscription of Tiglath-Pilezer I. (1100 B.C.). Tukulti-Ninib ("My help is in Ninib") tells us that in his first year of power he conquered the mountain lands of the Kuti and other tribes who seem to have lived to the east of Assyria, and that he carried fire and sword through the country of (among others) the Kummukhi—of which name it has been thought we find a trace in that of the ancient kingdom of Commagene—and pushed across the Euphrates into the lands of Nairi, where he subjected to tribute forty kings of what is now Armenia. But his greatest exploit was his conquest of Babylonia under the Kassite or Third-Dynasty king Bibeashu, whom he took captive and brought into Assyria with him. This conquest was before recorded only in the Babylonian Chronicle, and the name of the conquered king was unknown, Prof. Hommel among others having placed Tukulti-Ninib's reign about seventy years before that of his victim. He then describes how he built his city with temples to Ashur and other gods, a canal, and other conveniences, and concludes with the customary curse upon "any future prince" who may destroy the city or remove the tablet.

Mr. King has here given the actual inscription, together with the necessary transcription and translation, and some 'Supplementary Texts,' from which we learn that Tukulti-Ninib's rule over Babylonia lasted for seven years, at the end of which his son rebelled against him, and caused him to be "slain with a sword" in a house of the great city he had founded. We also learn that he carried away from Babylon the statue of "the great god Marduk," or Merodach, and that it was restored by Tukulti-Ashur, who some think was the son of Tukulti-Ninib and his regent in Babylon. Mr. King explains certain discrepancies in the different Babylonian chronicles, and gives a new reading of some lines on a seal of the Assyrian king, whence it appears that the seal was originally the property of Bibeashu's father, and was altered by Tukulti-Ninib more than three thousand years before it found its way to the British Museum. Mr. King is to be congratulated not only upon this excellent piece of work, but also upon having materially enriched our national collection.

*The Code of Hammurabi.* By Robert Francis Harper. (Chicago, University Press.)—This, the latest translation of this much-discussed code, contains, besides a glossary and index, a full copy, in ninety-eight plates, of the text itself; which is no slight boon when it is considered that the only other copy published is in the magnificent, but expensive and cumbersome, memoirs of De Morgan's 'Délégations en Perse.' In his very brief introduction Dr. Harper describes Hammurabi as identified by most Assyriologists with the Amraphel of Genesis. We should have thought the tide of learned opinion was, in fact, setting the other way, some very convincing reasons



having been adduced by Mr. Boscawen for supposing Amraphel to have been Sin-muballit, Hammurabi's father. We hear, too, that this volume is to be followed by another, setting forth the connexion between the code and the Mosaic legislation. But even as it is, the present volume may be safely recommended to the student as the best and most complete edition of the code of Hammurabi that has yet appeared.

*Babylonian and Assyrian Laws, Contracts, and Letters.* By C. H. W. Johns. (Edinburgh, T. & T. Clark.)—Everything from the pen of the Professor of Assyriology at King's College, London, is worth reading, and although some may think we are beginning to have enough of Hammurabi's code, this volume is still welcome. Mr. Johns makes a new and valuable point when he explains that the famous code was in itself a compilation, and that Hammurabi was merely putting into authoritative shape a body of laws which must have existed long before his time. He does not say so in so many words, but as his proof of this rests upon phrases in contracts and in legal books written in Sumerian, it seems difficult to resist the conclusion that these laws were the property of the most ancient inhabitants of Babylonia of whom we have any knowledge. He thinks, too, that he can detect in these earlier laws the traces of a time when law was not imposed by any central authority, but was a matter of convention, in some cases between members of the same family, and in others between the citizens of the same town, the head of the family and the magistrate of the city being respectively charged with the execution of them. If this be so, we are touching upon a very early state of society indeed, and we may add to the invention of writing, which we undoubtedly owe to the Mongoloid race, the institution which more than all others has drawn man from the primitive or nomad state and made him into a civilized being. In what he has to say about the organization of Babylonian culture Mr. Johns is also instructive, and there seems abundant reason for his division of the community into the three great classes of nobles, freemen, and slaves, although it may be doubted whether the merchants really formed a class apart, or were in earlier times so often foreigners as he seems to fancy. Although the texts are not very clear on the point, the fact that kings and royal personages engaged in trading and banking, and that such businesses when once founded were often handed on from father to son for many generations, shows that they were from the first looked upon as honourable, and were by no means confined to foreigners. Much more singular must have been the status of the votary, who, according to Mr. Johns, might marry, but must remain a virgin and provide her husband with a handmaiden if she wished for a family. Probably some means were devised by which these obligations were evaded.

Want of space compels us to pass over the very interesting chapters 'Marriage,' 'Divorce,' 'Education,' 'Slavery,' 'Land Tenure,' and the like, although we may note in passing that a post in a temple was the subject of sale and pledge as freely as the charge of a Paris stockbroker, and we come to that part of the book which deals with Babylonian and Assyrian letters. Here, again, Mr. Johns has been anticipated, so far as the letters of Hammurabi are concerned, by the more stately publication of Mr. Leonard King, which leaves, indeed, nothing to be said on the subject. Enough, however, remain, particularly of the yet untranslated collection published by Dr. Harper, to make a fairly representative volume. Thus there is a letter of one Akkullānu to King Esarhaddon complaining of certain temple appointments made by Sennacherib, in which the writer indulges in very un-Orientially

frank observations on his dead master's choice of servants and his contempt for "the rights of Assur." Possibly it was some religious or priestly intrigue which brought about the great conqueror's assassination. There is also a prescription for bleeding at the nose, coupled with the promise that the doctor sending it will call in the morning, very much in the modern style; and another to "the scribe of the palace," from his "handmaid Sarāi," concerning some slaves of his that appear to have been sold by "administrative order." Others are of higher import, being correspondence between the king and various governors and officials in the provinces on affairs of State. Among these are letters between Assurbanipal and Kudur, governor of Erech, in which the latter reports the rebellion of the men of Pekod, who "have occupied the cities, killed the men, and ravished the women," and some friendly letters of the king as to the promotion of certain favourites and the holidays then being celebrated in Nineveh. Kudur also informs the king that a doctor who has been sent to him by the royal care has "restored him to life." But all are interesting.

The book, which is well and clearly printed, seems to be the first to appear of a series called "The Library of Ancient Inscriptions," of which the preceding five are by American authors, and apparently not yet ready. It contains all necessary notes and references, but is without the cuneiform texts, which perhaps would add little to the information of the general reader. At the same time it must not be forgotten that this makes it impossible in some cases to check the conclusions of the author. Other volumes are to be contributed by (among others) Dr. Reisner, Prof. Jastrow, M. Maspero, and Prof. Delitzsch.

#### BOOKS ON DANTE.

THE Rev. H. F. Tozer, whose volume of notes to the *Commedia* we reviewed some three years ago, has now completed his work and added to the gratitude due to him from Dante students, by producing in a handy volume, published at the Clarendon Press, a prose version of the entire poem. Other renderings in both prose and verse, of course, exist in plenty; but we know of no other in quite so convenient and portable a form. The translation, so far as we have tested it, seems as faithful as might be expected from Mr. Tozer's thorough knowledge of his author. It is also eminently "safe," adhering to accepted interpretations even in cases where on literary or linguistic grounds there would seem to be inducements to revise them. The style perhaps lacks the distinction of Prof. Norton's version. At times it becomes a little pedestrian. Terms like "preoccupied" or "depleted," phrases such as "all expedients were inadequate," "I was impelled by righteous indignation to censure the audacity of Eve," sound out of place in the Earthly Paradise. "Over thyself I invest thee with supreme control" is all very well as an explanation, if any were needed, of "te sopra te coronò e mitrio," but it is hardly a rendering of the words. The notes are brief, mostly taken from the commentary above referred to. We do not indeed find in the earlier work the somewhat misleading statement that the Brenta rises in the Carinthian Alps, which will puzzle students who know their geography. On the other hand, the rather doubtful assumption that the reference to Hungary at the end of 'Par.' xix. implies a compliment to Andrew III. (oddly called Andrea) reappears. Considering that Andrew's reign was near its end, we think the contrary far more likely; nor is it probable that Dante would have been disposed to hint good of the

man who had kept his admired Carlo Martello out of his kingdom.

The first edition of Rossetti's *Early Italian Poets* (afterwards called 'Dante and his Circle') has recently passed out of copyright, and Messrs. Newnes & Co. have lost no time in bringing out a reprint of it in a dainty little volume with mystic end-papers and two title-pages, one engraved and the other printed. The addition of the latter we cannot regard as a happy thought, for it has given the printer the chance of working his will on the name Ciullo (d'Alcamo), which duly appears as "Cuillo." For the rest, the book seems to be a mere reprint, with no attempt at editing, a deficiency which we regret, considering how much has been done since Rossetti's day for the better knowledge of these early Italian singers. Even the absurd dates which Rossetti, following Trucchi, who knew no better, gave for some of the earliest, are retained. Nor, of course, has it been possible to take advantage of the rearrangement adopted by the translator in the edition of 1874. It must be said, however, in justice to whoever saw the book through the press, that the few *errata* at the end of the first edition have been incorporated.

From the De La More Press we receive a neat little volume, *The Early Lives of Dante*, translated by Philip H. Wicksteed. The lives in question are those by Boccaccio and Leonardo Bruni of Arezzo, with, as an appendix, the well-known chapter by John Villani (book ix. chap. 136 of his 'Chronicles'), an extract from Philip Villani's life of the poet, and the so-called 'Letter of Frate Ilario' of very doubtful authenticity. Of them all John Villani's chapter is probably the most really valuable, though Boccaccio has preserved for us the great fact of the identity of Beatrice, with regard to which no one on whose judgment any reliance can be placed has any doubt. But on the whole the good Certaldese lets his rhetoric get the best of him, and posterity is the loser. The chance of writing a trustworthy life of Dante, once lost, could never be recalled. Bruni was a scholar and a trained historian, but the generation which had elapsed between Boccaccio's day and his had left him with only third-hand evidence. It is curious that he did not, so far as appears, investigate more thoroughly the Florentine archives, to which we know he had access, and from which, in modern times, some valuable information about Dante has been gleaned. Some of his remarks on poets and poetry are, on the other hand, extremely acute, though his humanist's contempt for mediæval scholarship shows itself in some depreciation of Dante's Latin writing. On the whole, one wishes that he had had Boccaccio's opportunities, or Boccaccio his historical sense. Mr. Wicksteed's translation is well executed, and will form a useful companion to Dr. Moore's 'Dante and his Early Biographers.'

Dr. E. C. Lowe, Canon of Ely, is the last person who has fallen a victim to that inevitable desire of translating which the close study of Dante is found to engender. His rendering of the *Commedia* into blank verse (Parker), however, justifies itself better than any similar attempt which has come our way for a very long time. Dr. Lowe has followed in the steps rather of Longfellow than of Cary, translating, so far as possible, line for line. The process is, indeed, not difficult, as any one who has tried to translate Dante into prose is well aware. But a good choice of words which shall at the same time faithfully render the original and please the ear of the reader is less easy; and here Dr. Lowe seems to us to have been eminently successful. It is true that in many places the rendering stands as much in need of a note as the original; but the translation

of Dante of which that cannot be said is yet to come. Cary comes the nearest; but the liberty of rearrangement, as well as of occasional expansion, which he allowed himself, made his task less difficult in this respect. Dr. Lowe's versification is usually easy. Once or twice he has been guilty of a "hyper-metric" line, and there are a few rather violent *enjambements*, with a preposition in one line and its noun in the next. Proper names are not always very happily managed, a point of some importance in rendering Dante. "Fiesole," we would say once more, is not four syllables; and we regret that Dr. Lowe has libelled Sir Galahad by making him the equivalent of "Galeotto." Still, on the whole, this is a sound, scholarly, and readable version.

#### OUR LIBRARY TABLE.

*Books and Things: a Collection of Stray Remarks*, by G. S. Street (Duckworth & Co.), is divided into two sections, 'Mainly of Books' and 'Mainly of other Things.' In both he is master of a refined and accomplished style, entirely free from foppery or over-emphasis; only occasionally, perhaps, too deliberately literary in phrase to match with its general character. But remembering that he was a young lion of the old *National Observer*, we are glad to find that he has emerged singularly immune from the too-stylish mannerisms which flecked the brilliancy of its staff. In substance his essays are an exhibition of temperate, balanced, observant common sense. There are other qualities, of course: scholarly reading and information, a nice and delicate literary taste, a sense of values all-round. But the quality which outstands in our impression of these papers is their admirable and corrective common sense. Whatever point he takes up, it becomes evident by its shrewd and clear-headed correction of extremes on every hand, its seizure of the just and cool medium. And it is towards correction, towards the fine adjustment of the literary balance, that he tends.

Sometimes, as in 'The Poor Public,' the point made is so trifling that, apart from the dexterous and cultivated pleasantry of the handling (for readers of 'The Autobiography of a Boy' know of old that Mr. Street has a humour of his own), it seems scarce worth the expenditure of common sense. As for the public at large, the literary and other publics, he does little more than convey a doubt of their existence. And of the theatrical public, which alone he recognizes as an apparent entity, he says only (in effect) that it is not so black as it is painted. Which is common sense, but a small point of common sense. Oftener, however, he has something to say, and something suggestive, as in 'The Provincial Mind,' for instance. There he suggests rational limitation of the phrase, as signifying a point of view contracted by limitations of the class to which a man belongs, and points out several varieties of provincial mind—the provincialism of class, properly so called, as in Thackeray and (to a less extent) Dickens; academic provincialism (which he finds strikingly in Matthew Arnold); provincialism of the coterie, and so forth. Whether in his criticism of authors or in the more miscellaneous papers on general topics, this dispassionate common sense appears as the quality which gives them their leading value.

Yet it must be said that Mr. Street in these papers shows as an intellectual dilettante. Though he has always something to say of his own, and from his own point of view, the points made and suggested are, after all, slight. Originality is there, but it is a slight originality. It does not cut deep, and

it does not aim at cutting deep. He is, after all, skimming the surface of life and letters, with excellent sanity, with a personal eye, so far as it goes, but content not to go far. It is "Vive la bagatelle!" But the *bagatelles* are refined, fastidious, things worth saying in their degree, only there would be no striking loss to letters if they remained unsaid.

SIR F. TREVES has done himself injustice in his book *The Other Side of the Lantern* (Cassell & Co.). At his best he is as good as possible; his *Agra* is the finest *Agra* that we have found in any book of travel. But his best is mingled with his worst, and he is so humble a writer that he opens with Gibraltar and Marseilles and Port Said, and ends with the still more hackneyed Yosemite. Yet Sir F. Treves shows in this volume that he has poetry of soul and a noble imagination. We differ from him about the Inland Sea, which he cannot have seen under the best conditions; and like Scotland and Norway, to which, strangely, he compares it, rather than to New Zealand, the Inland Sea depends upon conditions. He likes the tropics; and the Andes of the West Coast remain for him to describe. No one could do it better.

*Robert Louis Stevenson*. By A. H. Japp. (Werner Laurie.)—Its author further describes this little book as 'A Record, an Estimate, and a Memorial,' a title which is certainly somewhat portentous. Dr. Japp is the gentleman who visited Stevenson at Braemar in the early eighties, and of whom the romancer wrote from Samoa, a dozen years later:—

"And now, who should come dropping in *ex machinâ*, but Dr. Japp, like the disguised prince who is to bring down the curtain upon peace and happiness in the last act; for he carried in his pocket, not a horn or a talisman, but a publisher, in fact, ready to unearth new writers for my old friend Mr. Henderson's *Young Folks*..... From that moment on, I have thought highly of his critical faculty; for when he left us he carried away the manuscript in his portmanteau. 'Treasure Island'—it was Mr. Henderson who deleted the first title, 'The Sea Cook'—appeared duly in *Young Folks*, where it figured in the ignoble midst, without woodcuts, and attracted not the least attention. I did not care. I liked the tale myself, for much the same reason as my father liked the beginning: it was my kind of picturesque. I was not a little proud of John Silver, also; and to this day rather admire that smooth and formidable adventurer."

Stevenson was right not to care. So much has been proved; and, though he produced far finer work, 'Treasure Island' has won our affection, and "that smooth and formidable adventurer," John Silver, our admiration. Dr. Japp lays too much stress, we think, in his estimate of Stevenson's position in literature, upon the question of the moral vagueness of his fiction. Stevenson's habit of cherishing a lingering fondness for his villains, and painting in the imperfections of his heroes, as though more than half inclined, himself, to doubt their heroism, while possibly fatal from the theatrical and dramatic standpoint, is not necessarily the flaw in fiction that Dr. Japp appears to think it. Life is like that. Men are not all black or all white, but a blend of very many shades—even the best and the worst of them. Upon the whole, we cannot attach any great importance to Dr. Japp's literary estimate of Stevenson, though it has the notable merit of being temperate and thoughtful. It is not penetrating or luminous.

We learn from this book that Mr. Gosse is of opinion that both Stevenson and Dr. Japp himself overrated the importance of the part played by the latter in giving 'Treasure Island' to the world. The point is not of vital moment in any case, and scarcely seems to call for Dr. Japp's elaborated disquisition upon it any more than does Lord Rosebery's omission from a certain speech of reference to one of the many writers who influenced Steven-

son. This, also, Dr. Japp treats with needless elaboration.

The book contains a few letters that have not appeared before, and a neatly arranged selection of extracts from published letters and other writings. It will interest lovers of Stevenson's work, if it does not appreciably enlarge their knowledge of it.

*The Life of St. Francis*. By St. Bonaventura. Translated from the Latin by Miss E. Gurney Salyer. (Dent.)—It was a good inspiration to add St. Bonaventura's "authorized version" of the 'Life of St. Francis' to the others already published by Messrs. Dent in the "Temple Classics." The 'Life' has been twice previously translated into English, the first translation being published at Douay in 1635. It was made by Anthony Montague, and the book was dedicated on its appearance to Lady Winefred Englefield. It is a very simple and correct version, and quite worth reprinting nowadays. The second version, first published in 1868, is pretentious and tumid. Miss Salyer's translation is generally good and founded on the best models. Curiously enough, it is in the chapter on the Stigmata, where the most scrupulous accuracy is absolutely essential, that she departs the most from her text. "Nerves," for example, should be *sineus*; the force of "patentius" is not given by "manifestly"; "into a circle" is too strong for "ad orbicularitatem." The difficult "stoke" is translated "state and royal apparel." English readers have now a complete course of early lives of St. Francis within their reach.

*The Words of St. Francis from his Works and the Early Legends*. Selected and translated by Anne Macdonell. (Dent.)—This is a very well-chosen selection of the words of St. Francis, giving in little space the marrow of his teaching. A selection can hardly escape being controversial in its implications and omissions, but little objection can be taken to this edition on that ground. Perhaps the author has not always gone to the best texts for her translations, and the notes might have been fuller with advantage, e.g., the occasions of the composition of the last two verses of the 'Canticle of the Sun' might have been told. Boehmer's 'Analakten zur Geschichte des F. von Assisi,' which contains modern texts of all the writings attributed to St. Francis, not to mention an excellent German edition of the Opuscula.

*The Prioress's Tale, and other Tales*. By Geoffrey Chaucer. Done into Modern English by Prof. Skeat. (Moring.)—This is decidedly the best of this little series of Chaucer modernizations that has yet appeared. Prof. Skeat, in his introduction, very properly says:—

"The present version, in a word, is meant for the reader who is only acquainted with modern English, and should be judged of accordingly. If any such reader can be induced to study the original, so much the better. He will then understand that the charm and melody of the original language, when rightly understood and pronounced, are quite inimitable."

These selections from Chaucer's tales, carrying behind them the authority of Prof. Skeat's unrivalled scholarship, can be placed in the hands of an untrained reader or a child with the certainty of attracting and keeping his interest.

*The Jewish Encyclopedia*: Vol. VIII., *Leon-Moravia* (Funk & Wagnalls Company), includes a number of noteworthy articles. Mr. Joseph Jacobs is the author of a sumptuously illustrated article on 'London,' giving the history of the Jews in the capital city of England from about the year 1070, when William the Conqueror "brought certain Jews from Rouen to London," down to the present day.



There are several omissions in the earlier parts of the article. The careful reader will, however, be able to complete the story by consulting a number of other papers scattered throughout the work (e.g., 'Rodrigo Lopez' in the present volume). Much fuller information is vouchsafed in the article before us on modern Jewish developments in London. The paper on ancient and mediæval Hebrew literature is extremely meagre, but here, too, the information can be supplemented from other articles on various literary subjects. A praiseworthy contribution is Dr. N. Slouschz's elaborate notice of modern Hebrew literature (1743-1904). The revival of Hebrew *belles-lettres* during the last century and a half is not without its deep significance. It exhibits on the literary side an adaptation to modern European standards, and the romantic story is one of its most interesting features. Dr. C. D. Spivak, of Denver, Colorado, writes on 'Medicine' as practised in Biblical and Talmudic times, and Dr. Frederick T. Haneman furnishes a paper on post-Talmudic medical science. The bibliography attached to the first-named article covers an entire column, and at the end of Dr. Haneman's contribution a list of leading Jewish physicians now practising in Europe and the United States is added. Passing on to articles belonging to a decidedly Rabbinic category, we notice important contributions on the legendary and legal Midrash by Dr. J. Theodor, Rabbi of Bojanowo, Posen. Dr. J. Z. Lauterbach, of New York, writes on the 'Mishnah.' The Jewish liturgy is treated by Prof. Ludwig Blau, of Budapest, but the subject is one which is likely to receive much fuller treatment in the near future. Among other papers dealing with Jewish legal and ceremonial life we notice 'Marriage Laws,' 'Marriage Ceremonies,' and 'Master and Servant.' Dr. Richard Gottheil contributes an article on 'Libraries,' dealing largely with the classification of Hebrew books at the Bodleian Library, the New York Public Library, and institutions of a similar character. The article on 'Manuscripts' is illustrated by four plates containing over eighty specimens of Hebrew writing, ranging from the sixth century down to the present day. The volume is very rich in biography. Among the better-known names are those of Moses Mendelssohn, Felix Mendelssohn-Bartholdy, Sir Moses Montefiore, and Manasseh ben Israel. For the rest, this new instalment of the 'Encyclopædia' includes the great variety of subjects to which allusion has been made in our notices of the preceding volumes. Here and there mistakes and shortcomings are found in the contributions, and we suggest that special editorial care should be taken to ensure the accuracy of the smaller articles. But the work is, on the whole, well done, and is sure to be exceedingly useful to all kinds of students. The illustrations of the present volume are as copious and as fine as ever.

*The English Works of Roger Ascham.*—*Toxophilus, Report of the Affaires and States of Germany, The Scholemaster.* Edited by William Aldis Wright. (Cambridge, University Press.)—Mr. Aldis Wright's work is so invariably accurate that one is always tempted to take it for granted, and thus to overlook the enormous amount of work hidden from view. Even in the half dozen or so cases where, on first view, the reviewer is inclined to support the old text against the editorial emendation, on the latter consideration it comes out triumphant. We are still a little doubtful as to the alteration on p. 96, where, speaking of heading an arrow, Ascham says: "Ful on is whan the wood is be[n]t hard up to the ende or stoppyng of the heade." *Bent* does not seem an improvement on *bet*. A comparison of the three copies of the 'Toxophilus' in the British Museum with the Cam-

bridge copy shows that probably two presses must have been at work at once in printing it. Thus the Grenville copy doubles a line on the title-page; others are normal. The two other copies have a comma after "lesse" on p. 72; G. and the Cambridge have it before "lesse." The three Museum copies have "goose" where Cambridge has "gouse," p. 89, l. 4 up—"But the gouse." On the other hand, all three Museum copies have the same damaged letter (t) in "leopardyt," p. 115, thus proving that the sheets were printed off from the same type. It is to be noted that the facsimile on p. vii is reduced. The press-mark of the Museum copy referred to is C. 31, e. 27, not c. No better edition of Ascham's text is ever likely to be printed.

MESSRS. LONGMAN have just published Parts I. and II. of a new edition of *The Earthly Paradise*. These slim volumes are bound in grey with linen backs, and printed in a clear beautiful type which is delightful to the eye. Part I. contains a new portrait of Morris and an introduction by Mr. Mackail, which says, and says well, just what is wanted. Morris's own delightful preface in verse completes the charm. The price of the parts, one shilling net, is worth remark; but we should not have printed it on the grey boards together with the title. In every other point the new issue is as tasteful as it could be.

UNDER the title of *English Seamen* (Methuen), Mr. David Hannay has extracted from Southey's 'Lives of the British Admirals' the memoirs of 'Hawkins [Sir Richard], Greenville, Devereux, Raleigh,' in continuation of a former volume of 'Howard, Clifford, Hawkins [Sir John], Drake, Cavendish,' which appeared just ten years ago. The merits and defects of Southey's work have been long recognized, but the fact may be emphasized that, considered as literature, these chapters were well worth reprinting, especially in this age, when literature is scarce in comparison with the enormous output of the press. As history their value is more doubtful, for they are far from being up to the standard of modern research. The most interesting part of the work is thus Mr. Hannay's very short introduction, which—whether we agree with his conclusions or not—is an admirable bit of writing, and a virile protest against much misplaced glossing of ugly facts.

*Don Quixote* has just appeared in the "New Century Library" (Nelson), which offers good type and neat binding. Messrs. Nelson were, we think, the pioneers in the production of the various thin-paper editions which are both compact and readable.—Messrs. Cassell send us Part I. of *Don Quixote*, illustrated by Doré, which ought to be a success. It is certainly very cheap at sixpence. A biographical notice of Cervantes by Mr. Teignmouth Shore is promised, but does not appear in this instalment.—Mr. Fitzmaurice-Kelly's lecture to the British Academy on *Cervantes in England* (Frowde) is, as might be expected, an admirable piece of work, both graceful and learned.

WE have now before us a complete set of *The Plays of Shakespeare* in Mr. Heinemann's "Favourite Classics." Each volume has an introduction by Dr. Brandes and a frontispiece, the text is clearly printed, and the whole is neatly bound in green cloth. The price, as we said in noticing some of the early issues of the plays, is a veritable feat in cheap production. But looking at the many merits of the edition, we have little doubt that Mr. Heinemann will recoup himself for his enterprise by the number of copies he sells.

*Hazell's Annual for 1905* (Hazell, Watson & Viney) is an excellent book of reference. The editor, Mr. W. Palmer, is to be congratulated on the ability of the summaries, which contain in all the numerous cases we have tested the

requisite information in a small space. The index to the work is effective. The book is unusually wide in range; indeed, we think that the biographies of eminent persons might have been omitted in view of 'Who's Who.' They are not always accurate in detail. We are glad to see that the prominence given to Nonconformist bodies, sometimes to the exclusion of equally meritorious associations, has disappeared. The volume cannot be said at present to have any special bias. On details of the past year it is particularly useful. We notice an event recorded which happened on December 29th.

## LIST OF NEW BOOKS.

## ENGLISH.

*Theology.*

- Blosius (L.), *The Sanctuary of the Faithful Soul*, translated by B. A. Wilberforce, cr. 8vo, 2/6 net.  
Bury (R. V.), *Vinum Sacramenti*, cr. 8vo, 2/6 net.  
Confession of Faith (A.), compiled by S. Smith, M.P., 12mo, 6/  
Evangelion Da-Mepharreshe, edited by F. C. Burkitt, Vol. 1, 31/6 net; Vol. 2, 21/ net; or complete, 4to, 42/ net.  
Glover (R.), *The Teacher's Commentary on the Gospel of St. Mark*, cr. 8vo, 2/6  
Ramsay (A.), *Studies in Jeremiah*, cr. 8vo, 5/ net.  
Wood (I. F.), *The Spirit of God in Biblical Literature*, 6/

*Law.*

- Emery (G. F.), *The Licensing Justices' Manual*, 8vo, 5/  
Marchant (J. R. V.), *An Essay on the Legal Position of Counsel in England*, 8vo, 9/

*Fine Art and Archaeology.*

- Dürer (Albert), by T. S. Moore, cr. 8vo, 7/6 net.  
Gordon (N.), *Coins of Japan*, cr. 8vo, 21/ net.  
Rhodes (John N.), *a Yorkshire Painter, 1809-42*, by W. H. Thorn, 4to, 10/8 net.

*Poetry and the Drama.*

- Brett (O.), *The Reckoning*, cr. 8vo, 2/6 net.

*Music.*

- Chopin's Works (A Handbook to), by G. C. A. Jonson, 6/

*Philosophy.*

- Gomperz (T.), *Greek Thinkers*, Vols. 2 and 3, translated by G. G. Berry, 8vo, each 14/ net.

*Political Economy.*

- Dunbar (C. F.), *Economic Essays*, edited by O. M. W. Sprague, 8vo, 10/6 net.

*History and Biography.*

- Belle of the Fifties (A.), roy, 8vo, 10/6 net.  
Bennett (R.) and Elton (J.), *History of Corn-Milling: Vol. 4, Some Feudal Mills*, 8vo, 10/6 net.  
Cecil (K. H. D.), *The Historical Tragedy of Nero*, 3/6 net.  
Cervantes (The Life of), by A. F. Calvert, cr. 8vo, 3/6 net.  
Dawson (I. C.), *The South American Republics*, Part 2, 6/  
Harrison (Thomas), *Regicide and Major-General*, by C. H. Simpkinson, cr. 8vo, 4/6 net.  
Joubert (C.), *The Truth about the Tsar and the Present State of Russia*, 8vo, 7/6  
Lant (A. C.), *Pathfinders of the West*, cr. 8vo, 8/6 net.  
Niceta of Remesiana: his Life and Works, by A. E. Burn, cr. 8vo, 9/ net.  
Shakespeare (William), *A Life of*, by W. J. Rolfe, 10/6 net.  
Sparks (E. E.), *The United States of America*, 2 vols. 12/

*Geography and Travel.*

- Cook's Tourist's Handbook for Southern Italy, Rome, and Sicily, cr. 8vo, 4/  
Maugham (W. S.), *The Land of the Blessed Virgin*, 6/ net.  
Treves (Sir F.), *The Other Side of the Lantern*, 12/ net.  
Willans (J. B.), *The Byways of Montgomeryshire*, 5/ net.

*Sports and Pastimes.*

- Barton (F. P.), *Bridge Simplified*, roy. 16mo, 2/6  
Foster (R. F.), *Practical Poker*, 12mo, 5/ net.  
Ju-Jitsu: What it really is, by "Apollo," cr. 8vo, 5/ net.

*Philology.*

- Plato, *Euthydemus*, Revised Text by E. H. Gifford, 3/6  
Speeches of Isæus, edited by W. Wyse, 8vo, 18/ net.

*Science.*

- Brown (J. J. G.), *The Treatment of Nervous Disease*, 15/ net.  
Gould (G. M.), *A Dictionary of New Medical Terms*, 21/ net.  
Lovett (W. J.), *A Complete Class-Book of Naval Architecture*, 8vo, 7/6 net.  
Maxwell (W. H.), *British Progress in Municipal Engineering*, imp. 8vo, 6/ net.  
Righi (A.), *Modern Theory of Physical Phenomena, &c.*, 12mo, 5/ net.  
Robson (A. W. M.), *Cancer and its Treatment*, 8vo, 3/6 net.  
Shearer (J. S.), *Notes and Questions in Physics*, 8vo, 7/6 net.  
Sociological Papers, by Sir F. Galton and others, 10/6

*General Literature.*

- Benson (E. F.), *An Act in a Backwater*, cr. 8vo, 6/  
British Imperial Calendar, 1905, cr. 8vo, 5/  
Butcher (C. H.), *The Oriflamme in Egypt*, cr. 8vo, 4/6 net.  
Carman (B.), *The Friendship of Art*, cr. 8vo, 6/  
Character and Conduct, cr. 8vo, half-vellum, 5/ net.  
Eastman (C. A.), *Red Hunters and the Animal People*, 5/  
Fitzpatrick (K.), *The Weans at Rowallan*, cr. 8vo, 6/  
Griffith (G.), *A Mayfair Magician*, cr. 8vo, 6/  
Hampstead Annual, 1904-5, edited by G. E. Matheson and S. C. Mayle, imp. 8vo, sewed, 2/6 net.  
Heptameron, translated by A. Machen, 8vo, 6/  
Herford (O.), *The Rubāyat of a Persian Kitten*, 3/6 net.  
Isam (F. S.), *The Strollers*, cr. 8vo, 6/  
Jackson (W. S.), *Helen of Troy*, N.Y., cr. 8vo, 6/  
Jeans (J. S.), *Canada's Resources and Possibilities*, 15/ net.  
Kernahan (Mrs. C.), *The Fate of Felix*, cr. 8vo, 6/  
Lorimer (G. H.), *Old Gorgon Graham*, cr. 8vo, 6/  
McChesney (D. G.), *Yesterday's To-morrow*, cr. 8vo, 4/6 net.

Mask of Apollo (The), and other Stories, by A. E., 2/6 net.  
 Meade (L. T.), Little Wife Hester, cr. 8vo, 6/  
 Michaëlis (Karin), The Child Andrea, translated by J. N.  
 Laurvik, cr. 8vo, 3/6  
 Michelet (J.), The Sorceress, translated from the French,  
 roy. 8vo, 6/ net.  
 Orcutt (W. D.), Robert Cavalier, 8vo, 6/  
 Parrish (R.), My Lady of the North, cr. 8vo, 6/  
 Pennell (E. R.), My Cookery Books, sewed, in box, 90/ net.  
 Porter (G. Stratton-), Freckles, 8vo, 6/  
 Spearman (F. H.), The Strategy of Great Railroads, 7/6  
 Stevenson (B. E.), The Marathon Mystery, cr. 8vo, 6/  
 Street (G. S.), Books and Things, cr. 8vo, 6/  
 Thumbnail Essays, by K. C., 8vo, 3/6 net.  
 White (P.), The System, cr. 8vo, 6/  
 White (S. E.), The Mountains, 8vo, 7/6  
 Whiting (M. B.), The Torchbearers, cr. 8vo, 4/6 net.  
 Wilde (O.), De Profundis, 4to, Japanese vellum, 42/ net.

## FOREIGN.

## Theology.

Rieder (K.), Der Gottesfreund vom Oberland, 21m.

## Fine Art and Archaeology.

Boissier (A.), Choix de Textes relatifs à la Divination  
 Assyro-Babylonienne, 25fr.

Günzburg (D.) et Stasoff (V.), L'Ornement Hébraïque,  
 120m.

Meyer (E.), Aegyptische Chronologie, 11m. 50.

## Poetry.

Fabié (F.), Poésies, 1892-1904, 6fr.

Mardrus (L. D.), Horizons, 3fr. 50.

## Political Economy.

Guiraud (P.), Études Économiques sur l'Antiquité, 3fr. 50.

## History and Biography.

Baudry (J.), Étude Historique et Critique sur la Bretagne,  
 1782-90, 2 vols. 12fr.

Funk-Brentano (T.), Les Sophistes Français et la Révolution  
 Européenne, 6fr.

Lacour-Gayet (G.), La Marine Militaire de la France sous  
 Louis XVI., 15fr.

## Geography and Travel.

Schneider (R.), L'Ombrie, 3fr. 50.

## Philology.

Kruisinga (E.), A Grammar of the Dialect of West Somerset,  
 6m.

## General Literature.

Aymard (C.), La Profession du Crime, 3fr. 50.

Foville (J. de), Servitude, 3fr. 50.

France (A.), Sur la Pierre Blanche, 3fr. 50.

Georget (A.), Émancipées, 3fr. 50.

Tallenay (J. de), Vivra Perpetua, 3fr. 50.

Vaudère (J. de la), L'Amante du Pharaon, 3fr. 50.

## A VETERAN SCHOLAR.

AN interesting gathering took place in the Combination Room of St. John's College, Cambridge, on January 28th, the purpose of which was to do honour to Prof. J. E. B. Mayor on his eightieth birthday. The chair was taken by Prof. Sir Richard Jebb, who presented to Prof. Mayor a congratulatory address, written in Latin, and signed by about 170 scholars, chiefly members of the Cambridge Philological Society and Classical Society, along with some others who have been prominent in research into the history of Cambridge and its colleges, for which the venerable Professor has himself done much. The introductory speech of the Chairman was faultless; it touched happily on all the varied activities of Prof. Mayor's life, and on the features of his unique character. Admirable speeches were also delivered by the Master of Trinity and the Vice-Chancellor. The reply of Prof. Mayor, couched partly in Latin, partly in English (both alike racy), was rich in interest for the audience. It ranged discursively over many topics, but the keen attention of the listeners was never relaxed. Many of the personal reminiscences were picturesque. The Professor, for example, spoke pathetically of the difficulty which he experienced as schoolboy and undergraduate in obtaining access to books. College libraries were not open to undergraduates, and when, on one or two occasions, the Professor tried to "slink in" to the University Library, he was seized and turned out "by the scruff of the neck." Altogether, the meeting was memorable. The following is the address, which was, we believe, due to the pen of Dr. J. S. Reid:—

IOHANNI EYTON BICKERSTETH MAYOR  
 LITTERARUM LATINARUM PROFESSORI  
 AMICI AMICO  
 S.P.D.

Hodie tibi octogensimi aetatis anni finem auspiciis  
 felicebus attingenti nos communium studiorum  
 uinculo coniuncti gratulamur et omnibus faustis  
 prosequimur. Quanta admiratione, quam grato  
 animo, doctrinae tuae ubertatem uarietatem sub-

tilitatem recordamur! Quot scriptoribus Romanis,  
 praesertim Ciceroni Plinio Iuuenali, lumen attulisti!  
 Nec tamen ita his litteris deditus fuisti ut patriae  
 nostrae monumenta neglegeres. Baedae quidem  
 historiis insigni fructu eruditionem singularem  
 adhibuisti; et in factis uirorum et feminarum  
 illustrium commemorandis, qui rem publicam  
 nostram Cantabrigiensem aut opibus auxerunt aut  
 pietate coluerunt aut ingenio illustrarunt, tu prae-  
 cipue operam nauasti. Nec praetereundi sunt tot  
 labores tui in linguae Latinae usu occultiore erundo  
 et in memoria doctissimorum hominum renouanda  
 consumpti. Nomen ergo tuum inter clarissimos  
 Cantabrigienses, Bentleium Marklandum Porsonum  
 Munronem, et uiget et uigebit. Quorum rerum  
 causa, hoc tam felici die, te quasi Nestora quendam  
 studiorum nostrorum salutamus, et multos in annos  
 sospitem exoptamus, ut amplissimi illi doctrinarum  
 thesauri, qui adhuc in serinis tuis latent, eum magno  
 studiosorum hominum emolumento in lucem  
 prodeant.

Datum Cantabrigiae A.D.V. Kal. Feb. A.S. MCMV.

## CROMWELL ON SIR JOHN PALGRAVE.

Tremvan, Pwllheli.

THE following is a copy of an autograph letter of Oliver Cromwell which is not included in Carlyle's collection, nor otherwise printed as far as I know. It adds two new names to those in command, and shows that Cromwell anticipated no serious difficulties at Stamford. The place of writing and the year are not given, but a contemporary has docketed it close to the seal: "Collonell Cromwells letter 13 Junij 1643." It is addressed:—

To my honourd freinds the  
 Commissioners for the  
 Association p'sent theisse  
 att Cambridge  
 June the 13 [1643].

Gentlemen, because I vnderstood of John Pal-  
 graue was resolved to come to you, and knowinge  
 Hee is very much mistaken in my Lord Generalls  
 meaninge concerninge the comeinge of his Regi-  
 ment, to the Armie, and findinge too too many  
 delays therein, excuses sometimes putt vpon the  
 Leif<sup>ant</sup> Collonell, sometimes vpon the Capitaines,  
 sometimes vpon want of monie, vpon Leif<sup>ant</sup> Hotham  
 and my selfe, vpon misvnderstanding his Excel-  
 lency, by all w<sup>ch</sup> the seruice is neglected and de-  
 layed, and the kingdom endangered. least you vpon  
 his comeinge should bee ledd allsoe into mistakes  
 vpon pretences, I make this short addresse to you,  
 desiringe you to beleue mee itt exceedingly im-  
 ports the kingdom the Association, and you all that  
 Hee hasten to vs. lett noe words whatsoever leade  
 your resol<sup>utions</sup> any other way, I maintaine and  
 affirme to you, as I would deale faythfully with you,  
 and loue the Association, two or three-hundred men  
 in those parts are enowe. Holland is frou teen [*sic*]  
 to itt. Horsea biidge ouer the riuier out of Hunting-  
 ton sheire beinge\* made a draw bridge makes the  
 aduance theither altogether† fearelesse. If the  
 enimies horse aduance to Stamford what can they  
 doe. nothinge att all as to that place, if wee bee  
 stronge in the feild, you are very well secured, and  
 bee assured if the enimie aduance towards you, wee  
 shall followe him in the heeles. for s<sup>r</sup> miles Hobart  
 and my selfe doubt not, wee shall not bee soe vn-  
 faythfull to you, to giue the enimie leaue to march  
 into the Association, and tarrie behinde. my Lord  
 Generalls expresse com<sup>and</sup> is, that wee all aduance  
 if Hee drawe towards the south with his Armie.  
 His care is for you, soe wee trust shall our fayth-  
 fullnesse. lett noe words therefore from s<sup>r</sup> John  
 Palgraue preuaile but com<sup>and</sup> him to march vp  
 w<sup>th</sup> all the volunteers, both the two companies w<sup>ch</sup>  
 you send, and all the rest of the volunteers. if Hee  
 cannot bee spared lett s<sup>r</sup> Edward Ashlye bringe  
 them. lett him not keepe a volunteer att wisbeach  
 I beseech you doe not. Hee hath a minde to this  
 companie and the other companie, to please him-  
 selfe in composinge his Regiment. this is not a  
 time to picke and choose for pleasure. seruice must  
 bee don<sup>e</sup>, com<sup>and</sup> you, and bee obeyed. the Queene  
 is marching with 1200 horse, and 3000 foote. wee  
 are† much vnder that number. wee trust to indenor  
 our duties w<sup>th</sup> these wee haue, but it will not bee  
 good to lose the vse of any force god giues vs, by  
 negligence. The Lord giue you, and vs zeale,  
 I take leaue and rest  
 Your faythfull seruant  
 OLIVER CROMWELL.

[P.S.] I beseech you informe your selues fully  
 of the numbers of your men. att wisbech, and send

\* "Walled" originally written, but cancelled.

† "Impossi" originally written, but left incomplete and cancelled.

‡ A word crossed out which was apparently "but."

what you thinke may well be spared, you need  
 few when wee are in the feild, wherof doubt not  
 when his comes vp to vs.

The original letter is the property of Mrs.  
 Gough, of Gelliwig, in Carnarvonshire. It  
 came to her in 1903 with papers from Pennant  
 "in Erethlyn," in Denbighshire, the seat of a  
 family of the Hollands from the time of  
 Henry VII.

J. GWENOGVRYN EVANS.

## MR. COX AND THE EXAMINER.

Greencroft, St. Albans, January 30th, 1905.

THE mention of the late Mr. H. F. Cox's  
 connexion with *The Examiner* in 1872 in last  
 week's *Athenæum* is not quite correct. Mr.  
 Cox joined the staff of that paper in the latter  
 part of 1872, and rendered valuable assistance  
 to it; but he was at no time either editor  
 or proprietor, and it was before his con-  
 nexion with it that it made, as you are good  
 enough to say, "a spirited push for renewed  
 youth, dropping its price from sixpence to  
 threepence, and securing J. S. Mill as one of  
 its writers." Mill, by the way, scarcely ought  
 to be called "one of its writers," although he  
 took a great interest in the paper and helped  
 me with occasional contributions.

H. R. FOX BOURNE.

## THE BRITISH MUSEUM READING-ROOM.

West View, Pinner, January 28th, 1905.

WHILE I warmly sympathize with those—be  
 they many or few—whose other avocations will  
 not permit them to make use of the British  
 Museum Reading-Room except at a late hour,  
 I wish at the same time emphatically to endorse  
 the argument of your correspondent, "A Reader  
 of over Forty Years' Standing," against a later  
 hour of opening. I myself am a reader of over  
 fifty years' standing, and I hope I have used  
 the Reading-Room to some purpose. I may,  
 therefore, tell what the result of such a change  
 would probably be; for I can give a practical  
 example. If the Reading-Room between thirty  
 and forty years ago had opened only at ten  
 o'clock instead of nine, my editions of the  
 'Paston Letters' could not possibly have  
 appeared. The difficulties I had to contend  
 with otherwise were serious enough; but the  
 work was a labour of love, and I managed to  
 get over them simply by the sacrifice of my  
 whole leisure for several consecutive years.  
 Day after day I was due in Chancery Lane at ten  
 o'clock; but day after day I managed to get  
 half an hour's work done before office, and  
 on Saturdays had two or three hours in the  
 afternoon to compare proofs with the original  
 MSS. or to look up books in the Library. On  
 official holidays, of course, I could get much  
 more done; and in summer I could sometimes  
 get a little time, after office as well as before,  
 on other days than Saturdays. But without  
 some opportunity of doing at least a little  
 every day, in winter as well as in summer, the  
 work could never have been achieved. And  
 how little it was sometimes that I was obliged  
 to be content with, let your readers judge.  
 Something like the following was quite a  
 commonplace experience:—

Monday.—Looked up two books in Library  
 Catalogue, and made out tickets. Cross-  
 references, and perhaps mistakes or imperfect  
 information, exhausted all the time. Left at  
 9.45 with tickets.

Tuesday.—Sent in tickets, perhaps about  
 9.10. Occupied till the books came consulting  
 Blomefield's 'Norfolk' or some other book in  
 Reading-Room. Volumes placed on my table  
 about 9.30. Unable to dismiss Blomefield till  
 9.40. Obligated to go, but place papers in volumes  
 that they may be kept for me.

Wednesday.—Begin the study of the books  
 which I looked out in the Catalogue on  
 Monday.



In point of fact, it generally took me three days to make even the slightest use of a book that was in the General Library; and this from no defect in the arrangements, and certainly from no want of kindly assistance on the part of officials or attendants in our great national library.

Well, I have been rewarded—certainly not in coin, but in seeing that I have made some parts of English history more lucid, as the foot-notes in Stubbs and Ramsay and other historians testify. But if the Museum Reading-Room had only opened at ten, instead of nine, what these authorities tell us about the Wars of the Roses would certainly have been a far less perfect and, I may add, a far less accurate tale.

JAMES GAIRDNER.

#### THE SPENSERIAN STANZA.

I OBSERVE that in *The Athenæum* for January 21st, p. 73, we are told that the Spenserian stanza is from the seven-line stanza of the 'Mirror for Magistrates,' because "for six lines the two metres are identical."

It is rather from the eight-line stanza of Chaucer's 'Monk's Tale,' because for eight lines the metres are identical. All that Spenser did was to add an alexandrine line to rhyme with the eighth.

This very obvious fact is clearly set forth in my edition of Chaucer's 'Works,' 1894, vol. vi. p. lix.

WALTER W. SKEAT.

#### SCHOOL OF IRISH LEARNING, DUBLIN.

A MEETING of the Board of Governors and Trustees of this School was held at 28, Clare Street, Dublin, on Saturday afternoon last.

The Director presented a Report on the work of the session. Classes in Old and Middle Irish were conducted by Dr. Meyer and Prof. Strachan at Easter, and during the months of July and August. The texts studied included 'The Vision of MacConglinne,' and portions of the 'Tain Bo Cuailnge' and the 'Bruiden Da Derga.' A special class was held for the study of Old Irish Glosses, for which a selection specially edited by Dr. Strachan served as a text-book. The classes were attended by twenty students, some of whom came from remote parts of Ireland.

The first part of *Eriu*, the periodical publication of the School, containing contributions by the editors, Prof. Meyer and Prof. Strachan, and by several of the students, appeared in August last, and was welcomed by scholars in Ireland and abroad. It was announced that the second portion, completing the volume, would be ready in a few days.

Mrs. J. R. Green intimated her intention of continuing for a second year the scholarship of 100*l.* awarded to Mr. O. J. Bergin, of Cork, who is now studying with Prof. Zimmer at Berlin. She also offered additional scholarships similar to those given by her last year, provided that suitable candidates were forthcoming. A scholarship of 10*l.*, given by Prof. W. P. Ker, was awarded to Mr. Timothy Lewis, of Brecon, to enable him to attend the summer course of this year. Promises of donations for a similar purpose were also made by the Rev. Dr. Delany, Sir Anthony MacDonnell, and Mr. W. P. Geoghegan.

Mrs. Green reported that during her recent visit to America she approached several of the Universities there with a view to inducing them to make Irish a subject of University study. As a first step towards the realization of this object, several of the Universities decided to send students to attend the forthcoming session of the School.

It was agreed to continue the series of School Texts initiated by Dr. Strachan's 'Old Irish Gloss Reader' with a Reader of Middle Irish poetry by Prof. Meyer.

The Treasurer, in presenting his financial statement, pointed out that further funds would be necessary if all the objects of the School were to be carried out. Among them, the publication of facsimiles and catalogues of Irish MSS. was deemed of prime importance, and to this end support was invited.

Finally, the programme of studies for next session was discussed. It was arranged that Prof. Strachan should hold a short course in Irish Palaeography and the reading of MSS. at Easter, and another in July and August, the latter to include elementary and advanced instruction in Old and Middle Irish. The syllabus of these classes will be issued at an early date.

#### SALE.

MESSRS. HODGSON included in their sale last week the following: Graves and Cronin's History of the Works of Sir Joshua Reynolds, 4 vols., 49*l.* Engravings from the Works of Sir Thomas Lawrence, 20*l.* 10*s.* Ruskin's Architecture of Venice, 1851, 9*l.* 10*s.* Berenson's Drawings of the Florentine Painters, 2 vols., 10*l.* 15*s.* Gould's Mammals of Australasia, 3 vols., 28*l.* 10*s.* Smith's Historie of Virginia (some leaves repaired), 1632, 26*l.* 10*s.* Enderbie's Cambria Triumphans, with illuminated coats of arms, 1810, 10*l.* 5*s.* The Huth Library, 29 vols., large paper, 13*l.* Hakluyt's Voyages, 12 vols., 7*l.* 12*s.* 6*d.* The Tudor Translations, 38 vols., 24*l.* Lytton's Works, Edition de Luxe, 32 vols., 10*l.* 15*s.* Journal of Botany from the commencement in 1863 to 1904, 18*l.*

#### Literary Gossip.

MR. JOHN MURRAY will publish a little posthumous work by Lady Dilke which she called 'The Book of Praise,' and with it in the same volume two of her fanciful tales, 'The Last Hour' and 'The Mirror of the Soul.' These latter were ready for an intended volume of stories, and bear on the same subjects as 'The Book of Praise.' A memoir will be prefixed by Sir Charles Dilke, relating chiefly to the life and letters between 1858 and 1884 inclusive.

MRS. HUMPHRY WARD's novel 'The Marriage of William Ashe,' which is appearing serially in *Harper's Magazine*, will be published in book form on March 9th by Messrs. Smith, Elder & Co. in this country, and by Messrs. Harper & Brothers in the United States. The social and political setting in which the characters move, and the unconventional element in the rising statesman's marriage, which deeply affects his private and public career, inevitably suggest for their foundation passages from the career of a famous minister of three generations ago, though transferred to another period. The work will include nine full-page illustrations from drawings by Mr. Albert Sterner.

MRS. HENRY DE LA PASTURE has chosen the title 'Peter's Mother' for her new novel, which will be published by Messrs. Smith, Elder & Co. on the 10th inst. In this book she breaks fresh ground, presenting, with more than one love current, the story of the relations between a young heir and his widowed mother. The scene is laid in a Devonshire country house, the titular mistress of which is Peter's mother.

MESSRS. MACMILLAN & Co. have in the press a new book by Prof. J. B. Bury on 'The Life of St. Patrick, and his Place in History.' The work has grown out of the Professor's study of the subject as an appendix to the history of the Roman Empire. He then found that the material

had never been critically sifted. The new book concludes that the Catholic conception of St. Patrick's work is nearer, generally, to historical fact than the views of anti-Papal divines.

MR. FISHER UNWIN will shortly add a new volume (the eleventh) to his "First Novel Library." The title of the book will be 'A Pagan's Love,' and the author is Miss Constance Clyde, a young Australian. The story deals with Australian city life from a new and realistic point of view, and an attempt is made to depict the Australian woman as a national type, and to show both her strength and her weakness. The interest of the novel lies specially in its revelation of the freer range of thought and action which characterizes the younger nation.

WE notice with regret the death on Saturday night of the Provost of King's College, Cambridge. The Rev. Augustus Austen Leigh came of a family well known at Eton and King's, and as Fellow, Tutor, and Vice-Provost he was so intimately and favourably associated with the college that his election to the headship on the death of the aged Dr. Okes was generally expected. An excellent man of business, he had the ease and charm of manner which go far, and accordingly was much sought after as an ideal member of the various bodies which manage the life of the University. A history of his college was his sole publication.

MESSRS. F. E. ROBINSON & Co. will publish this month an illustrated and popular 'History of the University of Wales and its Constituent Colleges,' by Mr. W. Cadwaladr-Davies, Standing Counsel of the University, and Mr. W. Lewis Jones, Professor of English Language and Literature, University College, Bangor. The volume will be uniform with the well-known series of College Histories.

A STRONGLY worded protest against the punishment and possible murder of Maxim Gorki for taking the side of the people in the recent Russian crisis has been organized by *The Morning Leader*, which has secured in a very short time a remarkable list of names in literature, science, and art, headed by those of Swinburne, Meredith, and Hardy.

THE autobiography of Mr. Andrew D. White, formerly United States Ambassador at St. Petersburg and Berlin, is promised this spring by Messrs. Macmillan & Co. It will be issued in two volumes, with numerous photogravure portraits, and will include many sketches of European rulers and statesmen.

THE centenary of Hans Christian Andersen on April 2nd will be celebrated by various publications and festivities in Odense, his place of birth, and Copenhagen. The Danish poet Holger Drachmann has written a short play for the occasion.

SIR HENRY C. BURDETT has promised to preside at the sixty-sixth annual general meeting of the Newsvendors' Benevolent and Provident Institution on Tuesday, February 28th.

THE Duc de la Trémoille is producing the correspondence of Madame des Ursins and of his grandfather Walsh at the Court of Louis XV. and Louis XVI.

THE Paris journal *L'Éclair* of January 27th publishes some interesting particulars concerning the gains and losses as an author of Henri Beyle (Stendhal). By the publication in 1817 of Beyle's two books, '*Vie de Haydn, Mozart et Métafaste*,' and '*Histoire de la Peinture en Italie*,' both produced at the author's expense, there was a loss of 3,560 francs. On the six works which he published from 1826 to 1839 he received a grand total of 9,260 fr., so that, after deducting the loss on the first two works, Beyle's earnings from his books amounted to 5,700 fr., which works out at 250 fr. per annum, or 75 centimes per day. Fortunately for him, Beyle was not entirely dependent on his book-writing.

M. MARCEL BOULENGER, says M. Bidou in the *Débats* of last Tuesday, has been fixing a critical finger on the four maladies of style at the present day. The first is an abuse of the genitive, "de" having nearly banished "par" and "avec" out of existence. The second is the abuse of neologisms, which after all, as the writer says, are necessary for new ideas. The third malady is the monotony of the syntax. It is true, the writer adds, that we no longer know a word of grammar, and this ignorance leads to invertebrate writing, while a reaction against symbolistic vagueness has led to a stupid simplicity. The fourth malady is "la veulerie du récit..... on tartine..... on énumère quand il faudrait montrer." We fancy that across the Channel we are also open to most of these charges. But the English abuse of the noun put for an adjective is worse than that of the French genitive. Neologisms are hideously and ignorantly formed by people without education, and it is clear that the mass of writers are in a position to echo the Pharisaism of Mrs. Squeers, who declared that she was "no grammarian, thank God."

WE note the publication of the following Parliamentary Papers: Report on the Manuscripts of the Earl of Mar and Kellie, preserved at Alloa House, N.B. (2s. 7d.); and Reports from University Colleges, 1904 (11d.).

## SCIENCE

*The Unveiling of Lhasa.* By Edmund Candler. With Illustrations and Map. (Arnold.)

MR. EDMUND CANDLER was the first newspaper correspondent to reach Chumbi in January last year, and he is again the first to bring out a description of the expedition to Tibet from that early period when it was doubtful, to use the language of the Gurkha mess at Gnatong, if there would be "the ghost of a show," down to the entry into Lhasa and the signature of the treaty. For a work of this character there is merit in quick production. The scenes are still fresh in the memory, the interest of the public in the subject has not had time to wane before other distractions and excitements, and the author retains a vivid impression of what he saw and heard. The correspondent's narrative may not be history, but refurbishing may not increase its value in that sense, while the delay the process would entail must greatly diminish

its interest. Much of Mr. Candler's story appeared in the daily paper for which he was acting, and, as he states, "the greater part of the book was written on the spot while the impressions of events and scenery were still fresh." Two chapters dealing with the bombardment and relief of Gyantse are written by Mr. Henry Newman, Reuter's correspondent, because Mr. Candler was incapacitated during that part of the campaign by the severe wound he received in the affair of the Hot Springs. By the aid of his colleague Mr. Candler is able to include the small part of the campaign in which his unfortunate wound did not allow him to take part, and thus the reader is provided with a complete narrative where a gap in the story might have proved confusing and irritating.

The first five chapters deal with what may be called preliminary matter, ranging from the causes of the expedition to the transport difficulties, which at one moment seemed as if they would render any advance a physical impossibility. The mind is inclined to picture the Tibetan expedition as having passed exclusively through an elevated region under Arctic conditions. It was the heat in the Sikkim valleys that threatened in the first stage to bring our force to an abrupt halt. With the active co-operation of the Nepal durbar a yak corps was raised in that Himalayan state, and four or five thousand of these beasts were collected on the frontier under Nepalese drivers. The animals, after being decimated by anthrax and rinderpest, were almost exterminated by the heat in Sikkim. Mr. Candler says "no real yak survived the heat of its valleys." Nor were the pack bullocks much more fortunate, and it was only by overworking the few ponies and mules sent in the first place that the advance force in the Chumbi valley could be kept supplied. New means of carrying had then to be organized, and in their difficulty the Indian Government fell back on their own mule transport service. Mr. Candler is the latest to sing the praises of this patient and enduring animal, indifferent to extremes of heat and cold alike. There can be no doubt that on this occasion he extricated the authorities from an exceedingly awkward predicament, and when the author merely records that 2,600 mules reached Lhasa in as good condition as possible he sufficiently emphasizes the contrast with the thousands of yaks and bullocks that had perished in the valleys below. The mules must not, however, monopolize the credit. The Balti and Ladaki coolies may fairly claim their share. In some places (over the Jelap Pass, for instance) they even displaced the mules, being surer-footed, and carried the loads on their backs. They sang at their work even in the highest altitudes, and cheered like schoolboys on reaching the summit of a pass. To these auxiliaries of flesh and blood must be added the ekka, a light cart carrying four hundred pounds of supplies. The difficulties of transport were the real obstacles in the path of the expedition, and Mr. Candler's description of how they were overcome is very vivid and interesting.

The expedition was largely assisted by the loyal co-operation in every way of the Maharaja of Nepal, whose services were recognized at the close of the campaign with

the honour of a G.C.S.I., and by the active participation of the Tongsa Penlop, ruler of Bhutan, who accompanied the mission to Lhasa and took a prominent part in the final negotiations. Mr. Candler descants upon the splendid physique and martial qualities of the Bhutanese, but we do not find any mention of the fact that the ruling and military classes in this mountain territory are the descendants of the Red Caps, or old military caste of Lhasa, who were expelled from Tibet in the earlier part of the seventeenth century by the lamas. Mr. Candler, who was himself one of the principal sufferers by the affair at the Hot Springs, describes it without prejudice, and acquits the Tibetans of intentional treachery. His criticism of the collision is probably very near the truth:—

"It is easy to criticise after the event, but it seems to me that the only way to have avoided the lamentable affair would have been to have drawn up more troops round the redan..... But to send two dozen sepoy into that sullen mob to take away their arms was to invite disaster. Given the same circumstances and any mob in the world of men, women or children, civilized or savage, and there would be found at least one rash spirit to explode the mine and set a spark to a general conflagration. It was thought at the time that the lesson would save much future bloodshed. But the Tibetan is so stubborn and convinced of his self-sufficiency that it took many lessons to teach him the disparity between his armed rabble and the resources of the British Raj. In the light of after-events it is clear that we could have made no progress without inflicting terrible punishment. The slaughter at Guru only forestalled the inevitable. We were drawn into the vortex of war by the Tibetans' own folly. There was no hope of their regarding the British as a formidable Power and a force to be reckoned with until we had killed several thousand of their men."

In July an advance to Lhasa was sanctioned, and Mr. Candler, barely recovered from his wound, succeeded in reaching Gyantse two days before the expedition began the final stage of its march. He gives a graphic description of the forcing of the Karola Pass, which occurred a few days later. This formidable position, if properly defended, might have proved impregnable, but the outflanking movement executed by the Gurkhas discouraged the Kham warriors, who evacuated it after a very feeble defence as compared with that offered at Kangma. Mr. Candler pays a well-deserved tribute to the Gurkhas, who have been called of late the Japanese of India, which is worth quoting:—

"There is a saying on the Indian frontier: 'There is a hill, send up a Gurkha.' These sturdy little men are splendid mountaineers, and will climb up the face of a rock while the enemy are rolling down stones on them as coolly as they will rush a wall under heavy fire on the flat. Their arduous climb took three and a half hours, and was a real mountaineering feat. The cave fighting, in which they had three casualties, took place at 19,000 feet, and this is probably the highest elevation at which an action has been fought in history."

After the Karola fight the Tibetan resistance came to an end. The succession of reverses in which they had lost so many heroic but ignorant men had, to use the author's words, "put the fear of God into them." There was an end also to the painful necessity of turning the weapons of



modern warfare upon a helpless multitude of fanatical and unreasoning men. Notwithstanding that the road from the Karola Pass to Lhasa bristled with formidable positions, the last shot had been fired, and the lamas thought only of delaying the expedition by negotiation instead of force. But in this direction the lamas found Col. Younghusband as irresistible as their warriors had found General Macdonald's force. Mr. Candler pays the chief of the mission a tribute which may partly compensate for government censure. He writes that Col. Younghusband was equal to every emergency, and that it would have been impossible to find in the British Empire another man with a personality so calculated to impress the Tibetans. He sat through every durbar, a monument of patience and inflexibility, impassive as one of their own Buddhas. And so the expedition, overcoming every obstacle, came into sight of its goal at Lhasa on July 31st. Mr. Candler sums up the situation: "Our journey has not been easy, but we have come in spite of everything."

And when the expedition reached the Sanpu, after all its experiences of rock and ice, glacier and avalanche, it found Arcadia, "not a detached oasis, but a continuous strip of verdure," and, still more astonishing, all the flowers that blossom in English gardens. There were surprises of other kinds. For instance, the lamas who resisted us so stoutly had long known that we were coming, because in a book written centuries ago, and still on sale in the Lhasa bookshops, a sage had predicted that the Europeans would come and conquer the country. Well, the Europeans have come in the person of the English, and all they have done is to fasten Tibet, by a fresh application of gum, to the decrepit political body called, for the sake of politeness, China.

In concluding our notice of Mr. Candler's bright and moving narrative, which seems so full of incident as to create some curiosity as to what his successors will find left to describe, we may place on record his picture of our late antagonist, the Dalai Lama, drawn by the aid of that cheery mortal the Gurkha or Nepalese Resident at Lhasa. The latest news from Mongolia indicates that we have not done with this dignitary, and in that event Mr. Candler's description of him deserves to be remembered:—

"From various sources, which differ surprisingly little, I have a fairly clear picture of the man's face and figure. He is thick set, about five feet nine inches in height, with a heavy square jaw, nose remarkably long and straight for a Tibetan, eyebrows pronounced and turning upwards in a phenomenal manner—probably trained so to make his appearance more forbidding—face pock-marked, general expression resolute and sinister. He goes out very little and is rarely seen by the people.....His face is the index of his character. He is a man of strong personality, impetuous, despotic, and intolerant of advice in State affairs. He is constantly deposing his ministers, and has estranged from himself a large section of the upper classes, both ecclesiastical and official, owing to his wayward and headstrong disposition. As a child he was so precociously acute and resolute that he survived his Regent, and so upset the traditional policy of murder, being the only one out of the last five incarnations to reach his majority. Since he took the government of the country into his own hands he has reduced the Chinese suzerainty to a mere shadow, and, with fatal

results to himself, consistently insulted and defied the British. His inclination to a *rap-prochement* with Russia is not shared by his ministers.....The Nepalese Resident told me a story to illustrate the dulness of the man, for whom he evidently had no reverence. The Maharaja of Nepal had given him a phonograph to present to the Priest-King. The impious toy was introduced to the Holy of Holies, and the Dalai Lama walked round it uneasily as it emitted the strains of English band music and raucously repeated an indelicate Bhutanese song. After sitting a long while in deep thought, he rose and said he could not live with this voice without a soul; it must leave his palace at once. The rejected phonograph found a home with the Chinese Amban."

*The Philippine Islands, 1493-1898*, now in course of publication by the Arthur H. Clark Company, of Cleveland, Ohio, is a collection of documents designed to illustrate the social, economic, political, and religious conditions subsisting in these islands since their discovery by Magelhães in 1521. Prof. E. G. Brown, of Yale University, in an introduction, points out that the American people are confronted in the Philippines by a race problem imperatively demanding intelligent and unremitting efforts for its mastery, such as can best be gained from a study of history. He eschews all references to recent events, but deals fully with the administration of the islands in the olden times. His desire to do justice to the Spanish rulers is evident, and he does not hesitate to affirm that the treatment of dependent peoples by the Spaniards was far more humane than either the French or the English systems. The Catholic missionaries, three centuries ago, not only christianized the Malays, but also trained them to labour, and the native villagers of that age fared much better than the peasants of contemporary Europe. The conquest, he maintains, was effected by missionaries rather than by warriors; the sway of Spain was benevolent; slavery was discouraged or even prohibited; and if this clerical government produced intellectual apathy, it resulted, at all events, in a condition of internal prosperity. An unbiassed study of the documents now published hardly bears out these eulogistic opinions.

The documents in the first four volumes which are before us have been selected with care; they fully illustrate the various aspects of the subject, and have been conscientiously edited and judiciously annotated by Miss Emma Helen Blair and J. A. Robertson. The editors acknowledge the generous help extended to them by numerous translators, transcribers, and decipherers of old manuscripts, American as well as foreign, lay and clerical. The archives of Spain and Portugal have been visited in search of materials for this work, and many documents printed here see the light for the first time. The arrangement is strictly chronological, and the series opens with the Papal Bull of 1493 which laid down the famous line of demarcation between the possessions of Spain and Portugal. After an account of Magelhães's voyage, as given by Maximilian Transylvanus, and not according to an unpublished manuscript by Pigafetta in the Bibliothèque Nationale, as promised in the prospectus, the editors present us with highly interesting reports on the expeditions of Garcia de Loaisa (1525-6), Alvaro de Saavedra (1527-8), Ruy Lopez de Villalobos (1541-8), and Miguel Lopez de Legazpi and Urdaneta (1559-73), who were the founders of the power of Spain. Then follow letters and reports by missionaries and public officials, royal decrees, ordinances, and warrants in diversified succession. Of special interest just now are the relations between the Spaniards and the Chinese and Japanese. In 1576 the Governor of the Philippines actually advised that an expedition should be sent to China, in order not only to

liberate the Chinese from their tyrannous oppressors, but also (and chiefly) to compel them to admit foreigners to their country. Ten years later the *Junta* of Manila actually proposed that the Spaniards should marry Chinese ladies, who are lauded for their modesty, beauty, and submissiveness, and thus bring about an era of peace, when "all would be united in fraternal love and the faith of Christ." Japan is first mentioned in 1592, when the Emperor Hideyoshi, the conqueror of Corea, sent an embassy calling upon the Spaniards to pay tribute.

The illustrations, and especially the maps, which accompany this sumptuously printed collection of documents are disappointing, and are, moreover, reduced by photography to such an extent as to be illegible. Surely something better than Linschoten's map of South America could have been found to illustrate the voyage of Magelhães through the strait which now bears his name. The collection is to be completed in fifty-five volumes, the last of which is to appear in 1907.

UNDER the title of "Early Western Travels" the same publishing company is issuing a series of annotated reprints of works of permanent historical value, and only procurable at extravagant prices, if at all. Mr. Reuben Gold Thwaites is the editor. The series opens with Weiser's *Tour to the Ohio* in 1748, and is to end with General Palmer's 'Journal of Travels over the Rocky Mountains,' published in 1847. The famous 'Voyage' of Maximilian, Prince of Wied, will be a reprint of the London translation of 1893, and is to be accompanied by facsimile reproductions of the atlas of eighty-one plates, which was published originally at Coblenz in 1838-41, and not at Paris, as the editor appears to believe. On the other hand, such well-known works as the 'Travels of Captains Lewis and Clarke,' Schoolcraft's 'Sources of the Mississippi,' Washington Irving's 'Astoria,' Fremont's 'Rocky Mountains,' &c., have not been admitted. Altogether, this important series of republications will fill thirty-one volumes, and is to be completed in the course of 1906. It ought to find a place in every geographical or historical library not fortunate enough to possess the original editions.

#### ASTRONOMICAL BOOKS.

*Astronomical Discovery.* By Herbert Hall Turner. (Arnold.)—In this work astronomical discovery is treated of in such a way as to render it of great interest to general readers as well as to professed astronomers. It is founded on a course of lectures delivered by the author at the University of Chicago whilst travelling through a large part of the United States last summer, and visiting the magnificent observatories which have been founded there in recent years, the largest of those being the Yerkes, which belongs to the Chicago University, though it is eighty miles distant, near Lake Geneva, in the State of Wisconsin.

The lectures were delivered in August, at the invitation of Prof. Harper, President of the University. They were six in number, and the chapters of the work before us are also six, corresponding approximately to the lectures. It is very interesting by their aid to trace the way in which astronomical, like other scientific, discoveries have been made—some stumbled upon, as it were, almost fortuitously, others sagaciously sought after, and others again brought to light by a combination of chance and intelligent research. Naturally Herschel's discovery of Uranus stands first, and in the same chapter that of Eros, which, though not by any means the largest of the small planets, approaches the sun much nearer than any other, and is, therefore, of unexpected utility in determining the distance of the luminous centre of the system, for which it is, on several accounts, much better adapted than transits of

Venus, and would be even if the latter were much more frequent than they are. The memorable circumstances relating to the discovery of the most distant known planet, Neptune, in 1846 (the place of which in the heavens was indicated both by an English and a French astronomer in consequence of the effects produced by its attraction on the motion of Uranus), before it was actually seen, are narrated in the second chapter. The third deals with the discoveries of the observation of light and the nutation of the earth's axis made by Bradley, the third Astronomer Royal, about the time of the death of Newton. In the fourth chapter Prof. Turner treats chiefly of the recent discoveries of variable stars, referring particularly to that of Nova Persei (one of the most remarkable of these) by Dr. Anderson, of Edinburgh, in the month of February, 1901, and modestly alluding to the circumstances which led to his own detection more recently of a less conspicuous variable star in the constellation Gemini. The interesting way in which the persevering records of sun-spots by Schwabe, of Dessau (which began nearly eighty years ago), resulted in the discovery of an eleven-year period in these phenomena, forms the subject of the fifth chapter; whilst the sixth and last fittingly closes the volume with an account of the discovery (chiefly due to the American astronomer Mr. S. C. Chandler) that the earth's axis is subject to small periodical variations of its position, leading to variations in the observed latitudes of places. This illustrates in a most striking manner the minute accuracy of modern observations.

The typography of this admirable work is excellent; there are no fewer than fifteen plates (five of which are portraits, one giving those of all the Astronomers Royal), and there is a careful index.

*The Mathematical Theory of Eclipses.* By Roberdeau Buchanan. (J. B. Lippincott Company.)—The present writer was once observing a partial eclipse of the sun with a portable telescope in a garden. Two domestics stood contemplating the proceedings at some distance; and, during an interruption caused by passing clouds, one of them approached, and said: "I can't think how they [meaning astronomers] can know so long before that an eclipse is coming." The answer was: "Perhaps if you had known the amount of long-continued labours they had previously gone through, you would not be so much surprised." The labours alluded to were those by which the theory of gravitation was established, and the subsequent improvements in the knowledge of the elements of the system by which the lunar, solar, and planetary tables were formed, and brought at last to the accuracy on which modern predictions are based. But even after these tables are formed, the work to be gone through in their application to the determination of the circumstances, duration, and locality of eclipses (now always prepared three or four years beforehand) is very considerable. For many years past Mr. Buchanan has had the care of these matters for the 'American Nautical Almanac,' which is still connected, as ours formerly was, with the National Observatory, from which its data are chiefly derived. The peculiarity of his book consists in the graphical description which he gives of the way whereby the shadows of the moon and earth cause obscurations on the earth or moon, the former of which can only be total over a zone not exceeding 160 miles in diameter, whilst the latter frequently involve the whole moon for upwards of an hour. The entire theory is here, in fact, clearly explained, part by part, geometrically, and, being thus presented to the eye, will be readily understood. It is well known (or should be) that eclipses usually repeat themselves at the end of a period of eighteen years and about eleven days. Much may be learnt, as Mr. Buchanan remarks, by comparing the successive eclipses of one series.

Thus the eclipse which will be total in Spain on the 30th of next August was total over parts of Sweden and Norway on the 28th of July, 1851, and in other localities on the 7th of August, 1869, and the 19th of that month in 1887, on which last occasion so much disappointment was suffered owing to the unfavourable state of the weather in the greatest part of the line of totality. Mr. Buchanan applies his method of explanation to occultations of fixed stars by the moon, and transits of Mercury and Venus over the sun's disc, as well as to eclipses of the sun and moon. Naturally a large number of plates and diagrams are requisite.

#### RESEARCH NOTES.

THE supreme importance in biology of the glue-like substances or colloids has just been discussed by M. G. Stodel, of the Sorbonne, in two admirably clear and concise articles. All non-crystallizable solutions consist of extremely small granules held in suspension by the containing liquid, which, on the passage through the solution of an electric current, become attracted, some to the cathode and the rest to the anode. Hence, as before stated in this column (see *The Athenæum* for March 29th, 1904), all colloids may be divided into positive and negative, the sign being always opposite to that of the pole to which they are attracted. They can be further cross-divided into those which absorb water—one of the foremost in this respect being silica or quartz—are with difficulty precipitated from the solution, and are therefore called stable colloids, and the unstable colloids, which do not absorb water, and are easily precipitable, of which the colloidal gold, platinum, and the like, which we are just learning to make, are the type. This enables us, says M. Stodel, to precipitate either class of colloids at will. As the behaviour of the granules of the unstable colloids shows that they bear either a positive or a negative charge, it is sufficient to employ an electrolyte containing free ions of the opposite sign. The stable colloids, on the other hand, can best be precipitated by quantities of neutral salts, which act by osmotic tension, the same being increased in proportion to their concentration. It also follows that all colloids whose granules bear an electric charge can enter into combination with those bearing the opposite sign; but the compounds thus formed are not chemical compounds in the sense of containing a fixed proportion of molecules on each side. The proportion of their constituents depends, on the contrary, on the greater or less concentration of the reagents employed.

Armed with these facts, which are in great measure due to the joint researches of M. Victor Henri and M. André Mayer, M. Stodel finds himself able to give a guess at the structure and life-history of the mysterious protoplasm which is the lowest expression or fundamental substance of all living matter. Protoplasm itself contains colloids, the granules of which are endowed with amoeboid movements strongly resembling the "Brownian" or automatic and continuous shiftings observed in the granules of colloidal metals. But each cell or sac of protoplasm is divided not only from other cells but also from its own nucleus by a membrane which is itself composed of colloids, and the permeability of these membranes has hitherto been a matter of dispute. While it is generally admitted, since the observations of Naegeli in 1855, that they are permeable, some have thought that they only give passage to certain substances, such as water, and that their permeability was the same at all times. But now it is seen that this is not so. The permeability is in some cases an osmotic phenomenon, and in others—which is perhaps nearly the same thing—an electrical, and depends in all upon the condition of the electrolyte in which both cells and nuclei are bathed. Hence is explained the

fact announced by Dr. Loeb, of Chicago, that certain animal cells, such as muscular and cardiac ones, as also the eggs of sea-urchins and other creatures, die at once if plunged into a concentrated solution of common salt, but absolutely increase in vitality if there be present a tiny quantity of metallic salts of a certain valency.

The biological interest of colloids is not, however, thereby exhausted. M. Victor Henri has shown that the action of ferments, or bodies which bring about chemical changes without themselves undergoing any apparent alteration, can be regarded as but one instance of the combinations into which the granules of colloids can enter, and conversions like that of starch into sugar seem to coincide with the fact that the reagent producing them is always a stable colloid. But this is nothing compared with the phenomena attending the death of protoplasm, which show that at the moment of death the electric resistance of the tissues undergoes a marked change. If a non-colloidal solution be heated gradually, the curve of its conductivity rises regularly and in the same ratio. With the living tissues of warm-blooded animals, however, the curve of conductivity rises regularly up to 95° F., then remains stationary until 104° is reached, at which point the behaviour of a non-colloidal solution is resumed. Hence, says M. Stodel, we are forced to conclude that there is taking place within the protoplasm of the living cell a transformation of the colloids composing it which does not occur with other solutions. If this is accepted, we are not far off the explanation of life itself, and those who would have it to be something brought from the outside, and essentially different from the cells which it animates, are answered.

The electrical resistance of the human body as a whole is also beginning to receive attention, with some unexpected results. Herr E. K. Müller, in a paper contributed by him to a Swiss technical journal, tells us, as the outcome of some careful experiments made by him, that it is by no means uniform with all individuals, although it is for the most part somewhere near to 3,000 ohms. So wide are the variations that he is led to believe that every person has a normal resistance peculiar to himself or herself. But apart from this, it varies from moment to moment in response to every emotion from within, and nearly every sensation coming from the outside world. By carefully insulating his subjects, Herr Müller found that the entrance of a stranger into the room where the experiments were conducted caused an instant variation, as did the exertion of speaking, the falling of a ray of light upon the eye, the attempt to listen, or the perception of a powerful smell. He thinks, with apparent truth, that this hitherto unsuspected sensitiveness of the body accounts in great part for the images seen in dreams. He finds, too, that the resistance is very low with whole classes, such as persons accounted "nervous," and smokers and drinkers. With the hypnotized there is a wonderful tranquillity, or invariability of the resistance, so long as the patient is undisturbed, coupled with an increased sensitiveness to external sights and sounds.

Sir James Dewar's lecture on 'Low-Temperature Phenomena,' at the Royal Institution last week, was one of the most successful that he has delivered for some time. The very numerous experiments were well thought out and went without a hitch. The fact which they illustrated was that the faculty possessed by charcoal for absorbing, or, as chemists say, occluding gases is largely increased by subjecting it to abnormal cold. The lecturer succeeded in showing that by the use of liquid hydrogen not only hydrogen itself, but even the stubborn helium is absorbed in large quantities. The lowest temperature produced was 23° absolute, or - 250 Centigrade.

While helium behaves thus at abnormally low temperatures, MM. A. Saquerod and L. Perrot have shown in a communication to the Société



de Physique of Geneva that at about 1,160° (Centigrade) it diffuses through silica with great ease, the rapidity of the diffusion being apparently proportional to the pressure. When once established, the diffusion persists, and does not disappear until 220° C. is reached. It might throw some additional light on the source of helium if we knew that silica always occurs in the rocks near which are found springs containing traces of helium, as at Bath and elsewhere. That most of, if not all, the helium present on the earth has once been radium appears likely enough since Sir William Ramsay discovered the changes which take place in the emanation of the last-named element. Mr. Soddy's theory that uranium is ultimately the parent element of the radio-active metals would, if accepted, carry the transmutation of elements one stage further back, but has hitherto been discredited by his own remark that the radio-active emanation from uranium is at once too slight and too irregular to support such a view. After eight months' observation of a kilogram of uranium nitrate solution, he came to the conclusion that the emanation was only one ten-thousandth part of what he expected. He now writes to a contemporary that there was an error in the experiment, and that he has obtained from the solution about one five-hundredth part of the radium that his theory requires. It is nothing against this that M. Danne has communicated to the Académie des Sciences his discovery of a radio-active mineral at Issy l'Évêque which contains no trace of uranium. For he mentions in his communication that his new mineral occurs near a large deposit of uranium ores, and the intervening strata show signs of helium.

The recently announced publication of Dr. Gustave le Bon's theories on the evolution of matter will be looked forward to with much pleasurable expectation by all English physicists.

F. L.

#### SOCIETIES.

BRITISH ACADEMY.—Jan. 25.—Lord Reay, President, in the chair.—A special meeting was held in commemoration of the tercentenary of 'Don Quixote.' Mr. James Fitzmaurice-Kelly, Corresponding Member of the Royal Spanish Academy, delivered an address on 'Cervantes in England.' The paper traced the influence of appreciation of the book in this country from the first decade of the seventeenth century, and illustrated how, from the beginning, England had been foremost in paying tribute to the masterpiece of Spanish literature.—Mr. Edmund Gosse, Mr. Maurice Hewlett, Sir Theodore Martin, Mr. Cunningham Graham, Mr. Bryce, and Sir R. C. Jebb took part in the discussion.—An interesting feature of the meeting was the reading of a message, rendered into English, which had been received by the Academy from Señor Marcelino Menéndez y Pelayo, the eminent Spanish scholar, expressing the gratification felt by the Spanish Academy, and Spain generally, in the British Academy's commemoration.—Mr. Fitzmaurice-Kelly's address, to which we refer elsewhere to-day, can now be obtained by Mr. Frowde, who has been appointed publisher to the Academy.

GEOLOGICAL.—Jan. 18.—Dr. J. E. Marr, President, in the chair.—Mr. W. G. Fearnside, in exhibiting a series of Llandovery-Taraunon graptolites from Llanystumdwy, near Criccieth (Caernarvonshire), remarked that the graptolites were beautifully preserved in pyrites, and were in full relief. They were from shales of the Birkhill or Stockdale-Shale type. This was the first record of Llandovery-Taraunon rocks in the Lleyn Peninsula since the time of Salter's catalogue, which recorded Llandovery fossils of May-Hill type from the Hollies Farm, Pwllheli.—Mr. C. F. Herbert Smith, in exhibiting a hand-refractometer, remarked that he had endeavoured to produce a refractometer which should be portable, and at the same time should furnish results of sufficient accuracy for the practical requirements of the mineralogist and the petrologist. It had been made by Mr. J. H. Steward.—The communication read was 'On the Geology of Arenig Fawr and Moel Llynant,' by Mr. W. G. Fearnside.

SOCIETY OF ANTIQUARIES.—Jan. 26.—Lord Avebury, President, in the chair.—Mr. Reginald Smith read a paper on the iron currency of the ancient Britons. According to one reading, a well-known passage in Caesar's 'Commentaries' refers to the native use of iron bars (*talce*) as well as of bronze and gold coins at the time of his invasion, and it has hitherto been supposed that either he was misinformed, or that every currency-bar had been entirely destroyed by rust. There are, however, in the British Museum and elsewhere a number of iron ingots which have always been regarded as unforged swords, but they contain too much metal for a sword of the first century B.C., and have been found together in large quantities, arranged in a manner suggesting a hoard of treasure, often in the centre of British earthworks. Examples are recorded from the counties of Hants, Wilts, Somerset, Gloucester, and Worcester, and are of three denominations, in the proportion by weight of 1, 2, 4. At Spettisbury Fort, Dorset, two of the smallest size were found with many double the weight; and in the Thames at Maidenhead Bridge seven or eight of the largest size were found in a bundle. A bronze weight of 4,770 grains, marked with the Roman numeral I, was recently found in an Early British hoard in Glamorgan; and with a trifling allowance for loss by oxidation, this agrees well enough with the smallest iron bars, and almost exactly with an isolated basalt weight, similarly marked, at Mayence. These two weights may represent a half-mina of the Attic commercial standard, the use of which was for centuries widespread in the Mediterranean and Western Europe. Further discoveries may throw more light on the commercial relations of the Britons before the last Belgic invasion, which drove the native population into the interior, away from the south-eastern maritime district; but it is meanwhile permissible to regard these bars as an exclusively British currency, and to settle once for all the true reading of Caesar's statement.—Four specimens of the medium iron bars from Dorset were exhibited by Mr. Read, and Prof. Gowland reported on his analysis of the metal. In the 2,000 years at least which had elapsed since its deposit, the specimen examined had undergone a structural change, and had become crystalline, resembling meteoric iron. Slides of the micro-sections were shown and explained, and it was surmised that the change had been accelerated by the large proportion of phosphorus in the metal. Nickel was also present in some quantity, and the ore seemed to have been derived from bogs, not from the iron-fields of the Sussex Weald or the Forest of Dean. An interesting discussion followed.

LINNEAN.—Jan. 19.—Prof. W. A. Herdman, President, in the chair.—Mrs. C. Crisp, Mrs. C. P. Sladen, Miss E. A. Willmott, Miss E. L. Turner, Mrs. M. A. Stebbing, Miss S. M. Silver, Mrs. L. J. Velej, Miss M. Benson, Miss A. Lorrain Smith, Miss G. Lister, and Miss E. Sargant were admitted Fellows.—Mr. E. W. B. Holt and Miss E. F. Noel were elected Fellows.—The Rev. T. R. R. Stebbing exhibited and explained specimens of Crustacea in various ways remarkable for structure, habits, habitat, or colouring, collected by Dr. Gilchrist (South Africa), Mr. W. R. Forrest (West Indies), Dr. C. Hose (Borneo), Mr. C. J. Saunders (Singapore), Mr. P. W. Bassett-Smith (Diego Garcia), Mr. W. Boyd, Mr. W. Bruce, Mr. E. Mello Saunders (Northern and Arctic localities), and Mr. G. Eddison (Nottinghamshire). The specimens included many representative crabs, some with tall sponges growing on their backs, some equipped for vigorous motion; a "calling crab" with one arm abnormally large; an old truculent-looking land-crab; a new stone-crab from the South Atlantic; a West Indian "hermit" of exceptional size; a "mother-lobster" with its gastric apparatus inverted; several crawfishes; the little red Cape lobster; crayfishes; a new African river-prawn of a beautiful blue colour; the gigantic South American prawn, *Palaeomon jamaicensis*; Squillidae, Isopods, and Amphipods, with a thread-like Caprellid from Kerguelen among them. The series was intended to illustrate the wonderful diversity of forms developed in the Malacostraca, all traceable, by modifications easily intelligible, to a very simple original. Various crustacean parasites of northern and southern whales were also exhibited, and a curious mimetic parasite from the sunfish. Mr. Stebbing made an appeal for information in regard to the distribution of the river crayfish in the Midland and Northern counties of England.—A discussion followed, in which the Rev. J. Gerard, Mr. H. J. Elwes, the Treasurer, the President, and Mr. V. I. Chamberlain took part.—Dr. Augustine Henry gave a discourse on 'Botanical Collecting.' The actual methods were briefly alluded to, stress being laid on truthful labelling of the specimens at the moment of collection, instead of months afterwards, when identical numbers were often given to plants of different

provenance. With the aid of nearly fifty lantern-slides, he showed his travels in China, demonstrating that the popular idea of that country as one vast rice-field was fallacious, as it mainly consisted of vast mountain ranges cut up by deep valleys.—Prof. S. H. Vines, Mr. H. J. Elwes, and Dr. Tempest Anderson (a visitor) contributed some remarks.—Dr. W. G. Ridewood presented a paper on 'The Cranial Osteology of the Fishes of the Families Osteoglossidae, Pantodontidae, and Phractolemidae,' being a fourth instalment of the results of an extensive investigation upon the skull of the lower Teleostean fishes begun in 1896. Descriptions were given of the skulls of Osteoglossum, Heterotis, Arapaima, Pantodon, and Phractolemus.

MICROSCOPICAL.—Jan. 18.—Annual Meeting.—Dr. Dukinfield H. Scott, President, in the chair.—The Chairman said that amongst the deaths that would be referred to that evening there was one of recent occurrence which the Fellows would hear of with very painful interest, that of Prof. Abbe, of Jena, who had been an Honorary Fellow of the Society since 1878. There was perhaps no one whose loss would be more felt by a society such as their own, for Prof. Abbe's name was familiar to every one acquainted with the microscope, and even those who were not able to follow the details of his work could not fail to recognize the remarkable services which he had rendered to optical science.—The Secretary then read the Annual Report, and the Treasurer read his annual statement of accounts and the balance sheet.—It was announced that the President had been re-elected, and that all the Fellows proposed for the Council had been elected.—The chair having been taken by Dr. Woodward, the President delivered his annual address, entitled 'What were the Carboniferous Ferns?' At the commencement of his remarks the President referred to the recent death of Prof. B. Renault, the illustrious paleo-botanist who was elected an Honorary Fellow of the Society in June last. The address was illustrated by a large number of lantern-slides and actual sections of fossils from the coal measures shown on the screen; and attention was called to a number of specimens lent by Prof. F. W. Oliver, and to beautiful models, on a very enlarged scale, exhibited by Mr. Smedley.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 31.—Sir Guilford L. Molesworth, President, in the chair.—The paper read was 'Floating Docks,' by Mr. Lionel E. Clark.

PHYSICAL.—Jan. 27.—Dr. R. T. Glazebrook, President, in the chair.—A paper on 'The Action of a Magnetic Field on the Discharge through a Gas' was read by Dr. R. S. Willows, who also read one on 'The Action of Radium on the Electric Spark,' by himself and Mr. J. Peck.—A paper on 'The Slow Stretch in India-rubber, Glass, and Metal Wires subjected to a Constant Pull' was read by Mr. P. Phillips.—A paper entitled 'Determination of Young's Modulus (Adiabatic) for Glass,' by Mr. Chichester A. Bell, with an appendix by Dr. C. Chree, was read by the latter.—A paper by Dr. Boris Weinberg on 'Some Methods for studying the Viscosity of Solids' was taken as read.

CHALLENGER.—Jan. 25.—Sir John Murray in the chair.—Mr. T. V. Hodgson was elected a Fellow.—Mr. E. W. L. Holt exhibited and made remarks on some rare and interesting deep-water fish and Crustacea from West Ireland.—Dr. R. N. Wolfenden exhibited and made remarks on some Copepoda from the Gauss (German Antarctic) Expedition. Their large size, up to 10 mm., was remarkable, as also the fact that of forty-two species from the Gauss and Belgica, five were common to sub-polar seas, and continuous by way of the meso-plankton.—The Chairman spoke on 'The Relation of Oceanography to other Sciences.' He pointed out that recent expeditions had made only inconsiderable alterations in the contour-lines of the sea-bottom published in the Challenger Reports, and was of opinion that no great changes were likely to be made by the soundings of future expeditions. He expressed his belief that the great ocean basins had been practically unaltered through geological time, but that the continents (including a zone not more than 200 miles seaward of their present outline) had frequently altered their levels, supporting this belief by the fact that all known sedimentary rocks are of "terrigenous" character, to the exclusion of deep-sea material. The meteorology of mid-ocean, where the diurnal temperature range of the water is about 2° F., was contrasted with the meteorology over land-masses, where absorption and radiation are high, and the diurnal atmospheric range may amount to 80° F. As an example of the far-reaching effects of temperature, the speaker cited the range of animal variation where hot and cold currents are

at war, amounting in some cases to over 40° F.; in such regions the animal death-rate is very high, and the dead organisms decomposing on the bottom start the formation of glauconite, a well-known constituent of sedimentary rocks. As another result of temperature, it has been estimated that a tropical copepod lives twenty-four times as fast as an Arctic copepod in the same period of time. This may explain the predominance of specimens and paucity of species in the Arctic as compared with the tropical fauna. In connexion with chemistry, the speaker pointed out the gradual transference of lime from the poles to the tropics by organic agency; and in connexion with physiology, the possible relation between the serous and similar fluids of existing animals, and the constitution of the primeval sea in which life first began upon our earth.

## MEETINGS NEXT WEEK.

- MON. Royal Academy, 4.—Lecture by Prof. A. Gilbert. London Institution, 5.—'The Wallace Collection,' Mr. M. H. Spielmann.
- TUES. Society of Engineers, 7½.—President's Address. Aristotelian, 8.—Lecture by Prof. W. R. B. Gibson. Society of Arts, 8.—'Reservoir, Stylographic, and Fountain Pens,' Lecture III., Mr. J. P. Maginnis. (Cantor Lectures.) Royal Institution, 5.—'The Structure and Life of Animals,' Lecture IV., Prof. L. C. Miall.
- WED. Society of Arts, 8.—'Time Development in Photography and Modern Mechanical Methods of Carrying It Out,' Mr. R. Child Bayley.
- THURS. Royal Academy, 4.—Lecture by Prof. A. Gilbert. Royal, 4½.
- FRI. Institution of Civil Engineers, 8.—'Reconstruction of the Santa Lucia River Bridge, Uruguay,' Mr. P. J. Risdon. (Students' Meeting.) Physical, 8.—Annual Meeting; 'Radiation Pressure,' Prof. J. H. Poynting.
- SAT. Royal Institution, 9.—'The Art of the Ionian Greeks,' Dr. C. Smith. Royal Institution, 6.—'The Bohemian School of Music,' Lecture II., Sir A. Mackenzie.

## Science Gossip.

THERE are some interesting details from India about the geographical results of the West Tibet expedition. It is already perceived that the two survey officers, Capts. Ryder and Wood, R.E., will have an exceptionally interesting collection of facts upon which to base their report. Among other items may be mentioned the crossing of the Miriam-Là Pass, 16,600 feet, which marks the watershed between the Sanpu and the Sulej. A new, or rather an unknown lake, which is called Rakas Tal, was discovered between it and the Mansarowar lake. The principal work was done at the great lake just named. The main conclusion arrived at was that the Sulej does not rise in it, as has been supposed, and that its source must be placed considerably to the westward. Gartok itself appears to have been disappointing, as only a few dozen people were found there in winter quarters. Finally, the expedition regained India by the Ayi-Là Pass at an altitude of 18,400 ft.

A VERY large spot has been visible on the southern hemisphere of the sun during the present week, and is now apparently below the centre of the disc.

M. FAYET, of the Paris Observatory, has calculated elliptic elements for Borrelly's comet (e, 1904), by which it would appear that its period is even shorter than that of Encke's. As the perihelion passage took place on the 16th ult., the permanent designation will probably be comet II., 1905, Encke's at the recent return reckoning as comet I., 1905.

THREE new small planets have been photographed at the Königstuhl Observatory, Heidelberg: two by Prof. Max Wolf and Dr. Götz on the 14th ult., and one by Prof. Wolf on the

22nd. The last was the object which, as was stated in our 'Science Gossip' last week, was thought to be probably identical with that discovered by Prof. Perrine at the Lick Observatory, and supposed to be a sixth distant satellite of Jupiter. Information has, however, since been received of a later observation (on the 18th ult.) of the latter, which proves that it is not identical with the small planet in question, but is a veritable satellite. It was first noticed in December, though the discovery was not announced until the 4th ult.

A NEW variable star has been detected in the constellation Cassiopeia by Herr A. Tass, of the O-Gyalla Observatory, Hungary. A gradual change of more than a magnitude was noted in the month of December. The observations were interrupted after the 20th, on account of the necessity of sending the lamp of the photometer to Budapest for repair, but Herr Tass hopes the star will be observed as soon as possible in other places, as it is probably a short-period variable. It will be reckoned as var. 190, 1904, Cassiopeia.

WE have received the eleventh number of vol. xxxiii. of the *Memorie della Società degli Spettroscopisti Italiani*. It contains a table by Signor Bemporad of the amounts of atmospheric absorption at different altitudes as resulting from observations made at the Catania Astrophysical Observatory; elements with ephemerides, by Dr. Bianchi, of the small planets Venetia (No. 487) and Brixia (No. 521); and an account of observations obtained at Pavia of the Perseid meteors of last August.

## FINE ARTS

*The Oresteia of Aeschylus*. Edited by Robert Proctor. (Chiswick Press.)

THE publication of this magnificent piece of printing will serve to remind those interested in Greek studies that among the most promising of the directions in which Robert Proctor's activity was turned was the improvement of Greek typography. His monograph on 'The Printing of Greek in the Fifteenth Century' gave evidence not only of that minute study of the relationship between early founts of type which we had grown to expect from his vigilant eye, but also of a grasp of the principles of design by which these creations are to be judged, of an exceptional character. A succeeding paper, tracing the origin and history of the Eton Chrysostom types, just published, carries on the sadly unsatisfactory story to the end of the sixteenth century.

The problems which presented themselves to the first designers of Greek type were much more complicated than those which faced the printers of Latin. Fine Latin manuscripts of the time were based on the book-hand of the twelfth century; the letters were discrete, even formed by two or more strokes of the pen, and so at the invention of printing the first type designers were under no temptation to imitate an effect of continuity which the public did not demand, and the few contractions in use could be treated as alternative forms of letters. Greek writing was not, however, in so happy a condition. The demand for Greek manuscripts was active, and had produced a large number of scribes. Two main schools existed: one based on twelfth-century models, writing chiefly for liturgical purposes, using vellum, and therefore discrete in tendency; the other modern, using paper, a running hand, filled with complex abbreviations.

Neither of them was well adapted as a model for type, and the practical difficulties were greatly increased by the breathings and accents. A Greek *alpha*, for example, may occur in twelve different combinations without counting the *iota subscriptum*. Unfortunately, the first Greek printers fell into the error of striving after the effect of continuity, sometimes by a system of ligatures which brought up the number of "sorts"—different kinds of type necessary to make up the complete alphabet—to over twelve hundred, sometimes by a system of cutting the type as it was being set up.

This worse than Chinese complexity was obviously unfit for printing on any large scale, and printers soon gave up the attempt to reproduce the continuity of a manuscript. The further question of the accents and breathings was dealt with on four different lines. In the simplest the accents were left out altogether; in the second the accents were cast on the letter, usually two at a time, the superfluous one being cut off before the type was used, though words like *ἡριόχως* are not uncommon with certain printers, the compositor having forgotten to destroy the superfluous accents, &c. In a third the letters and the accents were cast as separate types, which were combined in setting the page very much as modern music is; and in a fourth, separate punches were cut for letters and accents, but were combined to form matrices for the type.

With Aldus a new era in Greek printing began. His sound commercial instincts led him to bid for popularity with a type modelled on the current modern hand. The characteristics of his types are, as Proctor describes them,

"an absence of dignity, a restlessness expressed in the want of restraint in the voluminous curves, endless variety in the form and size of the letters, and an incredible complexity of abbreviation."

In the Gaza of December, 1495, for instance, words like *παρατατικός, παρακειμένος, κεφάλαιον*, are represented by a single intricate and unmeaning convolution. Its resemblance to the ordinary script of the day—involved and contracted to a degree, but not without merit for the free and flowing lines which made it unsuited for the rigidity of type—won an immediate victory for the Aldine type, and drove all the older forms out of the market. After Aldus the types which influenced the printing of Greek most were those cut by Claude Garamond (based on Aldine methods) and used by the Estiennes. The type of Sir Henry Savile's Eton Chrysostom of 1610-13, the "greatest monument of Greek printing in England," is a derivative of these, and the "Fell" type at Oxford is a Dutch variation.

Modern Greek types in England are based on the Baskerville, slightly modified by Porson in the direction of legibility and simplicity; but the legend of a type cut from his handwriting is apparently apocryphal. The continental types in ordinary use owe their form largely to Didot, and differ for the worse from ours in evenness and legibility. A very interesting uncial type was designed in 1827 by an amateur, Julian Hibbert, who published in it a small edition of the Orphic hymns and Plutarch 'De Superstitione.' He drew the type from the inscriptions in the British



Museum with some aid from the facsimiles in Montfaucon. It was entirely an experiment and an unsuccessful one. Of modern types two only are of great importance: that of Messrs. Decker, of Berlin, which English readers may be familiar with in H. T. Wharton's 'Sappho,' and Mr. Selwyn Image's, which loses unfortunately much of its effect by its smallness of scale.

In designing his new type, therefore, Mr. Proctor had a clear field before him, and he went back unerringly to the best models. In his monograph he had already called attention to the Alcalá type of 1514:—

"To Spain belongs the honour of having produced as her first Greek type what is undoubtedly the finest Greek fount ever cut, and the only one of which it can be affirmed with certainty that it is based on the writing of a particular manuscript. It was designed for use in the New Testament of the Polyglott Bible of Cardinal Ximenez, and appeared in its earliest state (no breathings and only acute accent) in the text of that volume,.....dated 10 January, 1514.....The type was cut on the model of the writing in the 'archetypa tantae vetustatis, ut fidem eis abrogare nefas videatur,' sent to Cardinal Ximenez by Leo X. from the Vatican library."

This type Mr. Proctor took as the basis of his own, as far as regards the lower case, or small letters; but as it had no capitals except a II, he designed the others himself. The letters are a little deeper than his model, but as they are cast on a much larger body, the accents being on the type instead of being inserted ("kerned"), more white space is left between the lines, and the readableness of the type has been correspondingly increased. The capitals, seen in bulk, are especially fine, the *iota* being perhaps the only one to which exception could be taken owing to its slanting serif. As they are printed in red in the text at the head of each fresh speech and in the shoulder notes, they enliven and decorate the page with the brilliancy of their colour. The names of Messrs. Walker, Cockerell, and Pollard, who are responsible for the publication, are a sufficient guarantee that the printing is worthy of Mr. Proctor's memory and their reputation.

As regards the text of the three tragedies, it may be briefly described as that of the Oxford edition with the manuscript readings restored as far as possible. The proofs of the greater part of the work, after Mr. Proctor's death, were read by his colleague Dr. Kenyon. Its value as the record of the judgment of a widely read and independent scholar is great, and as such it will appeal to many a student of the poet; to Mr. Proctor's friends it is a most appropriate memorial as the permanent embodiment of a wish which lay very near his heart to do for Greek type something of the work which was done by Morris for Roman and Gothic; but it is as a successful attempt to clothe the highest achievement of Greek tragedy—one of the half-dozen great books of the world—in a noble and worthy form, a form for the first time approaching in dignified beauty the matter it enshrines, that we chiefly welcome this book. It will, we hope, mark an epoch in the history of Greek printing in England.

*Borough Seals of the Gothic Period.* By Gale Pedrick. (Dent.)—On a book such as this it is difficult to pronounce a decisive verdict, for the

good and the bad are curiously blended. In the first place, however, it will be well to put on record its undoubted merits. The fifty plates of seals, giving double that number of examples, are exceptionally good specimens of careful photographic illustrations. They are well worthy of the undeniable beauty, artistic excellence, and historical interest that pertain to the town seals of England from the thirteenth to the fifteenth centuries. Most of these reproductions, taken from casts prepared by Mr. Ready, of the British Museum, come out, in view of their age, with almost startling clearness.

The claim of the work is that the selection of seals illustrated and described in these pages was made solely on account of artistic value, in order that the very best and finest examples might be given, and that this was not done until after "a careful and exhaustive examination" of all the borough seals or impressions now extant. Most of the best seals, such as the well-known instances of Rochester, Canterbury, and Winchelsea, are certainly included; but in several respects Mr. Pedrick's selection seems at fault. For instance, a small and insignificant seal of the official of the Provost's Court of Beverley—surely ecclesiastical and not civil—appears, and also equally poor ones of Salisbury and Boston. Their places might easily have been taken by far superior examples of English seal-cutting. The seals of Gloucester are unusually varied and interesting; it is difficult to understand on what grounds Mr. Pedrick has selected as the only one for illustration a small and comparatively insignificant one pertaining to the city bailiffs.

The technical descriptions of the seals are for the most part carefully done and accurate, and follow those given by Dr. de Gray Birch in the Museum Catalogue of Seals, which is duly acknowledged in the preface. There is an apparent mistake, however, in the account of the fine example of the fifteenth-century communal seal of Wallingford, where an equestrian royal figure is passing a ford. The initial letter below the horse's head is said by Mr. Hope to be *v*, not *h*; and it is amusing to find that Mr. Pedrick thinks that the king, who bears a quartered shield of France (modern) and England, may be intended for Edward the Confessor. Apparently Mr. Pedrick has no knowledge of the two excellent volumes on 'Corporation Plate and Insignia,' by Messrs. Hope and Jewitt, issued in 1895; but almost every seal given in these pages is carefully described in that work, whilst many of them, as well as others not here named, are accurately engraved.

The introduction has a variety of good and useful remarks on municipal seals, treating respectively of architectural composition, of the diversity of ships depicted on those of seaports, and of ecclesiastical and heraldic devices. It might with advantage have been pointed out that many of the seals supposed to bear castles carry in reality conventional representations of the chief gate or entrance of the walled town. Two successive corporate seals of Northampton, the one c. 1200 and the other c. 1300, which might with advantage have been included in this work, undoubtedly illustrate the town gateway before and after the enlargement of its walled area. More, too, might well have been said of the few municipal seals which departed from the usual circular form and adopted the pointed oval shape, generally associated with ecclesiastical devices. A particular reason for this can generally be found. The whole subject of the great influence of the Church in special boroughs comes out remarkably in the designs as well as the shapes of certain seals. There was, for instance, no town in the whole kingdom more thoroughly under the control of a great ecclesiastic than the borough of Reading. Down to the Dissolution of the Monasteries the Abbot of Reading chose the mayor out of three

names submitted to him by the commonalty. The thirteenth-century seal is a pointed oval, bearing the remarkable device of the head of Edward, King and Martyr, in the centre of four other heads. This is well illustrated by Mr. Pedrick, but not a word is said as to the remarkable subjugation of the town to the abbey, nor is the exceptional device in any way discussed. The town of Leominster was dominated by its priory, which was, in its turn, an important cell of Reading Abbey. The town seal in that case is also a pointed oval, with an effigy of St. Peter; but there is no reference to it in these pages.

As to the letterpress, the style adopted in the introduction and preface is both stilted and affected. Tiresome and strained conceits after would-be original phrases and odd arrangement of sentences tend to spoil various passages in which some real information respecting seals is conveyed. The opening sentence of the preface is very clumsy:—

"Their selection having been made entirely with that view, and after a careful and exhaustive examination of Borough seals yet extant, and of impressions from lost originals still available, I may fairly claim that the examples displayed in this work include the finest specimens of their order produced in the thirteenth, fourteenth, and fifteenth centuries."

But this sentence is lucidity itself compared with a number of instances that occur in the introduction. One example must suffice; it is culled from p. 3, where Mr. Pedrick is writing of the influence of the Gothic spirit:—

"In degrees, however, which varied with (generally speaking, inasmuch as lines of absolute demarcation cannot be drawn), and were largely determined by, the divisions into which it fell, and with a richness of result, varying similarly, which greatly depended upon the extent to which that influence was felt and those models were employed."

The greater part, however, of the letterpress, which covers 137 quarto pages, consists of brief accounts of all the towns whose seals are cited. In such a book as this it would have been an advantage if certain statements had been given in elucidation of the devices of the shields and their particular connexion with various towns or patrons. Instead of this, Mr. Pedrick has carelessly strung together sketchy accounts of the various places, which one hardly expects in a high-priced book such as this. Those who are likely to purchase or consult this work can only be amused by reading, for instance, that Cambridge is

"the county town, and seat of a renowned University which stands upon the Cam. In the magnificent buildings connected with the University lie the chief of its attractions," &c.

Or when the seals of Canterbury city are discussed, who can want to read such questionable statements as this?—

"Canterbury Cathedral is a beautiful and splendid pile, exhibiting every successive style from Early Norman to latest Gothic. It is justly celebrated and conspicuous for richness of decoration and accuracy of detail no less than for justness of proportion," &c.

Moreover, various of the assertions made in these brief outlines of a town's history are not correct, as when we are told, under Salisbury, that that see was established at Wilton at the beginning of the tenth century, "where it continued under the government of eleven successive prelates."

All who are interested in the history and art of English seals will desire to possess such a book as this on account of the fine series of plates. There are also some useful statements and summaries of facts pertaining to the seals of civil corporations in the introduction; but it will be wisest on the whole to eschew the letterpress, and to rely for real descriptions on the two volumes of Messrs. Hope and Jewitt, and the second volume of the Museum Catalogue of Seals.

FRENCH IMPRESSIONISTS AT THE  
GRAFTON GALLERY.

(First Notice.)

THE present exhibition at the Grafton Gallery is of unusual magnitude and completeness. It is not, perhaps, entirely representative in the case of one or two artists, but it may be fairly described as representative of the Impressionist School as a whole, and the thanks of all art-lovers are due to M. Durand Ruel for providing Londoners with a magnificent opportunity of studying the painters in whom for the last thirty years he has taken so courageous an interest. For ourselves we have only one thing to regret in connexion with the exhibition—namely, the time of its appearance. Apart from the fact that January days in London are often too dark for the proper seeing of pictures, the Impressionist show coincidences with the splendid exhibition of Watts at Burlington House, and later will overlap for a few days the Memorial Exhibition of the work of Whistler.

The all-important question for English visitors to the show is, What will be the verdict of the future upon Impressionist painting? What will its position be in relation to other recognized schools of painting when it is viewed from an independent standpoint a quarter of a century hence? Is it an art comparable in every way to the art of the great old masters? or is it merely a momentary freak of fashion, which will be valued as slightly as the painting of certain unlucky periods in the eighteenth and nineteenth centuries?

The reproach that the great men of the movement were charlatans or incapables can no longer be levelled at them. No intelligent person can any longer have doubts as to the sincerity of the apostles of Impressionism. They proved it by sacrificing for years, in some cases for their whole lives, all chance of worldly success, and the modest degree of estimation for which, in France, even well-trained mediocrity can hope.

Their aim from first to last was realism. We see Manet beginning with work on the lines of the one realistic school of painting known to him. We see Degas begin as the obedient pupil of Ingres, while Claude Monet, almost from the first, set himself to imitate the light and air of nature, at the expense, if necessary, of all the other qualities for which painters previously had sought.

Will it be safe, then, to forecast the future of such a painter as Manet on the analogy of the Spaniards who occupy a prominent place in this artistic pedigree? If so, we must make certain allowances. Velasquez has earned the reputation of an immortal artist, not only by his sincerity and by the directness of his expression, but also by the completeness of his sense of taste. If the truth and sincerity of his work be due to his native genius and to his Spanish blood, the outward beauty of his best pictures is certainly due to his study of Titian, and to this beauty he owes much of his reputation even among painters. Ribera was also an exceedingly skilful and practised painter, yet his reputation in comparison with that of Velasquez is but small in proportion to his accomplishment, simply because his great technical powers were not directed by the sense of beauty which Velasquez possessed. Even Goya, with all his fire and character—qualities which, perhaps, appeal to the artist of the present day even more directly and forcibly than the more meditative and deliberate science of a Titian—even Goya has gained but slowly his moderate share of fame, because, with all his rare insight and inventiveness, his sense of beauty is recondite or capricious.

How can we presume, then, that the earlier works of Manet, famous as they are, will survive the test of time better than the work of Ribera or Goya? It would not be an altogether untrue criticism, though it would be an unkind one, to

say that these famous works of Manet are for the most part little more than imitations of the great Spanish realists, and that, although they possess great artistic merit, they are not greater than the work which inspired them, and their importance in the future must therefore be to a large extent historical. The critic might add that in the three famous pictures *The Spanish Dancers* (No. 85), *The Bull-Fight* (86), and *The Beggar* (97), the realism of Spain is not enlivened, strengthened, or beautified. Rather is it slightly deadened by a hint of the heavy handling of Courbet. The airless landscape in *The Races at Longchamps* (84), in its way, and for its period, a masterpiece, might also be mentioned as a proof that Manet, even when most bent on painting life, was unable to get the effect of life. Thus Manet, though a great painter, is unlikely to be regarded as an artist of quite the first rank, although his name will always be famous upon historical grounds, since he had to bear the brunt of the attacks directed against the Impressionist movement.

Degas stands on a different plane. As a draughtsman he is a worthy pupil of his great master Ingres, and his early work is almost beyond criticism, even from the classical point of view. Even when his subject is ostensibly trivial, as in the *Carriage at the Races* (57), his unflinching sense of design and his accuracy of eye and hand enable him to achieve success where a painter trained in a less dignified tradition would produce only a 'Derby Day.' Several other admirable examples of this perfect treatment will be found in the exhibition, but lack of space makes it impossible to deal with them in detail. One, however, *The Rehearsal at the Foyer de la Danse* (75), is so entirely excellent, alike in design, in execution, and in the feeling of light and air which pervade it, that it would have to be admitted as a masterpiece in any collection of painting. The sense of atmosphere rendered so perfectly in this little grey painting explains the change brought into the art of Degas by the more luminous work of Claude Monet. The later pastels by which Degas is chiefly represented have these same qualities of design and atmosphere, although their outward appearance is so different. A change in the pitch of the tone and colour is not, however, the only change to be noted. To any one who has even a superficial knowledge of Japanese colour prints, it is evident that Degas was greatly influenced by them, in departing both from conventional arrangements and from conventional harmonies of colour. This change was accompanied by a change, or rather a development, in the painter's temper. In many cases the satirist almost overwhelms the artist, and his work suffers from excess of emphasis. For this reason it may remain always a thing alien to our national taste, since emphasis is precisely the quality in which British character and British art alike are deficient. To those, however, who can place themselves outside the prejudices of national feeling, Degas must always appear a fine artist, since as a draughtsman, a designer, and a colourist he had few equals during the past century, and neither the slightness of much of his work nor the comparative failure of an experiment such as the *Zaza at the Cirque Fernando* (72) can detract from the remarkable quality of his achievement.

We must leave for a second article the interesting series of pictures by Claude Monet, Camille Pissarro, Sisley, and Renoir, which, though associated in period and in history with those of Manet and Degas, are based upon entirely different æsthetic principles.

## SALES.

MESSRS. CHRISTIE'S sale on Saturday comprised, as announced in *The Athenæum* of last week, the important pictures by old masters and of the Early English School, also a few fine works of modern

artists, the property of Messrs. Lawrie & Co., of 159, New Bond Street, in consequence of the dissolution of partnership. The two partners in the firm, Mr. Lawrie and Mr. Sulley, are each resuming business on their separate accounts, and the greater portion of their stock was acquired by one or other of the partners. The sale was interesting as showing the large amount of capital invested in a first-class business of picture dealing. It is well known that many of the more important pictures in Saturday's sale realized considerably less than had been originally paid for them by Messrs. Lawrie & Co.; but this result was inevitable in the circumstances. The total of the 120 lots amounted to no less than 34,859l. 12s. A list of the more important works dispersed is as follows:—

Drawings: T. Gainsborough, Portrait of Miss Haverfield, pastel, 230 guineas. L'Hermite, Meal-Time, 1903, 230 gs.

Modern Pictures: Woody Landscape, with old watermill, 240 gs. W. Etty, Mars, Venus, Cupid, 1837, 180 gs. E. van Marcke, Cattle in a Pasture, 1,640 gs. A. T. J. Monticelli, Party of Ladies under trees in a garden, 140 gs. E. Verboeckhoven, Pony, Ewes, and Lambs on the Coast, 1868, 350 gs.

Early English School: T. Gainsborough, Woody Landscape, with buildings and figures, 450 gs.; Portrait of Christopher Anstey, author of 'The New Bath Guide,' 410 gs. J. Hoppner, Portraits of George, John, and Richard Brown Robinson, 400 gs.; a Lady in blue dress and black hat, 500 gs. Sir T. Lawrence, Portrait of a Young Lady in white dress and blue sash, 150 gs. H. Morland, Mrs. Elizabeth Ridge, in white dress, 90 gs. J. Northcote, Mrs. Lane, in red cloak, 420 gs. J. Opie, Portrait of a Lady in white dress, 280 gs. Sir H. Raeburn, Miss Margaret Campbell (afterwards Mrs. MacLeod) when a young girl, 950 gs.; Master Hay (afterwards Capt. Hay), 900 gs.; Alexander Shaw, 470 gs.

French School: François Clouet, Equestrian Portrait of Henri II., 1559, exhibited at the Primitifs Français, Paris, 1904, 2,300 gs. J. M. Nattier, Marie Leczinska, 380 gs. Italian School: Giovanni Bellini, Madonna and Child with a Donor, signed, 190 gs. Francia Bigio, Portrait of a Young Man, 125 gs. Giulio Campi, Portrait of Franchino Gaffurio, 75 gs. C. M. da Cotignola, Christ bearing the Cross, signed and dated 1514, 70 gs. Benedetto Diana, Salvator Mundi, 85 gs. G. B. Moroni, Portrait of a Lady in black and white dress, 1,000 gs. Francesco da Rimini, The Madonna, in blue and red dress, supporting the Infant Saviour, signed and dated 1483, 480 gs. Romanino, Portrait of a Youth, 130 gs. P. Veronese, Portrait of a Venetian Lady in yellow dress, 100 gs.

Dutch, Flemish, and German Schools: F. Bol, Portrait of a Lady as Diana, signed and dated 1647, 65 gs. Gonzales Coques, A Family Group, 150 gs. A. Cuyp, The Tulip-Seller, 1,200 gs.; A Winter Landscape, with dead swan, eagle, and other birds, 2,200 gs. Holbein School, Portrait of a Nobleman, dated 1565, 170 gs. T. de Keyser, Portrait of a Gentleman, signed and dated 1656, 230 gs. Karel du Jardin, Portrait of a Physician, 190 gs. S. Koninek, Solomon's Idolatry, 200 gs. J. de Mabuse, The Virgin and Infant Saviour, 600 gs. N. Maes, Portrait of a Gentleman, 800 gs. The Master of 'The Death of the Virgin,' Portrait of a Gentleman, 160 gs. G. Metsu, Portrait of a Lady, in blue dress bordered with ermine (Smith's 'Catalogue,' No. 89), 1,850 gs. D. Mytens, Portrait of Queen Henrietta Maria, 320 gs. Rembrandt, The Evangelist, 2,100 gs.; A Sibyl, 3,200 gs. Rubens, Portrait of Isabella Clara Eugenia, Archduchess of Austria, 380 gs. J. Ruysdael, A Waterfall (Smith's 'Catalogue,' No. 216, and 'Supplement,' No. 5), 1,250 gs.; A Woody Road, with two figures, 500 gs. S. Ruysdael, Battle on a Bridge, 1658, 420 gs. Sir A. van Dyck, Portrait Group of Charles I., Queen Henrietta Maria, and their sons Charles and James, one of the several duplicates (see Smith's 'Catalogue,' No. 224) of the original picture at Windsor, 1,700 gs.

On Monday the same firm sold the following:—Early English School, Portrait of a Lady, in white dress and blue sash, large hat with feather, and blue ribbons, 231l. G. Morland, A Meet of the Berkeley Hounds, 136l.

## Fine-Art Cossip.

At the Dowdeswell Galleries last Thursday was the private view of cabinet pictures in oil by Mr. Oliver Hall.

MR. W. B. PATERSON is showing at 5, Old Bond Street, drawings by contemporary artists of the English and Scottish Schools.

MESSRS. CARFAX are holding to-day a private view at their gallery of sketches in water colour by Mr. Walter Crane of Sicily and Normandy.



AN exhibition of drawings in colour and line, illustrating 'Hunting and other Sports,' by Mr. G. D. Armour, is to be opened to-day at the Leicester Galleries, Leicester Square. Mr. Armour's drawings for *Punch* are well known.

THIS month Mr. Wynford Dewhurst invites us to view his pictures at the Knödler Gallery, 15, Old Bond Street.

MR. GUTEKUNST has open from to-day till March 4th a collection of etched work by Maxime Lalanne.

AT the Fine-Art Society's Rooms to-day is the private view of 'The Thames a Century Ago,' as depicted in contemporary engravings.

IN the Vienna archives an interesting document has just been found giving a list of prices of some pictures and sculptures that were sold by auction in Germany in 1643. Among the works are pictures by Titian, Correggio, Dürer, and Cranach, works now to be found in Vienna, Munich, and elsewhere.

THE Paris Académie des Inscriptions et Belles-Lettres has elected M. Élie Berger, Professor of Palæography at the École des Chartes, to fill the vacancy caused by the death of M. Henri Wallon. There were four candidates, and at the second ballot M. Berger was first by 23 votes out of 36. The new Academician is the brother of M. Philippe Berger (who was elected to Renan's seat in 1892), and is the author of a number of learned works on manuscripts, on the history of Blanche de Castille, and concerning the reign of St. Louis. This is the fifth occasion on which M. Élie Berger has offered himself as a candidate for election to the Académie.

MR. FRANK J. SCOTT has presented his collection of busts of Julius Cæsar to Harvard University, where it was on loan some months ago. For many years Mr. Scott has made a special study of the subject, and has travelled all over Europe in pursuit of his hobby. He had casts made or photographs taken of all the busts in public museums and private collections where permission could be obtained. He embodied the results of his studies in his book on 'The Portraits of Julius Cæsar,' which was reviewed in *The Athenæum* two years ago. In this work he describes upwards of eighty different heads, all of which are claimed to represent Cæsar at various periods in his life.

## MUSIC

### THE WEEK.

QUEEN'S HALL.—Symphony Concert.  
ALBERT HALL.—Berlioz's 'Childhood of Christ' and Sir A. Mackenzie's 'The Witch's Daughter.'

THE programme of the fourth London Symphony Concert last Thursday week at the Queen's Hall included two works by British composers: Sir Hubert Parry's Symphonic Variations in E minor, and Sir Charles Stanford's 'L'Allegro ed il Penseroso' Symphony (Op. 56). It was, of course, becoming on the part of Sir Charles, who was the conductor of the afternoon, to place his work at the end of the programme, but it deserved a better place. The symphony was produced at a Philharmonic Concert in 1894, and has not since been heard. The title shows clearly the source whence the composer sought inspiration. The music is remarkably clever and effective, but phraseology and form point to the past rather than to the present; and for that very reason it is difficult to appreciate it at its true worth. Music written on old lines runs the danger of comparison with standard works; on the other hand, music on modern lines, owing to peculiarities of rhythm and colour,

at first hearing often appears more original than it proves to be in the long run. Sir Charles is master of the technique of his art, and if he chose could write sensational music; that he refrains from so doing must certainly be set down to his credit. We do not, however, for a moment wish to disguise the fact that this symphony appears to us too formal in structure; the poetic matter indicated suggests treatment of a different kind. The Variations by Sir Hubert Parry show intellectual strength rather than emotional warmth. The concert began with Saint-Saëns's not very exciting symphonic poem 'Phaëthon,' written more than thirty years ago. Mr. Borwick played the solo part of Brahms's Second Pianoforte Concerto in B flat, and was heard at his very best.

The performance of Berlioz's 'Childhood of Christ' at the Albert Hall, under the direction of Sir Frederick Bridge, last week, was interesting, although the work is not well suited to so large a choir, neither is the hall itself the best place for music of such delicate character. No one else, however, pays heed to that sacred trilogy, so that Sir Frederick may be praised for reviving it. The choral singing was good, though the "Chorus of unseen Angels," not given according to the composer's intention, failed to impress: the Angels were visible, and the organ much too prominent. The soloists, Madame Sobrino, and Messrs. Ffrangcon Davies, Dan Price, Lloyd Chandos, and F. Ranalow, acquitted themselves well. The duets between Joseph and Mary were ably rendered, while the trio for harp and two flutes in the third part was beautifully played, and pleased the audience more than many a page in which the individuality of the composer is even more fully revealed.

The second part of the programme was devoted to Sir A. C. Mackenzie's cantata 'The Witch's Daughter.' The work was noticed in these columns on the occasion of its production at the recent Leeds Festival. We then recognized its merits, but all the composer's skill and picturesque writing cannot prevent us from feeling that he has to a large extent wasted his strength on a dull poem. Sir A. C. Mackenzie conducted, and was received with cordiality. The vocalists, Madame Sobrino and Mr. Ffrangcon Davies, did full justice to their important parts.

### Musical Gossip.

IN the Crystal Palace Concert-Room last Saturday afternoon was given the first of three "Albani Concerts." The Canadian artist won her way to success by her admirable rendering of Mozart's "Non temer," the violin *obbligato* being played by Lady Hallé. She also sang pieces by Gounod, Mr. Edward German, and Mr. Charles Willeby, and with Miss Ada Crossley a duet from Offenbach's 'Les Contes d'Hoffmann.' Lady Hallé played Tartini's sonata 'Il Trillo del Diavolo'; and Mr. Leonard Borwick pianoforte solos by Bach, Scarlatti, and Chopin.

THE programme of the fourth concert of Old Chamber Music, given by Miss Grace Sunderland and Mr. Frank Thistleton at Broadwood's on Tuesday afternoon, contained many works of interest. There were two concertos for pianoforte and strings, one by Dall' Abaco, the other by Johann Stamitz—two composers, as Dr.

Hugo Riemann has recently shown, of importance in the history of the development of chamber music. A quartet sonata by J. F. Fasch, a contemporary of Bach, and a pupil of Johann Kuhnau, deserves mention. The first two movements may be somewhat rococo, but the Largo is highly expressive, and the finale quaint and crisp. The work is written for flute, violin, cello, and harpsichord. A fine sonata for violin and harpsichord by Antonio Vivaldi served to remind one of a composer whom Bach held in high esteem. The performances were very good.

MISS MARIE HALL will give a concert at the Queen's Hall on Tuesday afternoon, February 21st, with Mr. Egon Petri as solo pianist.

A FIRST public performance of two Rhapsodies, Op. 92, for pianoforte, by Sir Charles Villiers Stanford, will be given at the pianoforte and cello recital of Messrs. Percy Grainger and Herman Sandby at the Bechstein Hall on the evening of February 13th. They have been inspired by pages in Dante's 'Inferno.'

SIR FREDERICK BRIDGE will deliver the Gresham College Lectures on February 7th, 8th, 9th, and 10th, the respective subjects being 'Music, and Peacham's "Compleat Gentleman";' 'Purcell's "Ayres for the Theatre";' 'Schubert's Songs'; and 'British Naval Songs of Three Centuries.' The first will take place in the Theatre of Gresham College, the other three in the Great Hall of the City of London School.

SIR ALEXANDER MACKENZIE delivers the first of his three lectures on the music of Bohemian composers at the Royal Institution this afternoon.

A TWO-ACT lyrical drama, 'Daria,' libretto by MM. Adolphe Aderer and Armand Ephraïm, music by M. Georges Marty, was produced at the Paris Opéra yesterday week.

ON January 22nd a fine performance was given at the Paris Conservatoire of Handel's 'Saul,' under the direction of M. Georges Marty. Mesdames Georges Marty, Auguez de Montalant, and Mary Garnier, and MM. Caze-neuve and Frölich were the principal singers. M. Alexandre Guilmant presided at the organ.

A WORK on Anton Bruckner by Rudolf Louis has just been published by Georg Müller, of Munich and Leipzig. The author's monographs on Berlioz and Liszt are well known, and this first appreciation in book form of the Austrian composer, concerning whose merits opinions differ considerably, ought to prove both interesting and instructive.

SOME violins recently sold by Messrs. Glendinning & Co. fetched remarkable prices. A violin by Nicolas Amati, of Cremona, went for 105*l.*; another by Antonio Stradivari, 1706, 600*l.*; another by Joseph Guarnerius, 230*l.*; an old Italian violin by Gasparo da Salò, of Brescia, 110*l.*; and one by Lorenzo Guadagnini, 120*l.*

*Le Ménestrel* of January 29th states that the programmes of the four days' Beethoven festival at Paris in May will include the nine Symphonies, under the direction of Herr Felix Weingartner, the Violin Concerto, and the Pianoforte Concerto in G. It is to be hoped that the scheme, when completed, will also include a performance of 'Fidelio' at the Opéra-Comique.

THE *Allgemeine Musik-Zeitung* of January 27th confirms the report that the Wagner-Vereeniging at Amsterdam intends to give a performance of 'Parsifal.'

### PERFORMANCES NEXT WEEK.

SUN. Concert Club, 3, Bechstein Hall.  
— Sunday Society Concert, 3.30, Queen's Hall.  
— Sunday League, 7, Queen's Hall.  
MON. Miss Nora Clench's Quartet, 8.30, Aeolian Hall.  
TUES. Miss Maud MacCarthy's Orchestral Concert, 3, Queen's Hall.  
— Miss Ethel Barns and Mr. C. Phillips's Concert, 3, Bechstein Hall.  
— Mr. Charles Williams's Orchestral Concert, 8.45, Queen's Hall.

WED. Madame Roger-Mielns and Johannes Woll's Pianoforte and Violin Recital, 3, Eolian Hall.  
 — Wessely Quartet, 8 30, Bechstein Hall.  
 THURS. Broadwood Concert, 8 30, Eolian Hall.  
 FRI. London Ballad Concert, 3, Queen's Hall.  
 SAT. Symphony Concert, 3, Queen's Hall.  
 — Dr. Theo. Lieberhammer's Vocal Recital, 3, Bechstein Hall.

## DRAMA

*The Sin of David.* By Stephen Phillips.  
 (Macmillan & Co.)

THE anticipated and more than half-promised performance of 'The Sin of David' has not been witnessed, nor does there seem any prospect that the play will shortly see the footlights. More obviously than any previously printed work from the same source it is intended for stage production. To placate, it may be supposed, a muddled, meddlesome, and erratic censure, the action is transferred from Syria to England; and to conciliate the conventional playgoer a moderately sympathetic *dénouement* is substituted for the tragic issue which offended justice demands. The title chosen is in no sense a misnomer. Precisely similar in character to the crime of the Israelitish monarch with Bathsheba and Uriah the Hittite is that of Sir Hubert Lisle, the commander of the Parliamentary forces in the Fenlands. Arriving at headquarters at the moment when the fate of Lieut. Joyce, self-convicted of having violated a maid, is in the balance, he gives a casting vote for a death penalty in place of simple expulsion from the ranks of the faithful. It is for the sake of showing

Dear liberty to righteousness affianced  
 that the soldiers of the Puritan host have girded themselves.

For this the noble hath disdained his ease,  
 For this the gentleman forsworn his hearth,  
 For this the yeoman left his glebe unploughed.

In answer to the bidding of the victim to be very sure of his own soul, the newly arrived commander utters a solemn imprecation:—

And judge me, Thou that sittest in Thy heaven,  
 As I have shown no mercy, show me none!  
 Deal Thou to me what I have dealt to him;  
 Nay more; not the mere death that he shall die;  
 Strike at the heart, the hope, the home of me,  
 If ever a woman's beauty shall ensnare  
 My soul unto such sin as he hath sinned.

As the guilt in question amounts to rape, such language is of no disproportionate strength. Before, however, the muskets have rung out the knell of the doomed man, Sir Hubert has met his fate. Miriam, a Jewess apparently, of French descent, who has contracted with Col. Mardyke, his host, a half-enforced and wholly joyless marriage, brings him the wine of welcome. At once his heart goes out to her, and hers thrills to him in immediate and fervent response. In the second act nothing but the husband stands in the way of consummated happiness. Then comes from Lord Willoughby the demand for a man of tried courage and resolution, who will lead at daybreak a forlorn hope against the castle of Bolingbroke. After some self-communing and torture, Sir Hubert, warmed by the presence and maddened by the caresses of Miriam, sends Mardyke to his death. Turning as he does so to the Bible of the "murdered man," he comes upon the passage that tells how "there fell some of the people of the servants of David; and Uriah the Hittite died also."

Five years later Sir Hubert, still fighting with the Puritan troops, is at Wakefield with Miriam, now his wife, and with Hubert, his and her infant son. On the anniversary of the departure of Mardyke to his death, the child is smitten with an inexplicable illness, to which, in spite of medical help, he succumbs. In his nervous and overwrought condition, Sir Hubert sees in this death a revenge of his victim, and supplicates that he himself, and not his offspring, may pay the penalty of his crime. Miriam sees in this death a mandate of eternal separation, and conjures him:—

Let us fly each other.  
 Between, an angel stands with flaming sword,  
 And at his feet the body of our babe.

With some eloquence, but more sophistry, he pleads in answer:—

Dear, in a deeper union are we bound  
 Than by the earthly touch of him, or voice  
 Human, or little laughter in the sun.  
 We by bereavement henceforth are betrothed,  
 Folded by aspirations unfulfilled,  
 And clasped by irrecoverable dreams.

Her answer to this is to fall with a cry on his heart, where he holds her fast.

The first two acts of 'The Sin of David' seem susceptible of histrionic interpretation. It is doubtful whether the closing act has grip enough. The character of Miriam is strongly conceived and capably drawn, and reveals more passion than is common in English workmanship. Wholly discontented with her elderly husband, whose relations at the outset have been those of guardian, she has been, in her intercourse with his successor, more of the temptress than the tempted. To her lover she says, with passionate abandon:—

For thee alone came I into this world,  
 For thee this very hair grew glorious,  
 My eyes are of this colour for thy sake.  
 This moment is a deep inheriting,  
 And as the solemn coming to a kingdom.

When he speaks of peace she responds:—

Doth the world seem cold?  
 A woman's peace,

It hath all fire in it and burneth white.

And while her husband still lives, and her lover, abashed, says to her half rebukingly,

How thy speech wantons, while I stare at life!

she continues:—

Thou hast my spirit, be content.  
 O, all that in me wanders and is wild  
 Gathers into one wave that breaks on thee!

As in other dramas of Mr. Phillips's, there are many strong, imaginative, and poetical lines, but the *liaison* of the verses is not wholly satisfactory. 'The Sin of David' scarcely justifies the inflated eulogy of which the author has been the recipient. It is, however, creditable accomplishment, and up to the level of Mr. Phillips's previous work.

## THE WEEK.

COURT.—Afternoon Performance: 'Great Friends,' a Comedy in Three Acts. By G. S. Street.

THE new comedy of Mr. Street, given under the direction of the Incorporated Stage Society, is exactly characteristic of the class of piece with the non-production of which managers are constantly rebuked. It is the work of a clever and capable man, destitute apparently, as are ninety-nine out of a hundred persons, of dramatic sense. That such will not arrive as the result of practice we may not say. The present work, however, though it has a certain kind of

prettiness, discloses no form of dramatic aptitude. Characters shuffle on to and off the stage, according to the Juvenalian maxim, "Hoc volo, sic jubeo, sit pro ratione voluntas." An attempt at character-drawing is attended by a certain amount of success, but that is no more than is to be expected in the case of a man of culture. The language is witty, and sometimes appropriate, though never good enough to compensate for the absence of action. Especially weak are the concluding scenes, justifying the assumption that the author, who scarcely knew how to begin, did not in the least know how to end.

"Great friends," in the title, is a phrase used sometimes between those of opposite sexes to defend an intimacy on the point of developing into something more close. Such intimacy exists between Sydney Baldwin, M.P., and Lady Raffin—he a man for whom, on account of aristocratic birth, influential surroundings, and general infirmity of purpose, his friends predict Cabinet rank; she a woman, mated with a fool, who strives hard, and for a while successfully, to obtain an ascendancy over a fledgling statesman. Though affianced to a young and charming girl, whom in his heart he loves, Baldwin flies in the face of his friends and his interest, and persists in compromising himself and the partner in his follies. It might almost be supposed that he broke his leg for the mere sake of being ministered to by her and prolonging hours of idle and virtually purposeless dalliance. If either has any serious design upon the other, it is carefully concealed. It is difficult, indeed, to conceive of any woman having serious use for so inept a philanderer. The hero's cure is wrought when he sees himself threatened with serious rivalry for the hand of his betrothed. The risk of losing her is sufficient to bring him once more to his senses, and to effect between himself and Lady Raffin a separation which on his part has no element of chivalry, if it has any of common courtesy. Very far are we from objecting to *marivaudage*, or protesting against the idle song of an empty day, to pervert a well-known Morrisian refrain. Dramatically, however, the story is naught, and the interest it stirred in a friendly audience was the mildest conceivable. Mr. Dawson Milward played the hero, and Miss Gertrude Kingston the heroine.

## Dramatic Gossip.

'ZWEI GLÜCKLICHE TAGE,' a four-act farcical comedy of Herren F. von Schönthan and Gustav Kadelburg, two frequent collaborators, has been given by the German comedians at the Great Queen Street Theatre. It is a bright and moderately ingenious piece, showing the sort of inflections that may weigh upon the residents in a suburban house. So burdensome are those which spring from the unexpected and undesired intrusion of acquaintances that the only two pleasurable days of the new proprietors are those respectively spent in looking over the new possession and in quitting it. In a generally excellent performance Fräulein Rosie Grawz and Camilla Dalberg, Herr Bruno Wilburger, and Herr Hans Stock were noteworthy.

'MASKERADE,' a four-act play of Herr Ludwig Fulda, given so recently as November 28th at the Deutsches Theater, Berlin, will be the next



novelty of the Andresen-Behrend company, being underlined for presentation on Thursday next.

SELDOM has a piece with so little story as 'A Maker of Men,' a one-act play by Mr. Alfred Sutro, produced on January 27th at the St. James's Theatre, had a more conspicuous success. It is, indeed, scarcely to be counted as drama, though it presents a faithful thumbnail sketch of lower middle-class life. A bank clerk, disappointed of the promotion which has once more passed him by, gives way to self-rebuke and despair, and is cheered and heartened by his wife. There is sincerity enough in the dialogue to compensate for absence of story, and, as the whole was well played by Miss Edyth Olive and Mr. Graham Browne, it obtained a warm reception, and must be held to strengthen a bill, the remainder of which consists of 'Lady Windermere's Fan.' In the cast of the piece last named Mr. Eric Lewis is now counted.

'THE LADY OF LEEDS' is the title at length bestowed on Capt. Marshall's new piece due on Tuesday next at Wyndham's.

FOR Saturday next is promised at the Royalty 'The Diplomats,' a two-act comedy by Mr. Sydney Grundy, to be produced under the direction of the author with a cast comprising Mr. E. W. Garden, Mr. Charles Groves, and Misses Marie Illington, Florence St. John, and Lily Grundy. With it will be given 'A Case of Arson,' adapted from the Dutch of Herman Heyermans. In this Mr. de Vries, a Dutch comedian, will play seven different characters, all witnesses summoned before a Court of Inquiry.

In the forthcoming production at the Court of 'The Trojan Women' of Euripides, Misses Edyth Olive, Gertrude Kingston, and Marie Brema will take part.

TOWARDS the end of the month may be expected at the Avenue 'Mr. Hopkinson,' a farcical comedy, the hero of which will be played by Mr. James Welch.

In the cast of 'Du Barry,' an adaptation from M. Jean Richepin by Mr. Brookfield, to be given forthwith at the Savoy, Mrs. Brown Potter, as the heroine, will be supported by Misses Audrey Ford and Elsie Chester and Messrs. Abingdon, H. B. Warner, Blakiston, Devereux, and Gilbert Hare.

A FORTHCOMING production of the Incorporated Stage Society will consist of 'The Three Daughters of M. Dupont' ('Les Trois Filles de M. Dupont') of M. Brieux, translated by Mr. St. John Hankin.

MR. CHARLES HIGHAM writes:—

"In connexion with the Swedish Shakespeare 'find' described by Mr. Evald Ljunggren in your issue for the 21st ult., it may be interesting to note that the reputed possessor, a century ago, of the 1594 'Titus Andronicus,' was obviously the Carl Robsahm hitherto known chiefly as a contributor to the biography of Emanuel Swedenborg. A brief sketch of Robsahm and his biographical details are included in the three volumes of 'Documents concerning Swedenborg,' edited by the Rev. R. L. Tafel, Ph.D., and published in 1875-7."

MISS ADA NEILSON, who died on the 25th ult. in her sixtieth year, was better known in the country than in London. She is remembered, however, as Queen Elizabeth in 'The Armada' of Sir Augustus Harris and Mr. Hamilton, September 22nd, 1888; as Lady Cholmondeley in 'The Royal Oak' of the same authors, September 23rd, 1889; as Janet Felton in 'Sunlight and Shadow,' by Mr. R. C. Carton, Avenue, November 1st, 1890; as Virginie in a revival of 'Drink'; and in a few other parts.

'ADREA' is the title of a play by Messrs. David Belasco and John Luther Long, produced by Mrs. Leslie Carter at the Belasco Theatre, New York, on January 11th. Its action is placed in 500 A.D. in an imaginary

island of the Adriatic, and introduces some miracles, presumably pagan.

'MODELL,' a sentimental comedy in four acts, by Herr Hermann Katsch, is the latest novelty at the Berliner Theater. It shows the misadventures, succeeded ultimately by marriage, undergone by a young lady, who in pure good nature consents to be the Trilby of a sculptor, and sit to him but slightly veiled. The amiable and accommodating heroine was played by Fräulein Rocco.

RECENT Parisian novelties have been of the lightest description. Of these the most successful is 'Les Merlereau' of M. Georges Berr, produced at the Bouffes-Parisiens. It owes some suggestions to 'Le Père Prodigue,' translated by the younger Mathews as 'My Awful Dad.' 'Le Chopin,' a three-act farce by MM. Keroul and Barré, given at the Palais Royal, has a plot incapable of explanation to an English public. 'Le Gigolo,' by M. Miguel Zamacoïs, is a work not widely dissimilar in nature, which has made a prosperous start at the Nouveautés. Mlle. Jeanne Granier has appeared at the Théâtre des Capucines as the heroine of 'La Bonne Intention,' a two-act comédietta of M. de Croisset.

IN 'La Gioconda' of Gabriele d'Annunzio, translated into French by M. Georges Hérèle, and produced at the Théâtre de l'Œuvre, M. Lugne-Poe was Cosimo; M. Burguet, Lucio; and Madame Suzanne Desprès, Silvia Settata.

## MISCELLANEA

### COLERIDGE'S POEMS: NEW INFORMATION.

Weston-super-Mare.

THOSE of your readers who are acquainted with the published works relating to the poetry of Samuel Taylor Coleridge may be interested in hearing that in the course of a search of *Felix Farley's Bristol Journal* for the year 1818, in quest of information relating to a matter of local interest, I happened to notice, in the number bearing date February 7th, a sonnet with headlines as follows: "Fancy in Nubibus; Or, The Poet in the Clouds. A Sonnet composed by the Seaside, October, 1817," and signed "S.T.C."

It so happens that I possess not an inconsiderable number of publications relating to Coleridge, including the very comprehensive work of the late James Dykes Campbell, and the very valuable work on the poetry edited by Dr. R. Garnett, C.B. When I referred to these two works I found that both writers state that this sonnet was first printed in *Blackwood's Magazine* for November, 1819; consequently it is clear that I have made a literary discovery.

The words "A Sonnet composed by the Seaside, October, 1817," which appear not, I believe, in any of the published works, seem to point out that it was composed when Coleridge was staying at Little Hampton, Sussex, in 1817.

In the issue of the same journal for February 21st, 1818, there appears a poem by Coleridge, in seven stanzas, with the following headline: "Written in a Blank Leaf of Faulkner's Shipwreck, presented by a friend to Miss K—," which differs so materially from that which appears in 'Sibylline Leaves,' published in 1817, that it appears to me to be a revised edition. Campbell has substituted the name of "Falconer"—the correct name of the author of 'The Shipwreck'—in the place of Faulkner (Falkner). The words in the headline appear not, so far as I am aware, in any of the published works relating to Coleridge. It would be interesting, I think, to establish the identity of "Miss K—." G. E. WEARE.

TO CORRESPONDENTS.—H. W.—P. A. S.—F. L.—D. S.—H. St. G. G.—E. W.—received.  
G. P.—We cannot enter into this.  
C. S. (Firenze).—We have no opening of the sort.  
No notice can be taken of anonymous communications.

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SATURDAY, FEBRUARY 11, 1905.

## CONTENTS.

|   |         |
|---|---------|
| PROF. SAINTSBURY'S HISTORY OF CRITICISM ... ..  | 167     |
| EUROPE AND THE FAR EAST ... ..  | 168     |
| THE ANCIENT KALENDAR OF OXFORD ... ..   | 169     |
| STUDIES IN THE PHILOSOPHY OF RELIGION ... ..  | 170     |
| ADVENTURES OF JAMES II. ... ..  | 171     |
| NEW NOVELS (Three Dukes; The Mystery of the Moat; The Apple of Eden; The Rebellion of the Princess; The Informer; Fleur-de-Camp; Lord of Himself) ... ..  | 172-173 |
| LOCAL HISTORY ... ..  | 173     |
| SHORT STORIES ... ..  | 173     |
| OUR LIBRARY TABLE (Port Arthur—Three Months with the Besiegers; The Truth about Russia; Winston Spencer Churchill; To Lhasa at Last; The Adventures of a Naval Officer; Divorce; Memoirs of the Verneys; Memoirs of General Gonave; Umbria; Bryce's Holy Roman Empire; England a Nation; The Dickensian) ... .. | 174-176 |
| LIST OF NEW BOOKS ... ..  | 176     |
| THE UNIVERSITY LIBRARY, CAMBRIDGE; THE SECOND PRAYER-BOOK OF EDWARD VI.; BIBLIOGRAPHICAL DEFINITIONS; DRUMMOND AND GIAMBATTISTA MARINO; COLERIDGE'S "IMITATION" OF AKENSIDE ... ..  | 176-177 |
| LITERARY GOSSIP ... ..  | 178     |
| SCIENCE—THE STORY OF WIRELESS TELEGRAPHY; WANDERINGS IN THE FORESTS OF BORNEO; GEOGRAPHICAL BOOKS; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ... ..   | 179-183 |
| FINE ARTS—THE GOLDEN AGE OF CLASSIC CHRISTIAN ART; THE POETICAL WORKS OF MILTON; OLD COTTAGES IN THE COTSWOLD DISTRICT; THE ANCESTOR; FRENCH IMPRESSIONISTS AT THE GRAFTON GALLERY; SALES; GOSSIP ... ..  | 183-186 |
| MUSIC—MISS MACCARTHY'S ORCHESTRAL CONCERTS; MR. LAMOND'S BREITHOVEN RECITAL; GOSSIP; PERFORMANCES NEXT WEEK ... ..  | 187     |
| DRAMA—ROSE BERND; GOSSIP ... ..   | 187-188 |

## LITERATURE

*A History of Criticism.* By George Saintsbury. Vol. III. (Blackwood & Sons.)

WE must begin by congratulating Prof. Saintsbury most sincerely on the completion of his great undertaking—that of passing in review the phases of literary taste, as indicated by the spoken and written opinions of the most representative literary tasters, from the earliest time when men began to take stock of their own thoughts about literature, down to the close of the nineteenth century. The first two volumes brought the survey through ancient, mediæval, and revived-classical periods. We have witnessed the beginning of formal and scientific criticism with Aristotle; the bold flight of Longinus in the effort to get to closer grips with the true inwardness of literary delight than the Master of those who know had felt the need of; the relapse of the "Dark" and Middle Ages into the use of books for purposes of study only, not for pastime, and the consequent carelessness about literature as such; and the disappearance of any desire to estimate literary values, until the revival of poetry in the thirteenth century set the mind of Dante to work on the old problem, under the guise of philological investigation. Then we have seen how, in great measure owing to the fact that the revival of classical learning and the stimulus which it gave to literary discussion came into Western Europe by way of a people in whom the head was stronger than the heart, criticism became, and long remained, an affair of rule and precept, of "right" and "wrong," of "if you like this, you have no business to like that." Yet again, we have seen how the true criticism, the "appreciative" (or why not say "perceptive"?), was not left without a witness even in unlikely quarters—as Mr. Saintsbury points out in discussing Dryden, or, in the present volume, in his account of Hume. Finally, the first way of

salvation seems to have been shown *qua minime reris* among the nation which we are apt to think of as the chosen home of pedantry, forgetting that it is also the nation of the mystics. The present volume opens with the Germans—Lessing, the Schlegels, and other "dissolvents of Neo-classicism"; passes on to an appreciation of Bishop Hurd's noteworthy 'Letters on Chivalry and Romance'; steps back to the eighteenth century in Vico, Hume, and Burke; and finally emerges upon the French Romantics of the early nineteenth; and so to Wordsworth and Coleridge. The last named, as might be expected, takes a very high place. "So, then, there abide these three, Aristotle, Longinus, and Coleridge," we are told. The verdict may surprise some, and would, we fancy, hardly have been accepted by one critic to whom later deserved praise is awarded, H. D. Traill. Yet when one comes to look again even at the 'Table-Talk,' one sees how powerful a champion Coleridge is of the cause which Prof. Saintsbury supports.

Hallam as a classicist in spirit does not meet, perhaps, with so much favour as we should be inclined to show him for his candour, his lucidity, and his knowledge of the literature which his generation admired. His atmosphere is always clear and bracing, though his light may be a little dry. Matthew Arnold is faithfully dealt with, as we rather expected he would be. His work is open to objections. He often comes dangerously near to the "stop-watch and plumbline" (we quote from memory) style of criticism, and he does not escape the pitfalls that gape for all the professors of it, as for all who rely on "theory divorced from history." Yet no student of literature can afford to neglect him.

We used to think that we should like a clear summing-up of the great question. The Classical and Romantic opposition in criticism corresponds undoubtedly to a fundamental difference in human characters; it is not far from the "hammer and anvil" distinction. But we can understand Prof. Saintsbury's reluctance to formulate. Our readers may perhaps remember that in reviewing his second volume we suggested that a tabular statement of the fundamental differences between what are known as the "Classical" and the "Romantic" tendencies in criticism would be of service to students of literature. This, in a friendly note, he altogether declines to furnish. So, as he will doubtless remember, did Salvation Yeo decline to be sworn. But just as Yeo had his own form of asseveration, far more constraining, as Sir Richard pointed out, than any formula appointed by law, so does Prof. Saintsbury in the present volume, by his frequent recurrence to the terms "preceptive" and "appreciative" criticism, by his insistence on the doctrine that the tree is known by its fruits—or, in other words, that the criterion of merit is the effect produced—by his theory of what he calls "the Poetic Moment," show as clearly as any one can desire what he deems of the matter. He even goes further; he sets out in special type the articles of what he calls a more catholic creed than that of the "Classical" school. Of these, two seem to be those more especially on which the rest of the law hangs:—

"The object of literature is Delight; its soul is imagination; its body is Style."

"A man should like what he does like; and his likings are facts in criticism for him."

To these there is the obvious objection that if they are adopted it is hard to see where any safeguard against anarchy is to be found; or if not anarchy, at any rate *polukoiranie*. The alternative is clearly, as we suggested in noticing the second volume, between authority and the length of the critic's foot; nor do we after this need any tabular statement. We do not, indeed, quite understand a distinction which Prof. Saintsbury elsewhere makes, when adverting to the eternal problem of the extent to which the critic's judgment of the work is to be affected by his approval or otherwise of the subject—or, as he states it, borrowing a phrase from Peacock, "the principle that you 'must take pleasure in the thing represented before you can derive any from the representation.'" This he calls a weakness, mentioning Froude, Kingsley, and Ruskin as examples of it. And he goes on:—

"It has, like other dubious spirits, been let loose by 'the anarchy.' That you may and should 'like what you like' is open to the twist of its correlative—that you may dislike what you choose to dislike."

What he means, we presume, is that you should not affect to dislike a writer's style because you disapprove of his morals, politics, or whatever it may be—that you should not find fault with the cut of his clothes because you think him a bad fellow. But that is surely only part of the universal duty of sincerity, and applies just as much to likes as to dislikes. Nor, to go back for a moment to the first volume, need we think less well of the Fathers because, in the circumstances in which they found themselves, they thought conduct a matter of more importance than Delight, with ever so big a "D." The Renaissance took the opposite view; and we are not sure that Europe was, on the whole, either the better or the happier in the long run.

To return once more to the "articles" of the "Romantic" faith. Among some which the "extremes men" are credited with upholding, we find:—

"The first requisite of the critic is that he should be capable of receiving impressions; the second, that he should be able to represent them."

Has any one seriously maintained this? If so, he must suppose the number of critics to be very large. Of course, in a sense we are all critics; that is, we all "like what we like." But a quality in such "wide commonalty spread" surely ceases to be distinctive. What differentiates the critic from the mass of appreciative persons seems to be just the power of expressing the effect of the work upon himself in such a way as to be intelligible to them. If at the same time he succeeds in putting into words what they, or the majority of them, are feeling (perhaps we should add, or think they ought to be feeling) about it, he becomes an eminent critic. "I do not know," says Mr. Saintsbury himself,

"that 'to define feeling' is not as good—it is certainly as short—a definition of at least a great part of the business of the critic as you can get."



He is quoting a phrase of Pater's; and that distinguished critic is as good an instance as any of what we mean. The present writer—in a matter of this kind one must take one's own responsibilities—may frankly admit that he never could get very far with Pater; not the least from any sympathy with Mr. Saintsbury's supposed objectors, who say,—“We don't believe in these ecstatic moments, analyzed and interpreted in tranquillity; we don't feel them, and don't want to feel them,” but largely because he has always been unable to answer the *cui bono?* question in regard to his method. To the reader who is capable of feeling the “Rapture”—who can feel the magic of “the sunset-touch, the chorus-ending from Euripides”—the elaborate refinements of “the single word” seem superfluous. Any word will do for him, so that it awakens the right association. In the original author, who wants to create a particular feeling or image in the reader's mind, the elaboration of the phrase until he is satisfied that it will produce the effect he desires, is excusable; but with the critic, especially the Romantic critic, whose business is “mehr erwecken als bezeichnen,” the necessity for the exquisite is not so apparent. On the other hand, the class of persons who “don't feel them and don't want to feel them” simply do not understand, as they would say, what it is all about; and the choicest words say no more to them than the first come. It is of no use to “define feeling” for people who have not the organ of the feeling, and do not want to have it. We are not denying that the *mot juste* is capable of giving much pleasure to such as are able to recognize it; but in so far it belongs to the creative rather than to the critical “kind.” Also the quest of it is terribly apt to lead to preciousness, euphuism, *seicentismo*, and other undesirable things, while the Paterian method generally at least abuts upon what has been called “signpost” criticism, and may lead to gush. Not that Pater gushed himself—his artistry in words saved him; but he has undoubtedly been the cause of a good deal of gush in others, less articulate, whose only means of “conveying the charm” if they feel it (or again, think they ought to feel it) is a shriek.

But we must not linger for ever over these interesting topics; nor need we repeat the minuter criticisms of Prof. Saintsbury's form; though in this volume, no less than in its predecessors, we have often regretfully wondered why a writer with such command of words should choose to marshal them so perversely, or one who undoubtedly knows a good model when he sees it should take such delight in not following it. Allusions that have to be explained in footnotes, girds at unnamed reviewers of his former works, odd little petulances—all these things really mar the best-disposed reader's pleasure, and will, it is to be feared, stand in the way of recognition of the book as what it is—the most stimulating and valuable aid to the student of literature which has been produced in English—perhaps in any language—for three-quarters of a century or nearly.

On one small detail we should like to break a little lance with the Professor. We cannot accept the view that “Ueber allen Gipfeln” has any connexion of suggestion

or otherwise with Lucan's “Pacem summa tenent.” The resemblance does not extend beyond the first few words; and Lucan's emphasis is clearly on the “summa.” (Was he countering Horace's “feriuntque summos”?) If Goethe had any ancient in his mind it was surely Aleman.

The book concludes with two appendixes: one on the Oxford Chair of Poetry, in which Keble receives the high praise he deserves, while Shairp calls forth a suggestion that a statute “forbidding any citation from this Chair of critical or creative literature less than thirty years old would not be bad.” We fully agree. The other appendix contains a sketch of American criticism, in which Lowell naturally has the largest space. Longfellow comes in for notice rather as an implicit critic than in virtue of much direct work in that line; but he gives occasion for a parenthesis from which we learn that Prof. Saintsbury is himself “a lifelong lover of Longfellow's poetry,” an admission which not every one in these days of the superior person would have ventured to make “urbi et orbi.”

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*Cambridge Historical Series.—Europe and the Far East.* By Sir Robert K. Douglas. (Cambridge, University Press.)

At the present juncture a survey of the whole relations of Europe with the empires and kingdoms east of India is timely, and the editor of the series may be congratulated upon his choice of the pen to which he has entrusted it. As one who spent a great part of his youth in the Chinese Consular service, Sir Robert Douglas has had a better chance than most of getting to know the Oriental side of the case, while his views upon it have been deepened and ripened by his lifelong acquaintance with Chinese literature. The book is also benefited by Mr. Prothero's own able and exhaustive essay on ‘The Revolution in Japan,’ here reprinted from *The Quarterly Review*, and contains a full bibliography and fine maps. Of these, two deal, among other things, with the northern and southern provinces of China, which is thereby split into two parts—an arrangement which makes them somewhat tedious to consult. The others show the environs of Peking, the peninsula of Liaotung, and the provinces of Japan in the year 1860. There is no very distinct reference to this last in the text, and it might have been advantageously replaced, perhaps, by a map of Japan as it is. Otherwise, the book seems complete enough, and Sir Robert Douglas's easy style, together with his dissertation on Chinese names, which first appeared in *The Times*, and is here given as an appendix, should make it invaluable to the general reader.

As for the story as a whole, it is difficult to read it without a certain feeling of shame. From first to last the one motive which has governed the European nations in their dealings with Eastern Asia seems to have been the thirst for plunder, and none of us has here any right to cast stones at our neighbours. We did, indeed, lead the way by insisting on the cession of Hongkong after the First Chinese War of 1840, and followed it up by the annexation of Burma in 1886, and the thinly disguised lease of Kowloon and Wei-hai-wei in 1898.

In the meantime Russia, beginning with Saghalien about 1850, “ate up” the province of Primorsk (including Vladivostok) in 1860, and entered Manchuria, under the pretence of railway making, in 1897, her raid culminating with the treacherous seizure of Port Arthur the following year. During the same period France has forcibly established a protectorate over Annam and Tonquin, and has received the cession of a great part of Siam; while Germany, with even less pretence of right, has taken possession of Kiaochow, and Italy has been with difficulty stalled off from claiming a port on the Pacific at the expense of China. Nor have these aggressions any of the excuses with which Europeans have sought to justify their earth hunger in other parts of the globe. Instead of introducing civilization into barbaric lands, they have in the Far East met with a culture older than, and as firmly established as, their own; and their efforts to convert it to Christianity have not hitherto been attended with such success as to enable them to be seriously considered. If the Oriental regards Europe as the home of rapacious and unscrupulous banditti he can hardly be blamed.

Yet the Far East has produced one small nation which has not only successfully resisted all aggression, but even shown herself capable of turning the weapons of the West with fatal effect against her. The sudden and dramatic manner in which Japan, waking from her long sleep, has suddenly won for herself a foremost place among modern nations, has often been told of late, but seldom more concisely and with better effect than in this book. The exact relations between the Shogunate, or rule of the *maires du palais*, and the Mikado, or spiritual chief of the nation, are here well worked out, and Sir Robert Douglas shows clearly how much the downfall of the Shogun was associated with the discredit into which Buddhism had sunk, while the regaining of the supreme power by the Mikado was assisted by the revival of the old religion of Shintoism. He also shows that so early as 1854 the policy of learning Western arts and sciences, and thus becoming able to hold their own against the nations that they saw crowding in upon China, was discussed by the Shogun and his council of nobles, and was adopted instead of the counter-proposal of resisting by force of arms the opening of Japan. Perhaps Mr. Prothero is right when he quotes from Sir Ernest Satow the notion that the ‘Dai-Nihon-Shi,’ or ‘History of Japan,’ an encyclopædic work composed by Komar, Prince of Mito, in 1715, by showing the origin of the Shogun's usurpation, really paved the way for the rise of the Mikado's power, and that its composer was “the real author of the movement which culminated in the Revolution of 1868.”

But it should be noted that neither Sir Robert Douglas nor Mr. Prothero troubles himself as to the ultimate aim of this Revolution, and that they pass over without mention the murder by Japanese of the Empress of Korea and the awful massacre at Port Arthur in 1894. These incidents may, of course, be only sudden reversions to an earlier and, as we think, lower stage of culture; but they may also be indica-

tions that our ally, with the wonderful self-control that she has always exhibited, has managed to conceal behind the mask of humanitarian methods the ferocity which seems innate among Mongolian peoples.

Of the burning question of missions in the Far East, Sir Robert Douglas takes a moderate and what appears to be a just view. For some reason or other the Mongoloid race, though more superstitious than most, has never shown the fanatical attachment to one religion which has distinguished at different times the Semite and the Aryan; and he appositely quotes the dictum of Taokwang, Emperor of China during the second quarter of the last century, that

"all religions are nonsense, but the silly people have always believed in ghosts and after-life, and therefore, in order to conciliate popular feeling, we are disposed to protect every belief, including Christianity, so long as there is no interference with the old-established customs of the State."

In Japan, also, the advent of Christianity was at first welcomed, and it is here said that as early as 1581 she boasted 200 churches and 50,000 converts. It is true that this state of things was followed in the next century by a revulsion of feeling which led to the expulsion of the missionaries and to a persecution of their flocks; but all such tendencies have long since died away, the ministry of public worship founded by the restored Mikado has been suppressed, and the Constitution of 1890 has decreed the absolute equality of all religions before the law. Christianity has therefore had, at one time or another, a perfectly free hand both in China and Japan, and it is interesting to inquire why in these circumstances it has made so little headway. Sir Robert Douglas's explanation is that the Jesuits and other foreign missionaries who first attempted to evangelize the Far East grasped at political power, and thus made their suppression a necessity. This is partly borne out by an article in one of the monthly reviews by a Japanese writer, who states that the Shimbara revolt of 1637, in which 100,000 souls are said to have perished, was in fact an uprising of the Christian converts against the State. In modern times the assumption by missionaries of judicial functions—in which they do but follow the example of the Primitive Church—no doubt causes them to be rightly regarded as centres of disaffection, and, although Sir Robert Douglas makes this complaint against Roman Catholics only, we fancy it extends to all denominations. But an even stronger cause is sectarian jealousy. This receives it may be unconscious illustration in the list here given of books circulated in China by what is here called the "Christian Knowledge Society." They include Prof. Goodspeed's 'Messianic Hopes,' 'The History of the Reformation,' 'The Life of Wickliffe,' and 'How We got our Bible.' What can the Chinese think of a faith which thus emphasizes the points on which it is divided against itself?

With regard to the future, it is pointed out that the so-called Central Government at Peking does not really govern, but only checks the rule of the different viceroys, and that all pressure brought to bear upon China must, therefore, be local to be

effective. The policy of "Butcher and bolt" is strongly condemned, and it is shown that constant evacuations of territory, after peace has been concluded, have told against us. It is shown also that the opening of Tibet will, by the consequent introduction of Assam teas, inflict a serious blow upon China's trade, and that we must, therefore, expect further more or less concealed opposition in that quarter. The acknowledgment of the supposed hegemony of Germany by the appointment of Count Waldersee to the chief command of the Peking Relief Force is also admitted to have been a fatal mistake; and it is pointed out that, while Portugal is merely incurring useless expense by retaining her hold on Macao, France in Indo-China has hitherto worked mainly for the benefit of English and German traders. But all such questions shrink in immediate importance before the success of our ally against Russia, and our ignorance as to her real aims and methods. Generally, it may be said that Sir Robert Douglas has produced a most valuable text-book on a very difficult subject, and one that should be studied as well as read.

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*The Ancient Kalendar of the University of Oxford.* Edited by Christopher Wordsworth. (Oxford, Clarendon Press.)

THE purpose of this volume is, first, to make accessible the text of the brief 'Compotus Manualis,' which was printed at Oxford in 1520, as a text-book for Arts students, but of which only a single copy survives; and, secondly, to give an annotated text of the principal manuscripts of the Ancient Kalendar of the University of Oxford, as found in the old proctorial books, &c., written about the year 1400. To this has been added by the learned editor some account of the earlier history and later developments of this kalendar.

Canon Wordsworth has done great service, which is sure to be keenly appreciated by the members of the Oxford Historical Society, by the pains he has taken in the editing of these exceptionally interesting and rare records; but it is to be regretted that the diverse matter contained in this volume has not been arranged on some methodical plan. A clearly written introduction is also much needed. The indexes, however, are unusually full and complete, and the matter contained in these pages is so valuable to those interested in academical lore that feelings of gratitude for the book far outweigh complaints as to its arrangement.

A list of the printed editions of the 'Compotus Manualis'—it was printed at least thirty times between 1486 and 1529—together with an admirable list of the books and manuscripts that treat of the 'Compotus,' are set forth in detail. It consists of a metrical text, ascribed to "Magister Amanus," a Latin poet and astronomer of the fourteenth century, and runs to about 250 hexameter lines, treating of the solar cycle, the lunar cycle, the movable and immovable feasts, and the seasons. Under these headings occur accounts of leap year, the planets, the signs of the Zodiac, and kalendar order of holy days

expressed in memorial lines, the epacts, the terms and quarters of the year, the vigils, &c.—in fact most of that which is now included under the term "almanac." From 1490 onwards all the editions include from four to eight diagrams of open and closed hands, with words, letters, or syllables inscribed on the several joints of each finger. It is from the use of this explicit form of *memoria technica* that the 'Compotus Manualis,' i.e., hand kalendar, derived its name. This, too, seems to be the derivation of the common term "hand-book." Not one in a thousand who now use that term has probably any true idea of its origin; it is usually explained to signify a small book readily carried in the hand, as opposed to the heavier treatises that rest on the desk or table; but the use of the diagram of a hand for the ready reckoning of times and seasons certainly goes back, in England, to the tenth century.

The 'Compotus Manualis ad Usus Oxoniensium' of 1520 has four diagrams of a man's left hand, two of them showing the open palm, two of them exhibiting the knuckles of the closed hand, each joint being duly lettered.

"Apparently the learned clergy and the clerks of Oxford were not above using their hands as a natural *abacus*. In the Leofric Missal there is an Anglo-Saxon kalendar, written in the southern province of this country, about the year 970, which contains what is called *imago manus humane*. It is *Manus Dei* with the joints and parts so inscribed with nineteen dates, from March 21st to April 18th—i.e., the places of the golden numbers of Paschal Term.....At the present day we rarely use more than the tips of our fingers for counting, but in past generations, when paper was scarce, or where the winds blew high, it was found convenient to tell off threes upon the joints of the thumb of the left hand. To reckon the seven days of one week the forefinger was in request. Double it down upon the palm and work up from the nail; you get three days ('*A. B. C. sunt extra*,' says the 'Compotus'); open it out and you get the other four, G at the tip, F, E on the middle joints, and D the joint in the palm."

Take the other fingers, continues Canon Wordsworth, and you get a month of twenty-eight days, or of thirty-one if the three joints of the thumb are included. So too, as explained in the 'Compotus,' by different arrangements the hand came in for calculating the years of the solar cycle, the golden numbers of the lunar cycle, and even the prime of the moon in each month.

In addition to the manual diagrams, this Oxford handbook, printed by C. Kyrforth in February, 1520, and sold for a penny, had a most interesting woodcut frontispiece, here reproduced. It represents a young Master of Arts, in a richly wrought gown, with hood or tippet, and a laureated cap. He is lecturing from an open book that rests on a table well provided with cupboards. Seven students are shown with their books, whilst various articles of furniture of the lecture-hall or schools are depicted, such as a clock, terrestrial and celestial globes, &c. But perhaps the most curious and somewhat surprising details are those that relate to the discipline of the students. The Master of Arts, who has a most benign expression, grasps firmly, in his extended left hand, a fine example of a birch-rod of ten twigs:—



"A more awe-inspiring *scutica* or tawse, loaded with a *bullæ* of leather (if not of lead), reposes in reserve beneath his pen-knife to his right."

The accounts of the various old kalendars pertaining to Oxford University begin with an early manuscript, *circa* 1337, preserved at Trinity College, Cambridge, and include printed kalendars of the Chancellor, and of a senior and junior proctor. Although the missals in use at Oxford colleges appear to have been generally after Sarum Use, the books provided for University officials had certain peculiarities over and above the additional entry of holidays from lectures and exercises, and the obits of benefactors or special worthies. Such was the 'Missa Burgensium' on St. Scholastica's Day (February 10th) in memory of the affray of 1354, when certain scholars were slain in an affray with the townsmen. The interdict imposed upon the town by the Bishop of Lincoln in consequence of this outrage was removed on condition of the mayor, the two bailiffs, and sixty of the burghers attending Mass at St. Mary's on the anniversary, and each offering a silver penny. Canon Wordsworth cites an Oxford kalendar of 1822 showing that this customary penance was then paid at the appointed day and place by the officials and burghers of the city, the service of Litany being substituted for that of the Mass.

Twenty holy days were entered in the old Oxford kalendars that had no place in the usual Sarum books. Among them were those of SS. Anthony of Padua, Osithe, Wilfrid, and William of York—names well known in York or Lincoln Use, and doubtless introduced and maintained by scholars of the North or Midlands. Such names as St. Thomas Aquinas, the Translation of St. Dominic, and the two days of St. Francis were doubtless introduced through the influence of monastic scholars. The Invention and Translation of Frideswyde, the local virgin saint, naturally found a place in the University kalendar. It was considered desirable to bind the grammar masters and the students to keep uniformity in the observance of holy days in accordance with their common kalendar. The only exception permitted was in favour of each man's parish feast, wherein he was himself allowed to join.

*Studies in the Philosophy of Religion.* By George Galloway, B.D. (Blackwood & Sons.)

THEOLOGIANS expert in philosophy are rare, and might almost rank as the speciality of Scotland. Mr. Galloway modestly puts forward, under the title and in the form of "studies," a philosophy of religion which the "mere" philosopher can welcome as the work of a man and a brother—a philosophic welcome, *bien entendu*, being always an affair of brickbats. Mr. Galloway, in a word, plays the game. He "follows the argument whithersoever it leads," and, contrary to what the philistine might expect, it does not lead to the devil. Moreover, whilst his (that is to say, Mr. Galloway's) philosophy is sound, it is likewise modern. For years back the established Scottish thinkers (with one notable exception) have been given over to Hegelianism, from which

point of view pretty well the last word has been said on philosophy of religion. But Mr. Galloway is a child of the new age. All the world over psychology pushes its claim to be the propædæutic of metaphysics, with dire results to intellectualism. What is in pretension adequacy of pure thinking proves in performance sheer inadequacy of psychological analysis. Will and feeling are found to have as good a right as thought to contribute to the theory of experience as a whole. So far Mr. Galloway is with the movement. He will not, however, go to such lengths in his disparagement of the work of the intellect as some. He dissociates himself, for instance, from the standpoint of Prof. James's 'Varieties of Religious Experience'—which standpoint, however, being more or less exclusively psychological, is, we would suggest, not strictly comparable with his own. At any rate, if he is in some sense a "personal idealist"—reviewers with little space at their command must be allowed the use of such labels—he is no "pragmatist." "We reject the gospel which some at present preach, that reason is only the slave of feeling or the hired servant of will." "We are satisfied that thought is an essential aspect of a developed personal life." His is, in short, a *via media*, somewhat on Lotze's lines. We must go to epistemology for the "that" of God, and to the value-judgment, offspring of will and feeling, for the "what." Let us consider this doctrine from each of its two sides in turn.

Mr. Galloway starts from the reality of the self, though he does not end there. A system of selves or individual centres of experience provides those *fundamenta relationis* apart from which the relationing work of thought were a tying of knots in the wind. In a suggestive essay (reprinted from *Mind*) "On the distinction between inner and outer experience," it is argued, first, that "just because experience is richer than thought" I am more than a thought-construction; and, secondly, that I must of necessity acknowledge other beings who are similarly real for themselves, since their claim to be such is, in point of fact, there for me, and cannot, by any means, be thought away. Thus we reach a pluralism. It is, however, the pluralism, not of Leibnitz, but of Lotze. The monads are not absolute, but interact. Hence "the intellectual necessity we are under of striving after unity in all experience" forces us to infer a ground of their interaction. Whence, looking backwards and downwards, we perceive that our pluralism was but a stage on the way to the ultimate reality which is God. Our reality has "degree." God is partly immanent, partly transcendent, in that partly from within, but partly likewise from without, we are "determined"—as the phrase goes—are somehow accounted for finally and completely. Now clearly we have not, so far, penetrated very deeply into the secret of what occurs when something somehow finally accounts for us. We need a perfectly colourless noun and verb to express the process (if it can be called a process)—*That that's*, let us say. Substance, meaning, purpose, activity, will, are strictly equivalent at this point, but only because they have severally ceased to mean anything in particular when but serving as would-be

answers to the bare logical craving for "unity," as Mr. Galloway terms it, or, as we should prefer to say, "totality," of experience. Mr. Galloway, however, does not pretend to much knowledge of his absolute as world-ground. His, he proclaims, is no Hegelian "gnosticism." On the other hand, he rejects the opposite extreme—a speculative agnosticism such as that of Ritschl. His absolute has just this much of positive nature, that when, for other reasons, you fling adjectives at it, they somehow stick. Convergence implies consilience. And now for the other reasons.

Viewed comprehensively, these other reasons—*raisons du cœur*, as Pascal termed them—amount to this, that we insist on a Reality which can "satisfy our whole nature." This is the "value-judgment" about which the philosophy which seeks to rehabilitate will and feeling is nowadays so eloquent. Our "whole" nature here means our "higher" nature; and, for the purposes of Mr. Galloway's argument, this consists in an ethical consciousness and a religious consciousness. The value-judgment they contain is discoverable in their "normal" import for man. We may disregard "temporary" aberrations as being "not grounded in the nature of things." What, then, is the normal import of our ethical striving? Mr. Galloway is not for putting ethics and religion on a par. In the essay entitled 'The Natural Sciences, Ethics, and Religion' his point seems to be that, as ethics compared with natural science, so religion compared with ethics constitutes another and a higher "level" whence a wider prospect is to be obtained. The distinctively ethical ideal, according to Mr. Galloway, is self-realization:—

"And yet, when we try to give an ultimate expression to the ethical end, we find ourselves entangled in contradictions. It seems to me that the only solution to this difficulty lies in the recognition that the ethical consciousness itself is not ultimate, and must be transcended. Self-realization as an *ethical* principle is not at fault. It is a good working idea of the ethical end, and up to a point satisfies the needs of a theory on the subject. It only becomes contradictory when we try to state it as an absolute principle of spiritual life. For no working out of the moral ideal brings man to the fulfilment of his destiny in the real universe. The Eternal and Perfect Self exists, but by no process of self-realization can the individual become identical with it. The endeavour of the developing moral life comes to its goal not in the sphere of morality, but in that of religion, and here spiritual life takes a new and higher form. In communion with God, the Perfect Good, man finds, in principle at least, that completion of himself which by no effort of his own after the good has he been able to gain."

By sheer power of writing Mr. Galloway, in the pages immediately following, shadows forth this notion of "an inward completion and harmony wrought by union with God" in a way that is likely to appeal strongly to his readers' religious sentiment. And if the notion will not "think out" so completely as it "feels out," that is precisely, he might urge, what is to be expected when, passing beyond logic with its bare category of "ground," we put our faith in the value-judgment. At the same time mysticism—for it is surely a mysticism which thus merges thought in feeling—would seem to be a very subjective affair, if only because

the forms it may take are so many. Pantheism, for instance, is not fairly represented as the outcome of mere intellectual synthesis run wild, but is, we contend, as mystical in its essence as Mr. Galloway's supra-personalism. Nor, again, is it fairly to be classed (with fetishism!) as a retrograde, and presumably aberrant, phase of religion, but, in view of the part it plays in history, is apparently just as "normal" a fruit of the religious value-judgment as the other. But, says Mr. Galloway, pantheism does not minister, directly at all events, to progress. Or, again, "the message of Buddha" compares unfavourably with Christianity "as an ethical and spiritual religion." Quite so. But is not this to invert the relation previously established between ethics and religion? Good authorizes God, and that a Good in process. And Good—ethical Good, at any rate—we seem to know fairly well for what it is; but of God, the ultimate of the religious consciousness, there are, as we have said, many forms.

Meanwhile Mr. Galloway does not shirk this side of the question. His chapter on 'Religious Development: its History and Interpretation,' was necessary to the argument, since the value-judgment must show normality, or be dismissed as subjective illusion. Mr. Galloway finds certain constant factors to generate all religion:—

"Stated in their most general form, these factors are the subject and object, and religion—from *religare*, to bind—denotes a bond between them."

He goes on to quote Schelling: "Religion means that action is bound, obliged, that there is no choice between opposites, but supreme decidedness for the right without option." The point he is leading up to is that the sense of dependence on a higher power is at the bottom of religion. But the reference to *religio*, curiously enough, rather gives away his case. If *religio*, as is most likely, is to be compared with *κατάδεσμος*, it is the god, not the man, who is bound. Questions of philology apart, it is by no means clear that in early religion the feeling of dependence is to the fore. Magic, for example, enters largely into it, and magic, *pace* Dr. Frazer, is not "natural," but occult, science, a manifestation of the sense of the mysterious, and, as such, strictly germane to religion. Meanwhile, magic probably gives rise to communion, not excepting totemistic communion, if indeed there be such a thing. Besides, a man may be a god, which somewhat complicates the theanthropic relation. But the subject is endless, and Mr. Galloway's anthropology seems hardly strong enough to cope with it in all its historical variety. What we miss especially is an adequate recognition of the fact that, in Dr. Tylor's words, "the connexion between religion and morality is secondary and late." A certain modicum of sound ethics has been present to guide man ever since he began to feel his way for himself. But at many a stage of his journey religion in one or another form has been but a burden on his shoulders, a burden as heavy as sin. Even now the traditional religion shows itself lamentably unselective—an unweeded garden. Small wonder, then, if ethics, relatively unperplexed, pushes on ahead, half inclined, if not to be self-sufficient, at any rate to develop a religion

directly out of itself. From history, then, we seem to derive cold comfort. But philosophy comes to the rescue, bidding us trust less to the dead past than to living personal experience. And philosophy, pursued along lines such as Mr. Galloway lays down, may well be judged—always, to be sure, at our own personal risk—to point truly to where above the mists the sun shines glorious.

*Adventures of King James II.* By the Author of 'The Life of Sir Kenelm Digby,' &c. (Longmans & Co.)

WE regret that we do not feel able to pitch what must be said about this book in the key of congratulation. A careful and repeated reading compels us to say that while we can give the author unstinted praise for a diligent use of such material as has been gathered, and for an evident desire to be impartial, we miss that intimate acquaintance with authorities, and that clear sense of proportion arising from prolonged study, which are necessary for a satisfactory performance. No mere transcript of James's memoirs or of Clarke's 'Life'—and, indeed, a large part of this book is little more—can suffice. Nor is it enough to refer to Clarendon's 'History,' when the Clarendon Papers are neglected; to quote Knapton or Miss Strickland, and to leave out of account such vivifying sources of information as the letters of Hatton, Essex, Lauderdale, and many others. The result of this restricted familiarity with contemporary authorities is that we find the book very dull; nobody—James least of all—appears to be alive; nobody stands out from the background; and the background, such as it is, is flat and drab. Often, while reading these 'Adventures,' we have caught ourselves longing for just five minutes of Macaulay.

The blame for this dullness must be shared between the author and his subject. James was a dull man—dull beyond hope—dull in his virtues and in his vices alike. He was brave—that is, he was without fear in danger, brave enough to secure the respect of Turenne; but there was no sparkle in his bravery; his desire was animal, bovine; he had not so much wit as would serve to avoid the contempt of an ugly mistress, and when he was drunk he gave out no gleam of humour in his cups. He was a painstaking administrator of the navy, without a spark of constructive genius; so blindly loyal to the creed which he at length adopted that he was unable to see through the walls of his confessor's closet; and when the age for desire was all but past, he became an uxorious husband to a wife whom, in his heavy way, he had always loved, but to whom, from the first month of his marriage, he had been notoriously and continuously unfaithful. He lost the love of children to whom he was affectionately devoted, as he lost the fidelity of ministers, because he could not retain their respect; and he lost the throne upon which, in spite of his religion, he might have remained securely seated to his death, because he did not possess one touch of the *bonhomie*, one gleam of the imagination or the humour, which—far more than any virtue or any unscrupulousness—pre-

served for his brother, throughout one of the most critical periods in our history, absolute security of place and the positive affection of his people.

It is, of course, open to our author to plead that in order to write the 'Adventures' of James, no detailed acquaintance with contemporary authorities or with the feelings of the time was necessary. But the plea cannot for a moment be admitted; and, in any case, such knowledge would have prevented the existence of numerous misstatements which annoy the reader, even while provoking a smile. We should not then find the writer quoting Macpherson doubtfully as to the time and place of James's marriage to Anne Hyde, when the Fairfax correspondence would have revealed the depositions of James and Anne themselves, of the clergyman who married them, of Anne's servant, and, best of all, of Ossory, who gave the bride away; or naming the place as "Worcester, where Clarendon at that time had a house": it was, of course, Clarendon's residence in London, Worcester House. Very faulty is the estimate of the magnitude and the direction of the forces at work which speaks of the Test Act as due to Arlington, and ascribes the Exclusion Bill and the "No Popery!" cry to the dread, on the part of Clarendon's enemies, of the resentment of James for their treatment of his father-in-law. The "mystery" which "surrounds the manipulation" of the Treaty of Dover would have been dissipated by an acquaintance with Mignet's superb work on the 'Documents inédits,' &c., or, if time pressed, even with Mrs. Ady's 'Madame'; and a consultation of the text of the treaty would have saved the mistake of saying that Charles undertook to make Catholicism the established religion of England, and assuming that both he and Louis XIV. were fools. The Royal Charles was not, we believe, destroyed by the Dutch in the Medway, but was carried off and made a public show at Amsterdam: at any rate, before the war of 1672 the Dutch endeavoured to conciliate Charles by altering the name of the vessel. There was no such person as the Duke of Newburg; nor do we think that Charles took the hand of Louise de Kéroual when he asked his sister to leave him that particular jewel, because she is not mentioned as present at the interview. What the authority may be for accusing William of causing scandal by his flirtations with two of Mary's maids of honour during the few days he spent in England after his marriage we do not know; nor for the statement, in support of the claim of lenity for James, that he gave Ferguson a free pardon. The name of Ferguson will, we think, be found among those excepted from the amnesty of March 10th, 1686, and of those excluded from the general pardon 1688.

To go a little back, the writer may feel assured that Russell, Essex, and others whom he mentions never met at the Rye House, and had no participation in the Rye House Plot.

It would, however, be ungracious to produce more evidence than is necessary to justify our general criticism of want of the accurate knowledge which, while it cannot by itself secure a satisfactory result, is without question necessary to it. The



brilliance, the literary taste and power, the gift of picturesque comparison and contrast possessed by Macaulay himself would never have availed to create his matchless picture of James had he not realized by intense study, directed by extraordinary intuition, the times in which James lived, the characters of nations and of men, the strength of various currents of thought. The writer of the work before us criticizes many details of Macaulay's picture; he asserts, directly or implicitly, that James was neither so contemptible nor so brutal as he is there portrayed; that he was more honourable, more modest, more true to friends, more forgiving; less silly, and less under the dominion of priests. We have no space to discuss these points. It is possible that our author, who is by no means blind to James's faults, and who does not hold a brief for him, as Macaulay undoubtedly held one against him, occasionally takes the juster view; but to convince the jury, the new counsel must make them feel that he has a mastery of his subject at least comparable with that of the opposition. At any rate, such provoking substitutes for knowledge as phrases like "Anglicans, Presbyterians, and Dissenters of various descriptions, who did not know their own minds," might be avoided; nor should we be left, at the end of a passage otherwise apt and reasonable, pondering, and pondering in vain, over so cryptic an utterance as the following:—

"In short, until about a year or more after he had ascended the throne, James may be described as having been, from a religious point of view, rather an 'Old Testament sort of character.'"

To describe Cardinal Mazarin as "far from faultless, but possibly less faulty than historians represent him"; or to say of the Duchess of Portsmouth that "like the devils, she believed, although we have no evidence as to whether she trembled"—such deliverances as these are calculated to create unseemly mirth rather than a trust in the authority of the utterer.

We do not, therefore, think that this book can ever rank as an authoritative work upon the subject, honest and well-meaning though it be, at any rate, upon the period of James's life which lay between the Restoration and the Revolution. It brings, however, though even here with many blemishes, the facts of his boyhood, of his escape from England, and of his career as a soldier of credit under Turenne, and against Turenne, when he was described by Clarendon—sore at Charles's idleness and debauchery—as "a most glorious young prince"—into a convenient form and compass; while the sympathetic sketch of the dethroned and defeated exile, of his remorse for the sins of his adulterous youth, his anxieties, of his resignation, his trust in his pious and forgiving wife, his love of surrounding himself with children, forms a fitting and a pleasing close.

#### NEW NOVELS.

*Three Dukes.* By G. Ystridde. (Fisher Unwin.)

UNPRETENTIOUS is a eulogistic adjective when applied to home-made Russian fiction,

prolific as it is in solemn limelit caricatures; and although the novel under notice was printed in America, we think its unpretentiousness is none the less remarkable. It possesses, however, positive merit as well, containing as it does some vivid portraiture, full of humorous individuality duly coloured by race. The title is an allusion to some nonsense verses about three dukes "a-riding" in search of wives; in the text the dukes are merely a dissipated guardsman, a professor of meteorology, and a country gentleman whose mother is a duchess. The most interesting characters are not these suitors, but the eccentric and violent proprietor of the Yellow Castle, whose steward has to wash his tenants' money in hot water before he will condescend to touch it. His perverse nature appeals pathetically to the reader, who sees in his arrogance a disease produced by the humbleness of others, and laments a fine talent misdirected into absurdity. His wife is a capital study in pettiness, and her English, which reads like a literal translation of defective French, is extremely funny. The English is spoken for the benefit of a British governess, from whose point of view we observe much that happens in this clever story. As there are fifty or more Russian words employed by the author, we recommend a glossary as a useful adjunct to a future edition.

*The Mystery of the Moat.* By Adeline Sergeant. (Methuen & Co.)

MOATS and mysteries are almost synonymous terms, firmly associated in the popular fancy. Moats have provided sensation-mongers in fiction and in real life (which is said to follow suit) with many "situations." To mention a moat is almost to connote mystery, a victim, and a villain. The late Miss Sergeant made great use of these opportunities, and offers a liberal supply of such wares. Critical readers (who, like the angels, desire to look into things) might take exception at several things. The laws of possibility and probability are defied on several occasions, also the workings of average, even of exceptional human nature. Want of adequate motive for some of the action is conspicuous, but it does not much matter to those ready and willing to be convinced. The arch-plotter (an M.D. as they frequently are) smiles and smiles, and is a villain of the deepest and darkest dye. Why in these circumstances he fails to draw the veritable "delicious shudder" pursuers of his machinations may, or may not, discover for themselves.

*The Apple of Eden.* By E. Temple Thurston. (Chapman & Hall.)

THE novel with a purpose always stands in danger of being wrecked by its purpose. It is very difficult to subordinate the moral design to the canons of art. And this is particularly difficult when the writer is a beginner, without a proper knowledge of the rules and limitations of his art. Yet, on the whole, Mr. Thurston's book comes out of the ordeal fairly well. His novel is a diatribe against celibacy in the priesthood, and he has selected a theme which gives his case the utmost strength it

could have. In other words, he tests his conclusions by extremes. It is obvious that all Roman Catholic priests are not in the position in which the Rev. Father Everett found himself; but it is equally obvious that the case may have occurred. Mr. Thurston's opinion seems to be that a young man of the age at which priests are ordained is not in a position to judge of his ability to renounce certain passions. But he probably makes the mistake of letting Father Everett develop his error too quickly. The priest only escapes finally because to him "the sacrament of matrimony was ordained by God; the vow of celibacy was ordained by man." It seems, then, that had not the sacrament stood in the way he would have fallen from his vows. And that appears to be what Mr. Thurston would justify. Such questions are, naturally, not for consideration here; but we may say that in working out his problem the author reveals large powers of intuition and realization. He is also skilful in his delineation of a woman, and in rendering Irish life. When he drops his problems he will probably write a very good novel.

*The Rebellion of the Princess.* By M. Imlay Taylor. (Isbister & Co.)

THE field of second-rate "romanticism," as Mr. Marion Crawford would have us call it, is wide, and Mr. Taylor has produced therein a work which may be ambiguously praised as better than many of its kind. The princess of the title is Peter the Great's sister Sophia, and her rebellion is the successful one which made her Regent, not the second which deprived her of her liberty and almost the whole body of the Strelitz of its existence. The story is told by a fugitive French marquis, who, in the guise of a goldsmith's apprentice, forms the acquaintance of a princess much lovelier than Sophia, whose jealousy forces her into a hurried marriage. The marquis takes the place of the intended and detested bridegroom, and by the usual pyrotechnical heroism, in which a dwarf plays a wise part, escapes with her from her tyrannous father and his friend, the historical Prince Galitzin. An atmosphere of ruthlessness and peril is cleverly suggested, and as there is no padding, the indulgently gullible reader will assert that the interest never flags.

*The Informer.* By F. Whishaw. (John Long.)

THE last time we stepped into Mr. Whishaw's Russia the century was the sixteenth, and he was pulling the strings of a terrible puppet called Ivan. On this occasion we find ourselves under the sway of Alexander III., and follow the career of an Anglo-Russian employed in the Secret Service. His duty obliges him to arrest an indiscreet poet who is his friend, and his wife is terrorized into betraying his confidence. Although the informer's relations with his department are incredibly genial, the story contains evidence of unusual knowledge of the facts regarding its depressing subject. Mr. Whishaw fails to invest them with atmosphere, but his lucid and orderly method of writing is attractive. Among sensational episodes he describes

the flooding of an imprisoned woman's cell at the rising of the Neva. A striking death by force of imagination would be yet more striking if Mr. Astor had not written 'The Ghosts of Austerlitz.'

*Fleur-de-Camp.* By A. Godric Campbell. (Chatto & Windus.)

A NOVEL which is at once technically new and thoroughly old-fashioned is rather rare, and if there be a demand for the article, Mr. Campbell deserves success in the market. 'Fleur-de-Camp' is a Napoleonic romance, which displays considerable graphic skill in its descriptions of the battles of Austerlitz and Eylau. In construction and characterization it is not so much romantic as operative. In fact, Donizetti's librettist produced its prototype in 'La Figlia del Reggimento.' The heroine is a lovely *vivandière*, who repeatedly comes under the notice of Napoleon, and duly blossoms into the granddaughter of a marquis, after passing for years as a sergeant's child. Her father conspires against her life in ignorance of her identity, and a fratricide endeavours to marry her by means of a false impersonation. Such as it is, the web of plot is neatly woven, and even the critical reader surprises himself in a naïve curiosity. The Napoleon of these pages is as sympathetically drawn as Lever's; the Josephine is the charming martyr whom we erroneously imagined to be incapable of surviving the publication of the memoirs of Barras.

*Lord of Himself.* By Mrs. Aylmer Gowing. (John Long.)

THIS story scarcely masters the reader's attention. For the most part it treats of undergraduate life. Though motors and other modern appliances are introduced, an air as of the sixties hangs over it all. It is rather a vapid tale, and the hero is somewhat of a prig, though he occasionally lapses into unexpected colloquialisms. The general diction is also a little confused, a florid style alternating with slanginess. One has doubts as to whether people of the position assigned to them would, in real life, express themselves as they are here made to do.

#### LOCAL HISTORY.

DR. G. C. WILLIAMSON makes no claim to have written a history of Guildford, but he has certainly collected some most interesting notes on that ancient borough in his volume on *Guildford in the Olden Time* (Bell). Guildford was the residence of kings of England so far back as the tenth century, when Ethelred II. was on the throne, and the palace, which has now disappeared, was used as a royal seat until the Tudor times. This venerable and historic town also possessed a royal mint, and the earliest coins bear the name of the famous Dunstan. Dr. Williamson's chapter on the coinage is quite elaborate. It is evident that he is ardently attached to the town, which is his birth-place; and there can surely be no one better fitted or equipped to write the history of it which he tells us he is contemplating. Guildford, indeed, is one of our most interesting towns, and probably dates back to long before the Anglo-Saxon epoch. It is curious to learn that in Market Street stood a theatre in which most of the famous players of old days

appeared, such as Mrs. Jordan, Edmund Kean, Miss Foote, Master Betty, and the great Macready. The problem of the fourteenth-century crypts in the High Street, one being beneath the Angel Inn, has never been solved, and Dr. Williamson's notes on them are very suggestive. It has, we believe, recently been in contemplation that one of these frescoed crypts should serve as an underground buffet! At present it is in use as a cellar for the storage of lumber. As Dr. Williamson points out somewhat bitterly, there is no overweening disposition in Old Guildford to preserve her ancient relics such as exists in her daughter town in Connecticut. Guilford, Conn., was founded in 1639 by a party which included Whitfield, a preacher from Ockley, in Surrey. Dr. Williamson, it seems to us, throws unnecessary doubt on the parentage of the American Guilford. He tells us that the early emigrants left it on record that "they called the place Guilford in remembrance of Guildford, a borough town, the capital of Surrey, where many of them had lived." And then he suggests that there is "a place in Sussex now called Guilford," which might explain the name. As three Guildford men at least were known to be among the forty emigrants, there seems no need for this. It is wanton, particularly as we are informed that the American town was almost called Milford, after a village a few miles from the Surrey town. Dr. Williamson has provided his book with an admirable index of names as well as of places, and might have added one of subjects.

*The King's Homeland.* By W. A. Dutt. (A. & C. Black.)—The ancient hundreds of Norfolk find themselves much "translated." Not long since somebody applied the word "Poppyland" to the Erpingham district; soon somebody else followed suit with "Broadland," which still has a vogue; and now Freebridge Lynn or its neighbourhood, the upland part of North-West Norfolk, is glorified with a royal style. If any place can be said to be more especially our monarch's home than another, Sandringham certainly is entitled to the honour; and the selection of a seat in that breezy and bracing country was probably as wise as the description of its amenities and the incidental lights thrown upon the life of the sovereign as a country gentleman are pleasant to read. Mr. Dutt is already known as a competent guide to his native county, having an eye for scenery and for wild life, and being no mean proficient as an ecclesiastical antiquary. In his present book his good qualities are again prominent, and his notes on heath and woodland—Anmer Mink and Dersingham, the Peddar's Way, and the ancient timber which marks old Rising Chase, a part of which survives in the King's park—are full of interest.

We notice some slips; the ancient family of Elwin, the legitimate descendants of Pocahontas, whose portrait is here given, should not have been called the "Elvins," and the literary reputation of Whitwell Elwin should be familiar to a Norfolk man. But Mr. Dutt is not great on genealogy, though his notes on the Walpoles at Houghton, and on some of the former possessors of Sandringham, are adequate and informing. From a remark on p. 201, in connexion with that fine relic of mediævalism Castle Rising, one would gather that he takes Henry VIII.'s Duke of Norfolk to have been executed in Elizabeth's day.

But he is not alone in his lapses. Mr. Rider Haggard, who contributes a readable preface, oddly quotes the Shakspearean "She-wolf of France," &c., in reference to Isabella, the queen of Edward II. Mr. Haggard proposes a legal conundrum, What is the meaning of the terms "that I colour no Bargain or Sale contrary to the Privilege" of the town of

Lynn, in the oaths administered to a freeman in 1766?

While awaiting the opinion of the town clerk on the subject, we suggest that if Mr. Haggard had looked at that wonderful repository of word and phrase the 'New English Dictionary,' he might have been able to solve his difficulties. For under 'Colour' (verb) we find that "to colour strangers' goods" is "to enter a foreign merchant's goods at the custom-house under a freeman's name, for the purpose of evading additional duties." The book is well worth reading.

*York: the Story of its Walls and Castles.* By T. P. Cooper. (Stock.)—The four gates or bars of York are among the most impressive features of the ancient city, whilst the actual remains of walls and towers are considerable. Mr. Cooper has shown much diligence in collecting material relating to the erection and maintenance of the important fortifications of York throughout successive historic periods, together with many incidents connected with their assault and defence. Considerable and systematic use has been made of the admirable printed calendars of the Patent, Close, and other national records still under process of gradual publication. As this is a monograph on the defences of a single city, it would have been far better if the original records had been consulted instead of these printed abstracts, as thereby many interesting little details might have been cited that are perforce excluded from mere English summaries of their contents. Another drawback is that the author is left unprovided with material for those periods for which calendars have not yet been issued, such as the latter half of the reign of Edward III. or the reign of Henry VII. Thus the first appendix to this book gives abstracts from the Patent and Close Rolls pertaining to the fishpond of the Fosse or the King's Pool. As these extracts are entirely dependent upon the printed calendars, there is a blank between the years 1343 and 1378; though we happen to know that there are many and various entries of particular interest concerning the Fosse between those dates. In fact, the printed calendars have been carried somewhat further since this part of the book was sent to press, so that it is not up to date. Now it would not have been very difficult for Mr. Cooper to spend a few weeks at the Public Record Office (or to employ an agent if he cannot read the rolls himself) to recover all the uncalendared entries relative to York walls.

It may seem a little ungracious to fasten on such a feature as this of a book that is well illustrated and presents much that has hitherto been unprinted of the story of York and its defences; but both prospectus and preface state that

"the author claims to be the first to thoroughly and systematically search these authorities [Patent and Close Rolls and other State Papers preserved in H.M. Record Office] for the authentic history of York."

This has, however, certainly not been done, and therefore the book can hardly satisfy a competent antiquary.

#### SHORT STORIES.

*Love and Twenty.* By John Strange Winter. (John Long.)—When a lady produces her nineteenth volume of fiction, one's first thought is of the manual feat she has accomplished. In the case before us the first thought may be charitably repeated in the last, for at least fifteen of the twenty-one stories in this collection were not worth printing. How many more times, we wonder, will fictitious furniture disgorge long-hidden treasure, and fictitious young ladies meddle criminally with the correspondence of lovers? Imagination has atoned before



now for lack of invention; but there is nothing of that rare gift in Mrs. Stannard's mixture of perkiness and sentimentality. Two stories of unhappy marriage have the merit of addressing themselves to grown-up intellects; that of the *demi-mondaine* who was so bored by the respectability she had coveted that she eloped from her husband reads like a transcript from life. We regret the snobbish note which is struck in an amusing tale of a clerical smoker whose fuses ignited in his pocket while he was officiating before royalty.

*Tales of the Five Towns.* By Arnold Bennett. (Chatto & Windus.)—This is a distinct improvement upon 'Teresa of Watling Street,' and something of a return to its author's more sincere and ambitious method in 'Anna of the Five Towns.' The inspiration of his smartness in extravaganzas he may draw from London, but that of his best work has come so far from the Potteries. Eight of the stories in this book have really homely backgrounds; but five carry us further afield, though still among familiar characters. Here, as elsewhere, Mr. Bennett's imagination seems to favour the extravagant and fantastic, so soon as he gets away from the smoke of the Staffordshire manufacturing centres. Outside the Potteries the world would seem to be not merely a stage to this writer, but a stage upon which a sort of everlasting harlequinade is in progress. But one cannot deny that he is entertaining in his caricatures. His besetting fault lies in his unrelenting effort after smartness. When serious and unaffected his work is pleasing.

*The Woman-Stealers.* By J. H. Knight-Adkin. (Isbister.)—The author in his preface apologizes for an anachronism, in that he represents the Vale of Evesham as being submerged at the period of these ingenious tales of the House of the Otter. But he might have gone further and extended his apologies, for the book is largely anachronistic. The stories concern "our earliest Celtic ancestors," to whom he gives such names as Gwen and Caradoc. And not only is the Vale of Evesham submerged, but the mammoth is still to be hunted, and the ichthyosaur is, so to speak, alive and kicking. These facts surely strain credulity. It would have been wiser if Mr. Knight-Adkin had frankly thrown overboard science and history, and depended entirely on his imagination. For the art of his stories has nothing to do with their accuracy; and he has succeeded in giving an atmosphere of his own to them, not so convincing as that Mr. Wells created in his tales of the Stone Age, but effective all the same. At this period the Celtic settlers lived on the fringe of Aryan civilization (or barbarism), and were at least superior to the cave-dwellers. Lake-dwelling, as is well known, was a later and more advanced stage in evolution. These earth-dwellers, or Iberians, are gruesomely suggested. They are Morlocks whose name spells terror to the tall, fair Aryans. Mr. Knight-Adkin manages to suggest the desolation and wildness surrounding these outposts of the superior race, and his trajectory of the ignorance of primitive man on this unknown immensity is very impressive. As the tales appear to be a maiden effort, it is likely that we shall hear a good deal more of the writer, whose considerable gifts are shown on almost every page.

*The Confessions of a Young Lady,* by Richard Marsh (John Long), is light and vivacious. The style and expression show in the author want of thought, and give food for it to the reader, and all this cannot quite be laid to the account of the "young lady" who unfolds her tale. She has a rather bright and amusing personality of her own, and one regrets that her revelations take up only a part

of the volume. The rest of the stories are neither amusing nor instructive. In the young-lady part each chapter is a complete episode, and may be read as such, though it is at the same time progressive. The old, old trick of broken ice and an immersion are used to bring the girl's love affairs to a happy conclusion. We had begun to think we had seen the last of this and the once popular sprained ankle or infuriated cattle.

#### OUR LIBRARY TABLE.

MESSRS. LONGMAN publish a vivid picture of war by Mr. Frederic Villiers, who did not wait for the fall of Port Arthur, but saw a great deal now recorded in *Port Arthur: Three Months with the Besiegers*. We need not tell our readers, who are doubtless well acquainted with the quality of the work done by Mr. Villiers, that the illustrations by sketch and photograph are excellently chosen, and that, taken together with the text, they bring the siege before us with perfection. The best of all the descriptions of Mr. Villiers, one may almost assert, is his dream. Some readers of 'Man and Superman' think the dream of Mr. Bernard Shaw the least admirable part of his best book. No one will say the same of the Port Arthur of Mr. Villiers. He had been so long outside Port Arthur that at last he dreamt that he was in it. The Russian Commander-in-Chief received him and gave him the best of drink and smoke. The general was, however, surrounded by all the Plevna heroes, including Skobelev and Todleben, who have long been dead, and by many distinguished Russian ladies, including one well known in London—the jewels and decorations being illuminated by searchlights and star shells. Mr. Villiers was delighted to meet "a famous Russian lady diplomatist of many years ago":

"My dear Madame," I cried, 'this is indeed a pleasure. Why, it is quite a quarter of a—'

"Stop!" she almost shrieked; 'don't trouble about dates.'

The Russian general cut in, and was rebuked by the lady for talking "shop.....Mr. Villiers will wish himself back with his friends the Japanese." The general explained that he had forgotten them, but added that his "august master cabled" the White Cross of St. George that morning for successes against the foe. On cross-examination by the correspondent as to the cable being cut, a confused explanation that the cross had come by wireless telegraphy was broken in on by a Russian shout, "Holy saints!" and Mr. Villiers woke with the first shot from the Japanese eleven-inch mortar. A mortar of more literary interest was developed by the siege, "made of wood and strengthened with thongs," and worked "by two soldiers to each piece." It is indeed curious that after many centuries the most scientific of armies has returned to the big gun depicted in the Plantagenet illuminations as used in the siege of "the strong town of Africa."

MR. NASH sends us a second volume on Russia—*The Truth about Russia*, by "Carl Joubert." The choice of pseudonym is odd. The names are common in French Protestant places of refuge in Prussia or in Holland, and it is hardly decent for one who is not a Prussian or a Dutch Choubert to pick for himself so peculiar a name. The contents do not please us more than does the title. The war is producing a crop of books as plentiful as was the South African harvest; but while most of the South African books were more or less good, most of the Russo-Japanese books are thoroughly bad. The author seems to have a peculiar prejudice against the "Greek Church," and no one would judge from his pages that the Orthodox Church of Russia, and that of the so-called "dissenters," the Old-Believers,

are, like the Greek Church under the Patriarch of Constantinople, the Bulgarian Church, the Servian Church, and many others, branches of the Eastern Church, with history and traditions even more venerable to most English Churchmen than those of the Western Church itself. The nature of the persecution under Nicholas is also misunderstood. The words used as to "Roman Catholics" suggest that there was a general persecution of the adherents of the Western Church. We are not prepared to defend the doctrines or the methods of the Russian autocracy. The point is that no one would gather from "Carl Joubert's" pages the fact that Roman Catholicism, Lutheranism, and Mohammedanism were "recognized religions of the Empire" all through the time of Nicholas I., as they are now. The persecution of the Jews in Russia has always been shameful, and never so bad as at the present moment. The author gives a very different picture of Alexander III. from that formerly accepted in this country. It is hardly well expressed, though it may be truthful: "He could swear like a.....and drink like a fish.....he would behave himself in the presence of ladies of the Court with all the abandon of a bargee." The Grand Duke Serge, his brother, still Governor-General of Moscow, and closely related by marriage to our Royal family, is described as a swindler. The dowager-empress, sister of our Queen, is virtually attacked for "shady" company-promoting. Queen Alexandra is herself dragged in as interfering at the wish of her sister on behalf of Russia. We agree in the author's low estimate of the Russian Government, though we think the epithet "good," which he applies to De Witte, considered as "a man," almost ludicrous. But we cannot approve of his treatment of the Emperor's mother, which we believe to be based on ignorant calumny.

MESSRS. METHUEN publish *Winston Spencer Churchill*, by Mr. McCallum Scott, a political biography not in the line of *The Athenæum*. It is a strong statement, even for a book of this kind, to attribute to Mr. Churchill the disruption of the Unionist party: "He has.....rent in twain a great political party," and the "he" is Mr. Churchill. Not enough is made of the Malakand book, of which we wrote on its appearance seven years ago that it contained one of the finest passages in the field of English letters. The way in which Mr. Churchill has mixed correspondence and fighting has, on the contrary, been blamed in *Athenæum* notices of other volumes, and is glossed over by Mr. Scott. It is difficult to discover whether Mr. Churchill fought for Spain against the Cubans, or why, if not, he received, as we are twice told here, the First Class of the Order of Military Merit from Spain, being at the time a British officer. In the Malakand war correspondents took the usual liberties, and Mr. Churchill was in fact attached to the force as an officer. In the Transvaal he was a correspondent, not a soldier; but he fought, and had the Boers been Russians they would have shot him, to the loss of the House of Commons. The doubtful episode of the escape is treated without much sense of humour or much tact: after it "The friend was in prison—and safe."

MR. POWELL MILLINGTON's little volume on the recent Tibetan expedition, *To Lhasa at Last* (Smith & Elder), will appeal to a wide circle of readers who have not the time or the means of following its history in the larger and costlier works of other chroniclers. Mr. Millington's experiences are racily written, and he tells a story of ills borne with a light heart. The picture he presents of the difficulties of all kinds encountered on the way to Lhasa will tend to correct the impression, somewhat more prevalent than might have been expected, that the whole affair was a

mere promenade without difficulty or danger. Mr. Millington refers to the transport service, with which he was himself connected, in several passages, and in one he speaks of the difficulty of getting this "five-mile-long serpent to crawl through Red Idol Gorge" and to "wriggle over a certain very narrow, rather rickety, bridge." He also protests against the idea that there was no danger, and includes a very vivid description of the gallantry with which the officers and their men pursued the enemy through narrow streets and dingy courtyards into buildings of all kinds, generally pitch dark, where they were liable to be fired on by an unseen foe at close quarters. Besides all these considerations, it should be remembered that the fighting took place after racing up steep slopes in rarefied air, and Mr. Millington is justified in contending that for these reasons "Tibetan warfare should not be despised." The closing scene of the signing of the treaty in the Throne or Audience Room of the Potá-lá is well described. There is just enough about politics to prevent the reader from forgetting the serious side of the subject, but Mr. Millington's main purpose is to amuse his readers, and he is most at home when telling them the best way for two men to ride one horse, or recounting the frolics of a Bhutya pony.

SIR SPENSER ST. JOHN would have been better advised if he had written *The Adventures of a Naval Officer*, by Capt. Charles Hunter, R.N. (Digby), as avowedly a work of fiction. Publishing it as he has done—in a form with title-page and preface, all suggesting that it is a chapter of autobiography—it is certain to annoy those readers who know anything of the internal history and traditions of the navy during the last century; for many of the incidents related have been well known and talked of, with many different surroundings, for the last hundred years or longer, while a casual reference to a shelf of old Navy Lists will show that there is not, and never was, in the navy, a Capt. Charles Hunter, or any captain whose career corresponds with that described. More captains than one may have imprisoned a refractory midshipman in the hen-coop. Many years since the present writer heard it told as having happened on the African station; old naval officers say it used to be told of Sir Thomas Troubridge in the Blenheim; and very possibly the contemporaries of Troubridge were in the habit of telling it of Griffin, or Hervey, or any one else whom tradition described as a taut hand. But once put aside the idea that the book is in any sense an autobiography, or an account of the naval usages of the day—of which indeed it is a travesty—and the book is thoroughly enjoyable. No one knows Borneo better than Sir Spenser St. John; and though naturalists may question the extraordinary statement that the alligators there have a dorsal fin, the stories of adventure are probably based on fact; they are excellently told, and will delight many young readers, as they have delighted one who is no longer young.

HAD the translation which is before us of one of M. Bourget's novels, *Divorce* (Nutt), been merely a translation, we should have done our best. It is not easy to bring the reviewer to read through a translation of a book he knows, and the translation of which seems to him unnecessary. Who is there capable of understanding a French point of view, and fit to read a French modern novel, who knows no French, and who wants to read a book which must be full of French idioms, lost upon him by the nature of the case? No translation can give a picture, unless it is so "free" that it ceases to be mere translation. We cannot say that E. L. Charlwood's is a satisfactory performance. His preface is against him, in which he takes quite seriously M. Bourget,

the "eminent layman" who "has preserved a lofty impartiality" in this "study of the evils entailed by any departure from the strictest monogamous standard." This is not the view of M. Bourget which is taken in France, either by the public or by his friends. We may share his supposed view as to the evils of divorce, but we reject this polemical study, and M. Bourget as a moral teacher.

MESSRS. LONGMAN have sent us a new edition of the *Memoirs of the Verney Family during the Seventeenth Century*. Dr. S. R. Gardiner's excellent introductory note, explaining how the late Lady Verney came to sort the old papers at Claydon House, and by-and-by to weave them into a story, has, of course, been retained. To her daughter-in-law, the present Lady Verney, it fell to continue the work, vols. iii. and iv. appearing under her sole editorship, while she was practically responsible for vol. ii. We now have a reissue by her of the first two volumes, somewhat abridged and carefully corrected. Lady Verney appears to have been fortunate in her correspondents, English and American, who have supplied her with additional information, or rectified misstatements such as inevitably occur in the annotation of memoirs dealing with such a tangled age as the seventeenth century. The result is in all respects satisfactory; and the Verney correspondence in its revised form may be freely commended to all who take interest in bygone manners and the vicissitudes of old families.

M. JULES CLARETIE has prefixed to the *Mémoires de Général Govone*, translated by Commandant Weil (Fontemoing), an interesting preface. The general, who played at an early age a considerable part, was much heard of at the time of the peace negotiations between Austria and Prussia in 1866. He was, in fact, the Italian agent who was sent to watch on behalf of the allies of Prussia. After this he was chief of the staff in Italy, and then Minister of War in the Sella Ministry. He prepared the occupation of Rome, retired in ill-health immediately after that event, and died in 1872, aged only forty-six. The French edition of the life of General Govone by his son is justified and explained by the fact that, for his situation, Govone was as friendly as he could be to the French, and belonged rather spiritually to the days of 1859 or to those of the Barrère dispensation than to those of the Prussian alliance. There is not much light thrown by the Govone memoir on historical events. The general does not seem to have left papers of his own which bear upon the Hohenzollern candidature. What we find about the events of 1869 seems to come rather from the son. We are told, truthfully, that Austria and France carried on with Italy slow negotiations, which were in the hands of the two emperors and the king, and were rather in the nature of a personal agreement between the three than of treaties between the Governments. The reason given in the book before us lies in Italian ministerial instability. There was another reason, to be found in the relations between the Hungarian advisers of the Emperor of Austria and the Prussians. We are here told that in 1869 the exchange of ideas had arrived at such a point that it became possible to prepare a formal agreement between the Governments, and that such a proposition was made to the Italian Ministry. We already knew that they were sounded by the Emperor of the French, and that the conclusion of an alliance was prevented by the Italian condition of the withdrawal of the French troops from Rome. We did not know, so far as the writer of the present notice is aware, that there were direct negotiations between Italy and Austria in June, 1869; but the statement on the subject in the Govone memoirs is not clear, and adds little to our

knowledge. There is, indeed, one Italian who could throw light upon it, but the discretion which has marked his diplomatic career is unlikely to be marred by any future revelations to be made by Count Nigra. Commandant Weil has done excellently the work of translation, and, as in all his valuable books, there is a careful list of *errata*. We do not think, however, that he has checked the references in the index, for it so happens that the two which we looked at were wrong.

IN a pleasant book on *L'Ombrie, l'Ame des Cités et des Paysages*, just now published by the Librairie Hachette et Cie., the author, M. René Schneider, explains to the French that we English alone trouble ourselves about Assisi and St. Francis, and that we really understand both landscape and "the primitives"—a deserved tribute. The writer's surprise at the more or less cultivated English he met at Perugia and elsewhere in Umbria, whose conversations he records, seems to show that he thought previously that all Britons since the Elizabethans and Milton were of the "John Bull" type.

MESSRS. MACMILLAN have sent to us Mr. Bryce's *Holy Roman Empire*, which has reached its twentieth and, we gather, its final edition. The author has carefully revised it, adding interesting accounts of Marsilius, Arnold of Breseia, and the East Roman Empire. Perhaps the most valuable of all the additions is the insertion of a brief account of the famous "reception" of Roman law in Germany in 1495. No praise of the work, now a classic, is needed from us.

*England a Nation: Papers of the Patriots' Club*. Edited by Lucien Oldershaw. (Brinley Johnson.)—We welcome this book, not for the opinions of the authors, but for the spirit which they express. The need of the civilized world at this moment is for ennobling ideals. Years ago the greatest of modern Imperialists expressed his weariness of a race of men who had "mistaken comfort for civilization." The strange nostalgia of Disraeli, weeping by the waters of the modern Babylon and demanding with the insight of genius ideas to regenerate a world sunk in commercialism, with its soul throttled by luxury, is in a certain sense paralleled by Mr. Oldershaw and his comrades. All alike cry out against the sordid materialism which is slowly eating the life out of Western Europe and bringing a dry-rot into the edifice of humane culture. All alike desire to reinspire their countrymen not merely with noble ideals, but also with those particular ideals of liberty and justice which Englishmen believe, or did believe, to be the *cachet* of the nation that made the "glorious Revolution." All alike desire that quiet pleasures, homely interests, and unostentatious society shall take the place of the fevered rush for excitement which destroys life through the intensity of the love of living, and of the prevailing worldliness which seeks in every social duty only the means of advertisement. A profound disgust has overtaken at least a few for the unrelieved monotony of selfishness which is the ideal of the modern world.

For this reason we welcome the book, and trust that it will do good. Mr. Chesterton is at his best in a paper on 'The Patriotic Idea,' in which, like Mr. Law in the paper on 'Ireland,' he seeks to show that between Imperialism on the one hand, and Cosmopolitanism on the other, there is a place for those who love "the soul of a people" and find in the living nation a reality of personal identity which makes it far more than a mere aggregate of individuals. We think Mr. Chesterton's essay not only the most brilliant, but also the most illuminating in the book. It is, however, hard run by Mr. Ensor's charming paper on 'The English Countryside.' The writer is perfectly justified in pointing to this as the real distinction of England, its real ground of



superiority to foreign lands. He is also correct in his analysis of the causes which are rapidly destroying this character. Mr. Masterman's paper has some excellent practical suggestions, but it is marred by the monotony of its rhetoric. To close every paragraph with a pathetic dying fall of similar cadences destroys the charm of what ought to be a rare effect of emotion.

Into the substance of these papers we cannot enter, for obvious reasons. It is noteworthy, however, that Mr. Law defines independence as the goal of Irish nationalism. One other point we may notice, since it is one of fact. Mr. Chesterton denies that there is such a thing as the patriotism of empire. We can hardly suppose the writer ignorant of such a book as Mr. Bryce's noticed above. But he certainly has not pondered over it. That work shows this kind of patriotism strong enough to survive the sack of Rome—survive the barbarian conquests—survive in some sort the feudal system, and alike in East and West Europe to be the means whereby culture and civilization were preserved in ages of violence, and some notion of ideal justice inspired the political relations of mutually hostile states. It may be doubted whether any nationality ever inspired a patriotism grander or more enduring than that summed up "in the first name of the world's names, Rome."

THE copy of *The Dickensian* sent to us was mislaid. However, our late notice of it enables us to announce the pleasant fact that a second edition of the first number before us will be ready this week, the first having been already exhausted. The cover of the magazine is reproduced from the original green wrapper of 'Pickwick'—a good idea. Mr. Arthur Waugh writes well on the late F. G. Kitton, and there are a number of interesting early criticisms and records concerning Dickens. Altogether the editor, Mr. B. W. Matz, is to be congratulated on a capital beginning.

WE have on our table *A Magisterial Handbook*, by W. H. Foyster (Eldingham Wilson),—*John Milton*, by M. K. Roberts (Burleigh),—*Catalogue of British and American Book-Plates bequeathed to the Trustees of the British Museum* by Sir A. W. Franks, Vol. III. (Trustees British Museum),—*Personal and Ideal Elements in Education*, by H. C. King (Macmillan),—*Handbook on the Municipal Enterprises of the Corporation of the City of Glasgow* (Glasgow, Anderson),—*The Science of Palmistry*, by E. Lawrence (Kegan Paul),—*The Æneid of Vergil, Book III.*, edited by A. Sidgwick (Cambridge, University Press),—*Chinese Art*, by S. W. Bushell, Vol. I. (Wynan & Sons),—*The Museums Journal*, edited by E. Howarth, Vol. III. (Dulau),—*Practical Methods in Modern Navigation*, by Comte de Miremont (Philip),—*The A B C of Compass Adjustment*, by E. W. Owens (Philip),—*Illustrated Notes on Manks Antiquities*, by P. M. C. Kermod and W. A. Herdman (Liverpool, Tinsling),—*The Prometheus Bound of Æschylus*, edited by J. Case (Dent),—*Darwinian Fallacies*, by J. Scouller (Simpkin),—*The Commission of H.M.S. Pandora, 1901-4*, by W. A. Wheeler (Gerrards, Ltd.),—*The Strollers*, by F. S. Isham (Ward & Lock),—*The Secret of Wold Hall*, by E. Everett-Green (Hutchinson),—*When the World went Wry*, by M. F. Wilson (Sonnenschein),—*The Reckoning: a Dramatic Poem*, by Oliver Brett (Humphreys),—*The Life Everlasting*, by the Rev. D. Purves (Edinburgh, T. & T. Clark),—*Religion for all Mankind*, by the Rev. C. Voysey (Longmans),—and *The Great Religions of India*, by the Rev. J. Murray Mitchell (Oliphant, Anderson & Ferrier). Among New Editions we have *The Age of Shakespeare*, by T. Seccombe and J. W. Allen, 2 vols. (Bell),—*The Island of Tranquil Delights*, by C. W. Stoddard (Chatto

& Windus)—and *A Laboratory Guide in Elementary Bacteriology*, by W. D. Frost (Macmillan).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Do We Believe? with Introduction by W. L. Courtney, 3/6 Law.

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## THE UNIVERSITY LIBRARY, CAMBRIDGE.

THE Library of the University of Cambridge must now be added to the long list of those institutions which are compelled to invoke external aid if they are to maintain their prestige and their usefulness. An appeal "to the members of the Senate and friends of the University," in the form of a pamphlet, produced with all the attractiveness for which the Cambridge Press is justly celebrated, reached us a few days ago. In this document, signed by the Vice-Chancellor, the Librarian, and the Registry, and in course of issue by the University Association, with the approval of the Library Syndicate, the needs of the library are set forth clearly and distinctly, but with commendable moderation. They are summarized as follows:—

1. Bookcases for the rooms of which possession has been recently obtained.
2. Alterations and repairs in some of the older rooms, especially in the direction of preventing risk from fire.
3. Provision of a room for reading and reference, and specially for the consultation of current numbers of periodicals.
4. Introduction of modern appliances for the staff and for students.
5. Increase in the permanent staff.
6. Increase in the sum set apart for purchase of books.
7. Increase in the sum set apart for maintenance.
8. Installation (part) and continuation of the Acton Library.

This summary is succeeded by explanations, under the different heads, of what is wanted, and what it is proposed to do. Into these details, however, we need not enter, for the summary, brief as it is, pleads eloquently on behalf of the appeal. It is easy to see what has happened. The Library of the University of Cambridge is a public library on the mediæval system, belonging to the Senate, as a college library belongs to the Fellows, or a monastic library to the brethren of the House. The Senate has gone on using it year after year, and enjoying the inestimable privileges of access to the shelves and of borrowing ten volumes at a time, without reflecting that a day must come when the beloved institution, to which all Cambridge men are deeply attached, would show signs of decay and need vigorous help in many directions. We are not in love with the phrase, but we feel compelled to admit that this library is not "up to date." The ever-increasing stream of books flows in, but there are no shelves to contain them; scholars give or bequeath their collections, but there are no hands to catalogue them; members of the staff grow old, but there is no money wherewith to pension them; valuable books are offered for purchase, but it is necessary to decline them.

The crisis, if we may so speak, has been brought about by the removal of the geological collections from the ground floor and basement of Cockerell's building to the new Sedgwick Museum. These rooms have now devolved to the library, as have also the rooms lent to the University for public purposes, and the Arts School. The increase of space, so long desired, has come at last; but the appeal makes

it clear that, without very substantial pecuniary help from without, it will be impossible to make use of it. The Senate has sanctioned a certain outlay, and the Financial Board, with its usual public spirit, has promised to find as much money as possible; but no board, however generous, can make bricks without straw. The appeal makes it clear that at least 21,200% is required for immediate wants, in addition to what the Financial Board has undertaken to supply; and that 3,800% a year (or a capital sum of 126,700%) could well be spent on maintenance. These two sums give a total of 147,900%.

We wish all success to the gallant persons who have undertaken to collect this sum; and we learn with pleasure that the appeal is being made with the hearty concurrence of many resident members of the University, who have already made liberal donations. Intending donors should communicate with Mr. E. H. Parker, Barclay's Bank, Cambridge; the secretaries of the Association, Mr. H. J. Edwards, Peterhouse; and Mr. H. A. Roberts, 61, St. Andrew's Street, Cambridge; or Mr. J. W. Clark, Registry, Scroope House, Cambridge.

#### THE SECOND PRAYER-BOOK OF EDWARD VI.

The Library, Trinity College, Dublin.

THERE is in this library a copy of an edition of Edward VI.'s second Prayer-Book which seems to be undescribed. It wants all before "The order how | the rest of Holy Scripture," &c. The fourth extant folio begins the Kalendar (6 ff.). Then follow A (2 ff.), the Act of Uniformity; then A-Z, &, in sixes. It has not the forms of ordination, &c. Many woodcut initials resemble those in the Bibles of 1541 (Grafton and Whitchurch). In addition, there are larger historiated initials about 58 mm. square. For example, at the beginning of the Office of Baptism is a picture of the Nativity; at the beginning of the Communion, a woodcut of the Annunciation; before the Order for Administration of the Lord's Supper, a woodcut of the Widow's Mite; before the Act of Uniformity, H (for W), with arms of Henry VIII. and the words "Kynge Henry the IIII." (*sic*). There are several errors in the headings. Thus the Athanasian Creed on the second page is headed "The Litanie"; the Litany, again, on the third page, is headed "Euenyng Prayer"; the Order of Matrimony, p. 5, has "The Communion"; the Order for Visitation of the Sick, p. 3, "The Communion"; and p. 7, "Against synners."

There is no copy in the Museum or in the Bodleian, and I should be obliged to any reader who could give me any information about the edition.  
T. K. ABBOTT, Librarian.

#### BIBLIOGRAPHICAL DEFINITIONS.

General Library, British Museum (Natural History).

SOME few years ago the Publishers' Association of Great Britain and Ireland drew up a series of definitions, with the view of ensuring that a precise meaning should be assigned to the word "edition" and other terms in use on title-pages, and added, quite truly, that "it is hardly possible to overstate the importance to bibliographers, librarians, and collectors of books, of accurate information on these heads."

These definitions are as follows:—

*Impression*.—A number of copies printed at any one time. When a book is reprinted without change it should be called a new *impression*, to distinguish it from an *edition* as defined below.

*Edition*.—An impression in which the matter has undergone some change, or for which the type has been reset.

*Reissue*.—A republication at a different price, or in a different form, of part of an impression which has already been placed on the market.

For a librarian, however, these terms are insufficient, and in hopes that a set might be drawn up which would prove equally useful to both publishers and librarians, and find general acceptance, the appended series was, through the courtesy of Messrs. Longman, submitted in the first instance to the Council of the Publishers' Association. That body, however, declined to take further steps in the matter. Nevertheless, there is great need for the employment of a more extended and accurate set of terms in cataloguing, to take the place of the much overworked "[Another edition]," &c., with the inevitable explanatory notes.

Under these circumstances, may I ask the kind assistance of space in your columns in order to bring these suggested terms before the notice of fellow-librarians for the purpose of inviting their criticisms, and, if possible, of obtaining their support in securing the ultimate adoption of some such code?

#### SUGGESTED TERMS FOR DIFFERENT STAGES IN PUBLICATION.

*Impression*.—A number of copies printed at any one time.

*New Impression*.—A republication without change (*i.e.*, second 1,000, &c.).

*Another Issue*.—An impression, already published in one set or serial, that is republished without change of type or setting in another set or serial.

*Reprint*.—An impression in which the type has been reset, while the matter and date remain unchanged. (This also applies to memoirs in serials, or portions of larger works.)

*Reissue*.—An impression in which the type and date are changed, but not the matter.

*New (second, third, &c.) Edition*.—An impression in which the matter has been altered, and the date changed, while the type usually differs from that of previous issues.

*Extract*.—An impression, without change of type or setting, of some memoir in a serial, or of some portion of a book.

*Preprint*.—An impression of some memoir out of a serial, or of some portion of a book, published in advance, but in the exact type and setting of the serial or work of which it afterwards forms a part.

*Advance Print*.—An impression of a memoir for a serial, or of part of a work, published at an earlier date and in different type and setting from that of the serial or work of which it afterwards forms part.

*Snatch or Cutting*.—A memoir or portion of a work, cut out of the original volume.

B. B. WOODWARD.

#### DRUMMOND AND GIAMBATTISTA MARINO.

King's College, Aberdeen.

IT seems to have escaped the notice of Mr. W. C. Ward ('The Poems of William Drummond of Hawthornden,' 2 vols., London, 1894), nor has it been pointed out, so far as I am aware, by any one else, that Drummond's longest and best-known composition in verse derives its title, in all probability, from Marino's 'Tebro Festante,' a panegyric and congratulatory poem on the election of Leo XI. (Alessandro de' Medici) to the Papal seat. The work and its occasion are thus described by Menghini ('Vita ed Opere di Giambattista Marino,' Rome, 1888, p. 98):—

"Morto Clemente VIII. nel 1605 gli succedeva per brevissimo tempo Leone XI. per il quale il Marino componeva un panegirico che intitolava il 'Tebro Festante.' Il panegirico si compone di ventotto ottave, e rammenta le glorie degli altri due pontefici di casa Medici, Leone X. e Clemente VII. 'Forth Feasting' appeared in its original impression in 1617, but Marino's poem had already been reprinted, once at least, in his 'Nuove Poesie,' 1614. It is included finally in the 'Epitalami del Sig. Cav. Marino,' Venezia, 1667, pp. 249-58. There is nothing to prove conclusively that Drummond was acquainted with

more than the title of the verses, but there is sufficient resemblance between the uprising of Father Tiber and his invocation to the Medici (st. 5-23), and the resonant opening of Drummond's "panegyric to the King's Most Excellent Majesty," to give plausibility to the surmise that he had read this as well as other of his predecessor's writings.

A fuller consideration of Marino's works would also, I think, have persuaded Mr. Ward to reject the date hitherto assigned (on the authority of the late Dr. Laing) to Drummond's well-known letter describing the Fair of St. Germain. The mention of D'Urfé's 'Astrée' clearly hinted a doubt to the editor, hardly dispelled in a foot-note (Introd., xxix), that 1607 was too early. More conclusive, however, is the passage, quoted without remark, on a previous page (xxvii):—

"If Cebes, the Theban philosopher, made a table hung in the temple of Saturn the argument of his rare moralities; and *Jovius and Marini, the portraits in their galleries and libraries the subject of some books, I,*" &c.

Here the reference is undoubtedly, in the case of the latter, to the 'Galleria,' a curious and interesting collection of madrigals and sonnets to pictures, most of them portraits of celebrities ancient and modern, obtained by Marino from fellow-artists, or seen by him in the cabinets of his patrons. It is to be inferred from Menghini's statement (*op. cit.* pp. 135 *et seq.*) that the scheme of this work only formed itself in Marino's mind after his coming to France in 1615; and the book was published (at Venice) in 1618-19 (*id.* p. 141; D'Ancona-Bacci, new ed., iii. 385).

It would seem, then, that from Drummond's explicit allusion, which is not to scattered verses, but to a "book" comparable to Giovin's 'Elogia,' his letter to Sir George Keith cannot have been written during his student life in France, but must be referred to some later visit to the capital.

JOHN PURVES.

#### COLERIDGE'S "IMITATION" OF AKENSIDE.

Cornell University, U.S.A.

A COMPARISON of the following two poems by Coleridge and Akenside will reveal one of the few inadvertences in the late J. Dykes Campbell's editing; it may also illustrate what Coleridge sometimes means by his "imitations"; and to the observant it will tell something about the practice through which he gradually acquired his art. On p. 31 of Coleridge's 'Works' (Macmillan, 1893) there is an 'Elegy,' written, it is supposed, in 1794, when the poet was a student at Cambridge, and purporting to be "Imitated from One of Akenside's Blank-Verse Inscriptions." The 'Elegy' consists of six stanzas:—

Near the lone pile with ivy overspread,  
Fast by the rivulet's sleep-persuading sound,  
Where "sleeps the moonlight" on yon verdant bed—  
O humbly press that consecrated ground!

For there does Edmund rest, the learned swain:  
And there his spirit most delights to rove:  
Young Edmund! famed for each harmonious strain,  
And the sore wounds of ill-requited love.

Like some tall tree that spreads its branches wide,  
And loads the west-wind with its soft perfume,  
His manhood blossomed; till the faithless pride  
Of fair Matilda sank him to the tomb.

But soon did righteous Heaven her guilt pursue:  
Where'er with wildered step she wandered pale,  
Still Edmund's image rose to blast her view,  
Still Edmund's voice accused her in each gale.

With keen regret, and conscious guilt's alarms,  
Amid the pomp of affluence she pined;  
Nor all that lured her faith from Edmund's arms  
Could lull the wakeful horror of her mind.

Go, Traveller! Tell the tale with sorrow fraught:  
Some tearful maid perchance, or blooming youth,  
May hold it in remembrance; and be taught  
That riches cannot pay for Love or Truth.

In his Notes (pp. 569-70) Campbell gives no sign of having consulted Akenside to learn the nature of the imitation. This does not



consist, whatever Campbell may have conjectured, in a mere attempt to copy the earlier poet's manner; it is a reworking of his matter, and ought rather to be called an "adaptation." Coleridge's model or material is easily discovered in Akenside's third 'Inscription,' a poem but two lines longer than the 'Elegy.' Let all *Quellenjäger* observe:—

Whoe'er thou art whose path, in summer, lies  
Through yonder village, turn thee where the grove  
Of branching oaks a rural palace old  
Embosoms. There dwells Albert, generous lord  
Of all the harvest round. And onward thence  
A low plain chapel fronts the morning light  
Fast by a silent rivulet. Humbly walk,  
O stranger, o'er the consecrated ground;  
And on that verdant billock, which thou seest  
Beset with osiers, let thy pious hand  
Sprinkle fresh water from the brook, and strew  
Sweet-smelling flowers. For there doth Edmund rest,  
The learned shepherd; for each rural art  
Famed, and for songs harmonious, and the woes  
Of ill-requited love. The faithless pride  
Of fair Matilda sank him to the grave  
In manhood's prime. But soon did righteous Heaven  
With tears, with sharp remorse, and pining care  
Avenge her falsehood. Nor could all the gold  
And nuptial pomp, which lur'd her plighted faith  
From Edmund to a loftier husband's home,  
Relieve her breaking heart, or turn aside  
The strokes of Death. Go, traveller, relate  
The mournful story. Haply some fair maid  
May hold it in remembrance, and be taught  
That riches cannot pay for truth or love.

Until we have a more specific knowledge of Coleridge's indebtedness to preceding poets against whom he is held to have reacted—an indebtedness that lasted longer in his development than scholars are wont to admit—we shall remain impotent to measure the extent of his reaction. In this instance his unconstrained departures from Akenside, if we can separate these from those that are *metri gratia*, are no more interesting than what he retains of a genius whose "head and fancy" he admired (see Coleridge's 'Letters,' 1895, p. 197).

LANE COOPER.

### Literary Gossip.

MESSRS. SMITH & ELDER will shortly publish 'The Story of an Indian Upland,' by Mr. F. B. Bradley-Birt, an Indian Civilian, whose recent work, 'Chota Nagpore: a Little-Known Province of the Empire,' was well received. This book, like the earlier one, attempts to strike the happy mean between the Blue-book and the novel. It deals with the history of an out-of-the-way district, and the many races that have peopled it. The chapter on Augustus Cleveland recalls the memory of one of those forgotten Englishmen who did much for British empire in India in its early days.

THE Syndics of the Cambridge University Press have decided to undertake the publication of a mediæval history on the same general lines as the 'Cambridge Modern History.' The work will probably consist of six volumes, and will include maps and tables. The first volume will be published shortly after the completion of the 'Modern History.' At the request of the Syndics, Prof. Bury has undertaken to prepare a plan for their consideration. The names of the editors will be announced in due course.

MR. FISHER UNWIN has arranged to publish a volume entitled 'Lucie and I,' by Miss Henriette Corkran. The book is a story cast in the form of an autobiography, and the scenes are laid chiefly in France, Italy, and Switzerland. Its interest lies rather in characterization and dialogue than in plot.

MESSRS. HUTCHINSON are publishing next Tuesday a novel—the first—by the well-known French-American artist, M. André

Castaigne, who himself has illustrated the book with over fifty original drawings. For two years M. Castaigne, who is nothing if not industrious, has been working on 'Fata Morgana,' this romance of art student life, and he describes only what he has seen and experienced himself.

MR. COULSON KERNAHAN has resigned the post of literary adviser to Messrs. Ward, Lock & Co., which he has held for very many years. His reason for doing so is that he is anxious to devote himself to his own work. Mr. Kernahan's relations with the directors of Messrs. Ward, Lock & Co. are those of close friendship, and much regret is felt on both sides at the parting. After Lady Day Mr. Kernahan's address will be 16, Norfolk Square, Brighton.

MR. GEORGE ALLEN will publish Mr. George A. B. Dewar's next book, the scene of which is laid in the Solent and largely about Portsmouth and its harbour. The "note" of the work will be national, inspired by an entire belief in things English.

MR. FORD MADOX HUEFFER has recently completed a volume, to which he has given the tentative title of 'The Book of London.' It sets forth the meaning of London as he views it, and will be published at an early date by the Alston Rivers Publishing Company.

LADY MARGARET SACKVILLE has almost ready for the press a second volume of verse. It will be published under the title of 'A Hymn to Dionysus, and other Poems,' by Mr. Elkin Mathews.

A SPIRITED ode on the Presidential inauguration in the United States has been composed by Mr. Blair Thaw. It strikes the note of fraternity, and is to appear under the auspices of the Peace Society in several hundred American papers on an early day next month.

DR. PAGET TOYNBEE's work on 'Dante in English Literature from Chaucer to Cary' is nearing completion, and it is hoped will be ready for publication by Messrs. Methuen in the course of the present year. The number of writers concerned amounts to close on three hundred, of whom upwards of forty are contributed by the sixteenth century, upwards of thirty by the seventeenth, nearly one hundred by the eighteenth, and the remainder mainly by the first four decades of the nineteenth. The record ends with 1844, the date of Cary's death. Concurrently Dr. Toynbee has compiled a chronological list of English translators of Dante from Chaucer to the present day, which, including the authors of incidental and fragmentary pieces, reaches the somewhat surprising total of well over two hundred.

WE regret to announce the death at Halifax, Nova Scotia, of the Rev. John De Soyres, a nephew of Edward FitzGerald and a man of great ability, the variety of whose interests, perhaps, deprived him of the reputation which was his due. Mr. De Soyres won the first Members' Prize offered for English at Cambridge, took a Second in Law in 1872, and won the Hulsean Prize five years later, when he took Orders. In 1881 he was appointed Professor of Modern History at Queen's College, Harley Street, and was Hulsean Lecturer at Cambridge in 1885. In 1888 he took a Canadian living.

He edited Pascal's 'Provincial Letters,' and wrote works on 'The Montanists and the Primitive Church' and 'A Word-Book for Students of English History.' Mr. De Soyres wrote occasionally in our own columns.

Is the art of pamphleteering to be revived? Mr. Balfour set the fashion in his 'Economic Notes.' Then we had a pamphlet on 'National Finance' by Mr. Gibson Bowles; and now Mr. A. M. S. Methuen, whose pamphlet on the Boer War had a very large sale, enters the lists with an attack on Mr. Chamberlain's fiscal policy, entitled 'England's Ruin: Discussed in Sixteen Letters to the Rt. Hon. Joseph Chamberlain, M.P.,' which will be published next week by Messrs. Methuen & Co. The letters are described as "the simple comment of a plain man on the practical issues of a policy." They are addressed to Mr. Chamberlain not because the author believes they will be read by him, but because it is only through his personality that they can reach the man in the street. "It is not without a touch of sympathy," says Mr. Methuen, "that I can speak to you—that is, to him. Who has not felt, late or soon, seldom or often, what you feel—your doubts, your distrust, your morbid fears, your dread of the day when England shall be as Spain? The mood comes to all. Let us see whether it is based on reality."

It is interesting to find a modern publisher assuming the mantle of Junius.

*Chambers's Journal* for March will include the following amongst other articles: 'Notes from the Diary of a London Merchant,' by Mr. J. B. Drayton; 'Idle Hours in Caesar's City,' by Miss G. G. Chatterton; 'Lough Neagh and Coney Island'; 'An Edinburgh Rat-Catcher of the Olden Time,' by Major-General Tweedie; and 'The Scotts of Ettrick Forest in Olden Time,' by the Rev. J. Sharpe.

WE hear that the printing of one of the large London publishing houses is being withdrawn from the Edinburgh printers and transferred to Glasgow. This means a loss of many thousands of pounds formerly spent in the Edinburgh printing trade.

THE death is announced at Edinburgh, in her eighty-second year, of Mary Anne Cadell, eldest daughter of Scott's latest publisher, Robert Cadell, and widow of Sir William Liston-Foulis of Colinton. Lady Foulis had in her possession several relics of her father's connexion with Walter Scott, including the MS. of 'Redgauntlet,' and five volumes of Scott letters. The MS. of 'The Pirate' went to her younger sister, the widow of Dr. R. H. Stevenson. Lady Foulis supplied Thomas Constable with a good deal of material for his 'Archibald Constable and his Literary Correspondents.' Robert Cadell, who became Scott's publisher after Constable's failure in 1825, made so much out of the connexion that he died a rich man. According to *The Athenæum* of April 12th, 1851, he paid between 1828 and 1848 37,000*l.* for various Scott copyrights.

A CORRESPONDENT writes from the Oratory:—

"There is a slight mistake in the short review of 'The Life of St. Francis,' by St. Bonaventura, translated by Miss Salyer, in *The Athenæum*,

February 4th. Your reviewer states that the first English translation of this work appeared in 1635. On examining the copy in our library I find it was published in 1610, and that the edition of 1635 is the second. The edition of 1610 is not dedicated to Lady Winefred Englefield, but 'To The Right Worshipfull and most worthy religious gentleman A. B.' by E. H."

MR. GEORGE JACOB HOLYOAKE'S 'Bygones Worth Remembering' will be published by Mr. Fisher Unwin on Monday next. The veteran agitator will have much to tell about the Anti-Corn Law League and the men who have taken part in the reform movements of the past sixty years.

MR. A. C. MANSTON writes from Ashley Bank, Castle Douglas, N.B.:—

"Your critic of Mr. Gosse's 'French Profiles' says that it contains 'the only account of Barbey [d'Aurévilly—denuded in your columns of his accent] which we remember to have read in English.' On this point your critic's memory must be short or unfurnished, for only last year Prof. Saintsbury dealt with Barbey in his 'History of Criticism,' iii. 433-6."

Two or three pages hardly amount to a substantial account worth recording.

THE Rev. J. P. Mahaffy, C.V.O., has been appointed by the Governing Board to represent the University of Dublin at the coming congress at Athens.

MESSRS. PUTNAM announce that *The Critic*, their illustrated literary monthly, has absorbed *The Literary World* of Boston, and will henceforth be known as *The Critic and Literary World*. Miss J. Gilder continues to control the combined publications.

DR. B. P. GRENFELL and Dr. A. S. Hunt, who resumed the excavations at Oxyrhynchus for the fourth season early in December, have recently been making large finds of Greek papyri. These range from the first century B.C. to the fifth century, the bulk of them belonging to the second, third, and fourth centuries, and include a number of literary fragments. The excavations will be continued, if sufficient funds are forthcoming, until the end of March.

MR. FRANCIS LL. GRIFFITH writes:—

"I find on the title-page of 'Ehnasya,' the memoir just issued by the Egypt Exploration Fund, a statement that the volume contains a chapter written by me. I have looked in vain for any such chapter, and I much regret that I cannot claim the honour of having contributed to Prof. Petrie's latest work. I learn that it is too late to alter the title-page. As it may have puzzled not a few subscribers to the Egypt Exploration Fund, may I ask you to insert this disclaimer in your widely read paper?"

THE death is announced from Paris of M. Henri Germain, who was a capable writer on economic subjects. M. Germain was born at Lyons on February 19th, 1824, and successfully launched the *Crédit Lyonnais* in 1863 with a capital of twenty million francs, and this great organization has not only branches in every part of France, but is well known all over the world. He was on several occasions elected a member of the Chamber of Deputies, but for the last ten years had taken no active part in politics. In 1886 he was elected a member of the Académie des Sciences Morales et Politiques, in succession to M. Victor Bonnet. The published works of M. Germain include 'Situation Financière de la France en 1886'

and 'L'État Politique de la France en 1886.'

THE Société Gaston-Paris, which was founded soon after the death of the well-known *savant*, will shortly issue a complete bibliography of his works, which is due to two of his pupils: M. Joseph Bédier, professor and successor of Gaston Paris at the Collège de France, and M. Mario Roques, "maître de conférences" at the École Normale Supérieure. This bibliography will show the prolific character of Gaston Paris's literary output in all branches of philology and the literature of the Middle Ages. The total number of his works, articles, and so forth reaches the extraordinary figure of 1,197.

At the meeting of the Sociological Society on Tuesday next two papers, 'Restrictions in Marriage' and 'Studies in National Eugenics,' will be communicated by Mr. Francis Galton. Dr. Westermarck will be in the chair.

AMONG the Parliamentary Papers of the week is a Report (Historical Manuscripts Commission) on the Manuscripts of Mr. Fortescue preserved at Dropmore, Vol. IV. (2s. 6d.).

## SCIENCE

*The Story of Wireless Telegraphy.* By Alfred T. Story. (Newnes.)

THIS little volume presents in a sufficiently popular and interesting manner the various details and systems of wireless telegraphy. The author rightly begins with a substantial reference to Clerk-Maxwell's electro-magnetic wave theory, which suggests the close physical connexion between light and electricity. In 1888, or twenty-five years after Clerk-Maxwell's mathematical demonstrations, Hertz instituted experiments to prove the truth of Maxwell's theories, and by so doing probably gave the first suggestion of communicating through space by means of ether-piercing rays of electricity.

In dealing with his subject the author has perhaps dealt over fully with systems of telegraphy dependent upon induction between wires or dependent upon earth conduction. Both of these are still sometimes spoken of as wireless telegraphy, but they are of a type in no way connected with the present methods for employing electro-magnetic waves. As a matter of fact, nearly half the book is taken up with these obsolete methods, which in no way lead up to or help to explain the Hertzian wave telegraphy of to-day. From an historical point of view, however, a brief reference to them would have been justified, as they formed the first departure from the ordinary direct-wire telegraphy.

Reference is deservedly made here to the pioneer work of Sir William Preece, on behalf of the Post Office, across the Bristol Channel and elsewhere about the year 1890. This was probably the first operation of its sort on a practical scale successfully effected in this country, and, like that of Melhuish across Indian rivers, and Willoughby Smith for communication with lightships and rock lighthouses, was due to the fact that cable communication was difficult to establish or

regarded as too expensive. But the foundations for wireless telegraphy as we know it to-day are due to an observation by Hertz that the discharge of a Leyden jar through one of the spirals of an induction coil results in the setting up of an induced current in the other spiral, provided that the first spiral has a small "spark-gap" in its circuit. In that casual observation lay the germ of the effective spark-gap through which (as Mr. Story notes) Hertz was led to his remarkable discoveries. By such a discharge as that referred to a sudden and infinitely rapid disturbance of electrical equilibrium is set up, causing an excitation of electrical vibrations of great velocity in the ether. Vibrations of this description are capable of creating in another circuit of similar construction disturbances of a like nature, and of such energy as to be perceptible when the two circuits—that is the exciter and receiver—are far apart. Here we have the principle of electro-magnetic wave telegraphy—the wireless telegraphy of to-day. It was with the simplest possible apparatus that Hertz made his experiments in this direction. He at the same time reproduced all the phenomena of light, including those of reflection and refraction, and proved that light and electricity, in accordance with Maxwell's electro-magnetic hypothesis, are in essential particulars identical.

Mr. Story does well to bring before his readers the suggestive—not to say prophetic—article of Sir William Crookes in *The Fortnightly Review* for February, 1892, making special reference to some experiments by the late Prof. D. E. Hughes, for no record of telegraphy through space would be complete without some allusion to these researches.

The next chapter in the 'Story' is devoted to brief descriptions of the apparatus employed in wireless telegraphy. Mr. Story gives a fairly complete history of the evolution of the coherer, originating with Prof. E. Branly, and first followed up in this country by Sir Oliver Lodge. He does justice to the work of Mr. Rutherford and Capt. Jackson, but appears to have overlooked that of Signor Castelli, the inventor of the Italian Navy coherer, which has, for some time, done service for the Marconi system, and is said to be superior to the previous coherer of metal filings. It is sometimes averred, however, that the mercury coherer—or magnetic detector, as it is often called—is due to Prof. Thomas Tommasina, of Geneva.

It may be said in passing that this little book exhibits an excellent sense of unbiassed judgment and suitable proportion in meting out credit to those who have really earned it. Great inventions are almost invariably the work of many hands, and so it is with wireless telegraphy. Sir Oliver Lodge is probably more nearly the pioneer than any man living, for he it was who followed up the researches of Hertz and produced a working system for laboratory and public demonstration purposes; but, as Mr. Story truly remarks,

"no one can take from the young Italian inventor [Marconi] the honour of having been the first to see the commercial possibilities lying hid in Hertz's discoveries, and at the same time to bring them to a practical realization."



Mr. Marconi's contribution to the gradual realization of wireless telegraphy on a practical scale consists mainly in combining, modifying, and improving the various inventions of others in such a way as to form a practical working whole. One of the points in which his assiduous labours have been effective is the value of height for the vertical wire and its application to the degree of distance to which it is desired to transmit signals. According to his views, the limit of transmission increases with the square of the height of the vertical wires or antennæ. Thus, if the distance is quadrupled, the height of the wires at each station requires to be doubled. This is supposed to hold good more or less across expanses of water; but on land, where there are elevations, natural and artificial, a greater length of vertical wire is required for a given distance. It was in 1896 that the young Italian came over to this country at the age of twenty-one, and he has been steadily increasing the distances overcome since he began with wireless communication across the Channel. This was taken comparatively calmly on December 12th, 1901, but the world was excited at the announcement that Marconi had succeeded in transmitting and receiving signals across the Atlantic Ocean independently of the existing cables. This was a shock to many holders of cable stock. The few signals of which there was evidence were soon disputed and explained away, and it is certainly a fact that we have since heard little more of wireless telegraphy between our coast and that of Newfoundland or any part of the United States or Canada. Shortly after, however, an American liner, s.s. Philadelphia, fitted with Marconi apparatus, on her way to New York, received legible messages from the Marconi Wireless Station at Poldhu, Cornwall, up to a distance of 1,551½ miles, and weak signals up to 2,099 miles. On this occasion one very important phenomenon was revealed: by night transmission was possible for some 1,500 miles, but during the day the utmost limit was 700 miles. This was attributed to the discharging influence of sunlight upon the electricity-laden vertical wire of the transmitter.

Another noteworthy cruise in the history of wireless telegraphy was that of the Carlo Alberta during the voyage of the King of Italy to St. Petersburg in July, 1902, when signals were received daily on board from Poldhu. The great feature about the experiments was not so much the distance overcome as the fact that so much of that distance was overland. Then again, on December 22nd, 1902, Mr. Marconi effected a Transatlantic message "through free space" from Gluce Bay, Cape Breton, to King Edward, who graciously replied, though the latter message went by cable.

Then on Monday, March 30th, 1903, *The Times* announced that it had entered into an arrangement with the Marconi Company for the regular day-to-day transmission of news from the other side of the Atlantic. This announcement was accompanied by about twenty lines of news from New York "by Marconigraph." Nothing has since appeared, and an explanation followed a little later that the apparatus at Cape Breton had had to be placed under repair.

As a matter of fact, the distance at which signals can be transmitted by Hertzian wave telegraphy resolves itself almost entirely into a question of power. It is by the erection of generating stations at Poldhu and Gluce Bay, containing engines and dynamo electric machines of great potentiality, that Mr. Marconi has encompassed the Atlantic Ocean—to the extent of a few words, at any rate. This power requires to be greater by day than at night, in order to overcome the disturbing influence of sunlight above referred to.

In view of the efficiency of long-distance telegraphy by cable, this question of distance, like that of speed, is at present comparatively unimportant; and it seems a pity that those who have worked so strenuously in the field of wireless telegraphy have not devoted themselves more successfully to the question of non-interference as well as to greater accuracy in results. Time after time rival systems have picked up—not to say blocked—each other's messages, sometimes by design and sometimes unavoidably. This was the case during the cruise of the Carlo Alberta, when almost everything transmitted from Poldhu was read off at the Eastern Telegraph Company's station at Porthcurnow, as well as by the Post Office instruments at Penzance; but the same thing has been repeatedly done elsewhere, and up to the present time all attempts at syntony and resonance have been a complete failure.

In the course of a final chapter the author gives brief accounts of most of the other systems of wireless telegraphy now in use. The Slaby-Arco system (like the Braun method, largely used on the Continent) is not, however, described, and the Ording-Armstrong method is favoured with more serious attention than it—at present, at any rate—deserves; for it has scarcely emerged beyond the experimental stage, though freely "puffed" in the non-technical press. For strategic purposes, where cables are not available, a simple, rough-and-ready apparatus dependent on receiving by sound—such as that furnished by the De Forest system, which employs a telephone—has certain advantages. The extra speed of working thereby attained is an advantage in itself, especially in view of the fact that it materially reduces the chances of "eavesdropping." The De Forest system was used with good results by *The Times* at the seat of the Russo-Japanese war for some considerable time last summer. The Lodge-Muirhead system—which includes some most beautifully devised mechanism, and is distinctly original in character—has also been doing good steady work, in a quiet way, across country from Elmer's End to Aldershot for the War Office. Then, again, the Fessenden system, which, like the De Forest system, has been for some time in active operation in the United States, represents much original research. Altogether, wireless telegraphy is in a tentative stage, and we shall have to wait for some time till it becomes an assured science.

*Wanderings in the Great Forests of Borneo.* By Odoardo Beccari. (Constable.)—The name of the author is little known in this country except to those who have made a

special study of the flora and fauna of the Eastern Archipelago. The translation of his book 'Nelle Foreste di Borneo'—the title is too wide, for Dr. Beccari deals almost exclusively with Sarawak—which has been made with extraordinary command of English idiom by Prof. Giglioli of Florence, brings within the reach of English readers one of the most interesting and suggestive works on the tropical forest which have appeared for many years. Man plays little part in it, though strange tribes and strange customs appear incidentally upon the scene; the protagonist is the forest itself as an expression of the great forces which shape the organic world. Vitality struggling into form as slime, as sap, as fungus, as parasite, as climber, as creeper, as forest giant, as decay, as renewal, this is the real theme of Dr. Beccari's book:—

"Who will ever be able to form an adequate conception of the amount of organic labour silently performed in the depths of the forest? Who can even in imagination realize the untold myriads of living, palpitating cells that are struggling for existence in the tranquil gloom of a primeval tropical forest.....? In short, how can we ever come to know the biology of this vast living world, which even the profoundest philosopher fails to grasp as a whole?"

One of the most striking distinctions between the primeval forests of Borneo and a European forest is the incredible number of species found in the former:—

"I have never counted the number of trees growing on a measured area in a Bornean forest, but the number is certainly very large, both in individuals and species. Naturally it would vary in different localities: thus, on the slopes of mountains the number of individuals of a given species is greater than in the valleys or on the plain; whilst on these the variety of species is larger, for it is here that fruits and seeds, carried by the streams and spread by frequent inundations, accumulate in large quantities. I believe that such, indeed, is the most efficacious of the many ways of dispersion of seeds of forest trees on the plains, the more so as the rainy season corresponds with that of the ripening of their fruits."

Dr. Beccari describes vividly the strange sense of powerlessness and isolation that comes to a wanderer in the forest, the irresistible dread of being overwhelmed by it and lost in its depths. He suggests that animals feel the same horror, and that this accounts for the relative absence of animal life except on the forest edge.

If the forest world is beautiful and terrible by day, night brings a new revelation:—

"Every dead leaf, every branch or twig in a decaying condition, was luminous, showing a pale glow through the slight mist which rose from the humus of the forest soil. The rain of the preceding day had apparently set alight the whole network of mycelium thread, which, invading the ruins of the giant vegetation, slowly disorganized and consumed them. A huge, rotten tree-trunk, a few feet from where I lay, emitted a brilliant phosphorescent light, emanating from certain white fungi belonging to the genus *Agaricus*. A single one of these enabled me easily to read a newspaper when placed upon it, so strong was the white and very beautiful light it gave off."

More brilliant still are the fireflies, which are everywhere in the forest by night. Dr. Beccari suggests an ingenious explanation of their phosphorescence, which he regards as "the result of a kind of reproduction of luminous impressions received through the eyes," a special form of mimicry:—

"In the same way I do not think it impossible that the attractions for luminous and glittering objects may have been the *prima causa* of the production of luminous spots and metallic or iridescent colours in many beetles and butterflies. Thus the golden green of *Buprestis* reproduces, possibly, the shiny surfaces of leaves in strong light, on which they love to rest; and the mother-of-pearl spots on the wings of some butterflies might find an explanation in the fascination which reflected sunlight on a pool of water has for them. Phosphorescence and mimetic luminosity would thus in insects have been derived from a common cause; but in nocturnal insects, in whom the colour of the external portion of the body cannot have ori-

ginated an ambitious sentiment, the physiological process which has rendered luminous phenomena possible has shown its effects internally: whilst in the others its manifestation is on the external surface of the body."

Like his illustrious predecessors Wallace and Darwin, Dr. Beccari has been led by the contemplation of the great drama of life in the tropical forest to speculate on the problems of evolution, but along very different lines. The question which interests him most is the cause of the disposition to vary, which is postulated as the origin of species. At the present day species are fixed, and so completely is the power of adaptation to environment lost, that they perish sooner than adapt themselves to new conditions of life. The apparent contradiction Dr. Beccari explains by suggesting that the force known as "conservative heredity" is one that acts with cumulative intensity, but that in the primordial epoch of life, when the organic world was young, it was relatively feeble. Organic predestination rules the world to-day, but

"during the infancy of the organic world, there being then no power to counteract the conservation of new characters acquired by organisms, the latter must have been not only susceptible of considerable morphological malleability during their lifetime, but must have also been capable of transmitting to their descendants any new characters of an advantageous kind they had acquired."

Dr. Beccari is disinclined to believe in "the slow and gradual progressive evolution of organisms, and in the formation of species as a result of continuous, but insensible variation from pre-existing forms."

"I am more inclined to admit the sudden appearing of some principal adaptation forms, and I believe that originally hybrids between such prototypes have been the reason of the concatenation of all organisms, and of the apparent descent of one from the other. I hold that hybridism had a large share in the formation of existing species, and it seems to me possible that, in the creative or plasmative period, even widely different types could cross and produce offspring, owing to the very imperfect influence of the force of heredity."

He also suggests that will may have contributed to adaptation: a bold hypothesis, which he supports by reference to the curious habit of *Toxodes jaculator*, or the "blowpipe fish."

Of orang-utans Prof. Beccari made a large collection in the forests of Sarawak. The orang-utan is a type specialized for arboreal life in forest country, and in such a district he regards it as highly improbable that primitive man, or even an erect anthropomorphic ancestor of man, can have originated. The whole nature of the country was against specialization for terrestrial locomotion and the erect posture, and the "humanization" of the assumed anthropoid, with the physiological and psychological consequences of the change in the position of the brain, must have taken place elsewhere. That fossil remains of *Pithecanthropus* were found in Java cannot be held to prove, in a country so unstable, that the living creature inhabited that island. Dr. Beccari thinks that

"Tropical Africa—or rather, perhaps, a land of similar climatic conditions interposed between the African and Asiatic continents—must have been the region where man assumed his erect gait and bipedal progression."

Within the space at our disposal it is impossible even to indicate the number of points of interest which Dr. Beccari has raised, and to the consideration of which he invariably brings a highly original and unconventional mind. His book well deserved translation.

#### GEOGRAPHICAL BOOKS.

*Glossary of Geographical and Topographical Terms and of Words of Frequent Occurrence in the Composition of such Terms and of Place-Names.* By Alexander Knox. (Stanford.)—It was a good idea to add a supplementary volume, dealing with geographical terms, to Stanford's

well-known 'Compendium of Geography.' Mr. Knox has been an assiduous collector of notes on terms encountered in reading geographical works, and these he has arranged alphabetically in this glossary. The terms defined are numerous, but the contents of the author's note-book, rather than any systematic classification of geographical or purely topographical conditions which require and have received names, seem to have controlled the selection. From it we gather that his reading has been mainly in descriptive books of travel, and not in the more precisely expressed, if less thrilling, volumes of systematized geography. As a guide to the growing technical language of the geographer the work is not of much use, but it might be made so by giving, in addition to the popular usage of each term, the special sense in which it is employed by geographers. For instance, *fjord* is inadequately defined as a frith, or long narrow inlet; *ria* as the mouth of a river, and *liman* as an estuary. The selection of terms is very arbitrary. Why is *bourne* included, but not *lavant*; why *cwm*, and not *corrie*; why *glyn*, and not *glen*? and so on. If any natural phenomenon, such as a glacier, a volcano, or a river, or any common geographical object, is taken and the names of the forms conditioned by it are looked for, only a few are found. A perusal, for instance, of almost any standard work on the Alps would have prevented the omission of such terms as *Bergschrund* and *crevasse*. In a supplement to the 'Compendium of Geography' the terms mentioned in the other volumes should all have been included, but they are not, and in some cases a more accurate explanation of a term can be found in the text of the other volumes. When a second edition is called for, the existing definitions should be thoroughly considered and revised, while the numerous omissions should be made good. As a pioneer book, however, the volume is welcome and may form a useful basis for a more thorough work.

*Regional Geography: the British Isles.* By J. B. Reynolds. (Black.)—Miss Reynolds appears to have tried to write a class-book which would do for the middle and upper classes of schools what Mr. Mackinder's 'Britain and the British Seas' has done for more advanced students. As a regional geography it is somewhat disappointing, for the distinguishing characteristics of the natural regions are not systematically discussed. The work, however, is distinctly an advance in the right direction, and should do much to make interesting a subject which is often very badly taught. A number of minor errors occur—for instance, 100 fathoms are not 600 yards, steel is hardly satisfactorily defined as iron with the amount of carbon reduced, and the Scottish valley lochs are more than mere expansions of rivers; but these imperfections can easily be removed in a second edition.

*An Elementary Class-Book of General Geography.* By Hugh Robert Mill. (Macmillan.)—Dr. Mill's class-book on geography is one of the best planned and most trustworthy of school-books on the subject. It is mainly descriptive, and presents too many details about places, and too little co-ordination of the general characteristics of countries. In this respect it sins rather less than most of its competitors, and in the newly revised form it can be recommended for use in schools, provided that it is not committed to memory. The first purpose of a class-book is to give facts which an intelligent master can make use of in his class, and this the work in question undoubtedly does.

*Stanford's Geological Atlas of Great Britain.* By Horace B. Woodward, F.R.S. (Stanford.)—This atlas is based upon 'Reynolds's Geological Atlas'—a work which for upwards of forty years has remained without a rival as a collection of small county maps, serving as a convenient guide

to the amateur in his geological journeys. In the preparation of this edition—which is the third—Mr. Stanford, who has taken over the work, has wisely placed the revision in the hands of Mr. H. B. Woodward, of the Geological Survey. His extensive and intimate acquaintance with British stratigraphical geology has enabled him to introduce considerable improvement throughout the work. It is not merely a collection of maps, but also includes 134 pages of descriptive geology. We find an excellent sketch of British stratigraphy and a description of the geological structure of the country, county by county. All this has been virtually rewritten, and a noteworthy feature introduced in the shape of a description of the geology of the country seen in travelling along the principal lines of railway. The student of geology traversing any part of the country will find the interest of his journey greatly enhanced by having this convenient work at his side. It is not a large atlas, but a portable work, containing, in addition to the text, 34 geological maps, clearly printed in colours, and 32 plates of characteristic British fossils, mostly from the admirable charts of Lowry, which for accuracy and beauty have never been surpassed.

*The Survey Atlas of England and Wales* designed by and prepared under the direction of J. G. Bartholomew, and published by the Edinburgh Geographical Institute, is an admirable work which deserves high commendation. The Ordnance Survey has been reduced to the uniform scale of half an inch to a mile, and sixty-seven sections, which are coloured so as to indicate altitudes, offer a wonderful view of the whole country. Besides these maps, which will be invaluable to the increasing class who travel through the country on cycle or motor, the work of the specialist is visible everywhere—in particular maps which deal with such subjects as vegetation, monthly rainfall, railways, commerce, and industry. There are plans, apart from London, of no fewer than fourteen crowded centres of population. The colour-printing is firm and excellent, and the accuracy of detail achieved in names is remarkable. We have tested the volume by looking up several recent changes, and find them in each case duly noted. We have detected no omission worth mentioning, and the atlas is strongly and handsomely bound.

Mr. Murray's *Small Classical Atlas*, edited by G. B. Grundy, is a good thing, and will undoubtedly supersede atlases now in use among schoolboys and undergraduates. It is well bound and cheap at six shillings, but, better than this, it is clearer and more legible than any similar atlas we have seen. Dr. Grundy has done well to avoid the confusion caused by hachured mountains, and substitute the system of coloured contours, which all cyclists who use Bartholomew's pretty and useful maps have learnt to appreciate highly. Four colours are used to indicate levels up to 600 ft., thence to 3,000 ft., thence to 9,000 ft., and higher levels. We have examined some of these maps carefully, and find that, so far as the number of names inserted is concerned, they are complete, as is also the index printed at the beginning. We would suggest for a new edition, when its time comes, that the number of each map might be printed on the blank page preceding the map, as well as inside the sheet, as is done in Philips' 'Systematic Atlas,' and that some device of colour should be used to distinguish rivers and roads, e.g., in the map of Italy. Of the fourteen sheets, not the least useful will be found to be that containing fourteen plans of famous ancient battlefields. The whole is excellently edited and produced.

#### SOCIETIES.

SOCIETY OF ANTIQUARIES. — Feb. 2. — Mr. W. Gowland, V.P., in the chair.—Mr. R. Garraway Rice, Local Secretary for Sussex, read a paper



entitled 'Palæolithic Implements from the Terrace Gravels of the River Arun and the Western Rother.' Mr. Rice, after indicating the general configuration of the Arun and Rother district by means of maps and lantern-slides, said that it did not appear that any discovery of palæolithic implements in the *river gravels* of Sussex had been recorded, although a large number had been found in the southern part of the adjoining county of Hants, notably in the neighbourhood of Southampton, in the gravels of the Itchen and the Test. The only recorded discoveries of palæolithic implements which the writer had been able to find were at Bell's Field, Friston, near Eastbourne, by Mr. R. Hilton, who found palæolithic implements on the surface, and of one example at Brighton, by Mr. Ernest Willet in 1876, both finds being recorded in Sir John Evans's 'Ancient Stone Implements of Great Britain.' Mr. Rice first called attention to a flat ovate palæolithic implement found on the surface at Appledram, near Chichester, by William Hayden in 1897, which he thought might be possibly assigned to the terrace gravels of the Lavant. In view of the paper, Mr. R. C. Fisher sent for exhibition an ovate implement found on high ground at Midhurst in 1893; from its appearance it would seem to have been exposed on the surface for a considerable period. This seems to complete the list of Sussex examples prior to Mr. Rice's discoveries, the smallness of which he considers to a great extent due to the fact that until recent years there were but few pits, and excavations were infrequent. The area to which Mr. Rice has mainly confined his researches extends from Selham in the west to Wiggonholt in the east, and in the course of his paper he dealt with no fewer than thirteen pits and sections showing river-drift gravel, several of which, however, are now filled up or disused. He pointed out that the implements which he and others had found in the district have a special interest as adding another of our Southern counties to the list of those in the *river gravels* of which palæolithic implements have been found. The first palæolithic implement found in the Arun and Rother district appears to be a very nicely chipped ovate implement discovered at Fittleworth many years ago, which was first seen by Mr. Rice in 1898, then in the possession of the late Rev. A. B. Simpson, vicar of that parish. This implement and a beautifully chipped ovate sharp-rimmed one, very thin in proportion to its size, also formerly belonging to Mr. Simpson, and probably likewise found at Fittleworth, were lent for exhibition by Mr. Philip Dawson, the present owner. In the disused pit from which the former implement came, approaching 200 feet above Ordnance datum, Mr. Rice found a small flake with "working" on the edge. In the adjoining parish of Coates, at an altitude of 122 ft., he found in drift gravel a good external flake of an ochreous colour, chipped so as apparently to form a borer, likewise a well-formed tongue-shaped implement, 5½ in. in length and 3½ in. in breadth at its widest part, weighing 1 lb. 4 oz. Further, he found in gravel from the same site a pointed ovate implement, measuring 2½ in. in length by 2½ in. in breadth, of a dull amber colour; like one from Bury St. Edmunds figured by Sir John Evans, though most skilfully chipped, the edge is not in one plane, but when looked at sideways shows an ogival curve. In gravel dug at about 20 ft. above Ordnance datum, at Greatham, Mr. Rice found a fine polygonal flake, 2½ in. in length by 2½ in. in breadth, nicely patinated, of a creamy colour; whilst in gravel obtained at 100 ft. above Ordnance datum at Wiggonholt, Mr. W. Paley Baildon found a fine well-made palæolithic ridged flake, measuring 4½ in. in length by 2½ in. in breadth, of a dark ochreous brown colour. A search made subsequently in the same gravel by the author resulted in the finding of an interesting little ovate implement made out of a flake, the bulb of percussion showing on one side, whilst the other is nicely worked; it measures only 2½ in. in length by 1½ in. in breadth. Mr. Rice dealt at some length with the respective deposits of river-drift gravel in which the implements had been found, the altitudes of the same, and especially with their positions in relation to the rivers, illustrating his remarks by means of slides showing sections and pits, in the examination of which he had been assisted by Mr. C. A. Bradford. Mr. Rice said the special points of interest in this discovery of palæolithic implements in Sussex might be briefly recapitulated thus: the newness of the locality; the great difference of the levels at which the implements were found, e.g., about 20 ft. above Ordnance datum at Greatham, 122 at Coates, and approaching 200 at Fittleworth; and the variety in the type of the implements. The latter facts taken together may suggest a vast difference in the age of the cream-coloured flake from Greatham and the tongue-shaped implement from Coates.—Dr. F. W. Cock exhibited an early eighteenth-century taper-box containing a number of Jacobite and other relics.—The Rev. John Hewett, through the Secretary, exhibited a small

silver-gilt cup of German workmanship of the sixteenth century, one of a pair belonging to Babbacombe Church, Torquay.

ARCHÆOLOGICAL INSTITUTE. — Feb. 1. — Sir Henry Howorth, President, in the chair.—A paper on 'Japanese Sword-Blades' was read by Mr. Alfred Dobric, who also exhibited several fine specimens, and gave lantern illustrations.—After remarks by the President, who also exhibited three Japanese swords, the discussion was continued by Lord Dillon, Mr. Rice, and Mr. Worsfold.

LANNEAN. — Feb. 2. — Prof. W. A. Herdman, President, in the chair.—Mr. E. W. B. Holt, Miss E. F. Noel, Miss A. L. Embleton, Mr. W. J. Tutchter, and Mr. S. E. Chandler were admitted Fellows.—Miss L. S. Gibbs, Mrs. H. V. Scott, Mr. C. B. C. Storey, and Mr. R. H. Yapp were elected Fellows.—The President announced that the Queen had consented to become an Honorary Member.—The first paper was by Mr. W. J. Tutchter, entitled 'Descriptions of some New Species and Notes on other Chinese Plants.' The species in question were from Hong-kong, with one from Kowloon, and one from Weihai-wei.—Dr. Stapf, Mr. C. B. Clarke, and Mr. A. O. Walker engaged in a short discussion of some of the points raised.—In the absence of Dr. H. J. Hansen, his paper, 'Revision of the European Marine Forms of the Cirolaninae, a Sub-family of Crustacea Isopoda,' was communicated by the Zoological Secretary. Three new species are described—*Cirolana gallica*, *C. schmidtii*, and *Eurydice affinis*. Comparative tables of the genera and species were supplied, distinguishing eight European species of *Cirolana*, one of *Conilera*, and six of *Eurydice*. From the last genus *E. pontica* (Czerniavski) is omitted as dubious, and Gourret's *Conilera gram-poides* is identified with *Cirolana cranchii*. Some important comments were made on the untrustworthiness of faunistic catalogues, and on the pitfalls which naturalists lay for their colleagues by inadequate descriptions.—The paper was discussed by the President and Mr. A. O. Walker, the Rev. T. R. R. Stebbing replying on behalf of the author.

PHILOLOGICAL. — Feb. 3. — Prof. Lawrence in the chair.—Dr. H. Oelsner read a paper on 'Early French Manuals for English Use.' He began by rapidly sketching the fortune of the French language in this country from the Conquest till 1500, dealing with the Court, nobles, gentry, lower classes, Church, State, law, schools, and literature. It is convenient to adopt the three periods of French in England suggested by Brunot—those of conquest (1150-1250), decline (1250-1350), and survival (from 1350). The meagreness of the native literature when set against the mass of Anglo-Norman works produced in England during those ages is one of the most curious of literary phenomena. There can be no doubt that Trevisa (in his amplification of Higden's 'Polychronicon,' edited by Babington for the Rolls Series, ii. 160) greatly exaggerates when he says that even the peasants endeavoured to learn French. Still, the class just above them must have known French well, for it was for them that Bozon wrote his 'Contes Moralises' (as was pointed out by Paul Meyer in his introduction, p. lv). Trevisa is certainly right in stating (*l.c.*, p. 161) that at about the time of the Plague (1349), Cornwall, Penriche, and their followers reinstated English as the basis of education in the grammar schools. The bad quality of Anglo-French was mocked by the Frenchmen of the time, and acknowledged by the English themselves. This poor French is nowhere more conspicuous than in several of the treatises composed by Englishmen for the use of their countrymen. These cover, roughly speaking, 350 years, from 1150 to 1500. While French was paramount, the manuals dealing with words, their pronunciation, flexion, &c., predominate, and the epistolaries, too, are popular; but when French declined, the *manières de langage*, which were mainly intended for use abroad, appear more frequently, and were, during the period of "survival," accompanied with English versions. The treatises may be divided into four classes: I. Vocabularies and kindred works. (1) Adam du Petit Pont (d. c. 1150) wrote a Latin epistle, many words of which are glossed in French (ed. by Scheler, 'Lexicographie Latine du XI<sup>e</sup> et du XII<sup>e</sup> Siècle,' 1867). (2) Alexander Neckam (1157-1217), whose treatise 'De Utensilibus' is written in Latin and glossed in French (ed. by Th. Wright, 'A Volume of Vocabularies,' i. 1857, and by Scheler, *l.c.*). (3) The 'Dictionarius' of John de Garlande (c. 1225) in Latin, with English and French glosses (ed. by Wright, *l.c.* and by Scheler, *l.c.*). (4) A Latin vocabulary of the names of plants, glossed in French and English, written 1261-5 (ed. by Wright, *l.c.*).

(5) The treatise of Walter de Bibbesworth, which is the best known of the set, and probably belongs to the last quarter of the thirteenth century. The only complete edition is that of Wright, *l.c.*, who, however, did not use all the MSS. The little book, which is in French and in rhyme, and glossed in English, was written for the children of a certain Dionisie de Mouchensy (probably the lady of that name who died in 1304). (6) A very curious little manual, still in MS. (Trin. Coll. Camb. B. 14, 39, 40), begins: "Liber iste vocatur Femina quia sicut Femina docet infantem loqui maternam [linguam], sic docet iste liber juvenes rethorice loqui gallicum prout inferius patebit." It was first mentioned by Hickeys ('Ling. Vett. Septent. Thesaurum,' 1705, i. pp. 154-5), who quotes several passages, which were copied from him in the 'Hist. Litt. de la France' (xvii. 1832, pp. 633-5), and by Reiffenberg ('Philippe Mouskes,' 1836, i. pp. xcv-xcvii). P. Meyer refrains from giving details in his account of the French MSS. of Trinity College (*Romania*, 1903, xxxii. pp. 43-4), as Mr. W. Aldis Wright is editing the MS. for the Roxburghe Club. Suffice it to say for the present that it is in French and English, that it belongs to the beginning of the fifteenth century (not to the thirteenth, as the scholars prior to P. Meyer thought), and that it is full of interest.—II. Grammars and portions of grammars, dealing with orthography, pronunciation, flexions, &c. (1) The 'Orthographia Gallica,' written c. 1300 by an Englishman, who endeavoured to make the Anglo-Norman spelling tally with that of pure continental French (ed. definitively by Stürzinger, 1884). The student is referred to his valuable general introduction, especially to pp. v-x, which deal with the various MSS. containing tables of flexions, &c., for which room cannot be found here). (2) The 'Tractatus Orthographie Gallicane,' put into shape, c. 1400, by Canon T. Cuyfurelly, a *doctor utriusque legis* of Orleans. This was edited (together with several kindred treatises, mostly from the MS. No. 182 of All Souls' College) by Stengel in the *Zeitschr. f. neufr. Spr. u. Lit.* (1879), i. pp. 16-22. Stengel attributes several of the other manuals in the MS. to Cuyfurelly (see his notes in *The Athenæum* of October 5th, 1878). (3) A 'Donait Francois,' written (c. 1400) by several competent clerks, by order and at the expense of Johan Barton (ed. by Stengel, *l.c.*, pp. 25 *sqq.*). This is the earliest French grammar extant, and, but for certain Anglicisms, a very creditable piece of work. (4) Alexander Barclay's 'Introductory to Write and to Pronounce French,' London, 1521 (partly edited from the unique copy by A. J. Ellis, 'Early English Pronunciation,' 1871, pp. 803-14, who, however, omits the very interesting Prologue, given by Stengel, *l.c.*, p. 23). (5) Palsgrave's famous 'Esclaircissement' (1530). It is interesting and instructive to note of the five works in this section that No. 1 was known by Cuyfurelly, the latter by Barton's clerks, these by Barclay, and he again by Palsgrave.—III. Model Letter-Writers. There are five of these, all still in MS. (three at the British Museum, one in the Cambridge University Library, and one at All Souls'). They range from c. 1327 to 1415, and contain interesting allusions—to the kings of the period, to Avignon and the Popes, to the rising of Owen Glendower, &c. The private letters are no less valuable in their way, and full of quaint touches. The theoretical introductions to these letters were edited in a Greifswald dissertation (1898) by W. Uerkvitz, whose preliminary remarks are likewise instructive. Stengel (*l.c.*, pp. 8-10) published a few samples of the letters themselves.—IV. *Manières de langage*, or model conversation-books, chiefly for the use of travellers. (1) Perhaps the most fascinating, and certainly the earliest, of these is the one edited by P. Meyer in the *Revue Critique* (1870, 2<sup>e</sup> semestre, pp. 373-408; a separate *tirage* in 1873). It is dated 1396, and is probably by the Cuyfurelly named above. Orleans and its university, and the troubles there in 1389, are frequently mentioned. (2) The next in point of date is Cuyfurelly's 'Petit Livre pour enseigner les enfants de leur entreparler comun Francois' (ed. by Stengel, *l.c.*, pp. 10-15). This must belong to c. 1399, Richard II's captivity being given as a piece of news. (3) P. Meyer published another of these *manières* in the *Romania* (1903), xxxii. pp. 47-62. This was written c. 1415, as it contains interesting references to Agincourt. Like all the other works of this class, it is full of valuable data concerning contemporary life and manners, and of rare words. The scene is laid in England (mostly at or near Oxford). A fair at Woodstock and the articles bought and sold there form a feature; thus divers cloths, &c., from Abingdon, Witney, Castelcombe, Colchester, and Salisbury are specified. (4) An unpublished *manière* in the Cambridge University Library (l. i. 6, 17) bears the inevitable mark of a later period: it is composed in English and French. The MS. belongs to the end of the fifteenth century. (5) The valuable 'Dialogues in French and English,'

by W. Caxton (adapted from a fourteenth-century book of dialogues in French and Flemish), were edited from Caxton's print (c. 1483) by Bradley for the E.E.T.S., No. LXXIX. (1900). (6) The 'Lytell Treatise for to lerne Englissh and Frensshe,' "emprynted at Westmynster by my [L. me?] Wynken de Worde" (according to Mr. A. W. Pollard, before July 10th, 1499), was searched for in vain by Ellis. Stürzinger, however, saw a copy (apparently unique) at the British Museum (Grenville 7570), and gave a few bibliographical data (*l.c.*, p. ix). The little book will probably be reprinted for the E.E.T.S., with a general introduction treating in detail the whole field covered by the present paper. It is in French and English, and contains word-lists, some dialogues and letters, and a short "book of courtesy," the last practically identical (save for the additional French) with the 'Lytlyle Childrenes Lytil Boke,' edited from two MSS. for the E.E.T.S. by Dr. Furnivall in his 'Babees Book,' &c. (1868, pp. 16-24).—After the paper had been read, Prof. Gollancz, in the name of Prof. Schröder, submitted to the meeting an article which had just appeared in *Neuere Sprachen*, a tribute by Prof. Schröder to Dr. Furnivall on his eightieth birthday, which fell on the next day, February 4th. The article dwelt in detail on Dr. Furnivall's services to English philology in general, and the feelings of gratitude inspired on the Continent by his generous help and appreciation of the work of students throughout the world. A resolution was unanimously passed, expressing the thanks of the Philological Society to Dr. Schröder, and a hearty vote of congratulation acknowledged Dr. Furnivall's services to the Society since its foundation.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 7.—Sir Guilford L. Molesworth, President, in the chair.—It was announced that 19 Associate Members had been transferred to the class of Members, and that 16 candidates had been admitted as Students. The monthly ballot resulted in the election of 7 Members and 20 Associate Members.

SOCIETY OF ENGINEERS.—Feb. 6.—Mr. D. B. Butler, President for 1904, in the chair.—The Chairman presented the premiums awarded for papers read during the past year, viz.: The President's Gold Medal to Mr. W. E. Storey for his paper on 'Condensing Machinery'; the Bessemer Premium of Books to Mr. R. G. Allanson-Winn for his paper on 'Deep-Sea Erosion and Foreshore Protection'; a Society's Premium of Books to Mr. A. S. E. Ackermann for his paper on 'British and American Coal-cutting Machines'; and a Society's Premium of Books to Mr. F. Latham for his paper on 'Some Recent Works of Water Supply at Penzance'.—Mr. Butler then introduced the President for the present year, Mr. Nicholas J. West, and retired from the chair.—The President then delivered his inaugural address, dealing mainly with the mechanical side of engineering, with reference to the historical use and improvement of pumping and marine engines, and the application of the latter at various periods to vessels of different kinds, including a reference to the latest phase of turbine propulsion.

ARISTOTELIAN.—Feb. 6.—Dr. Hastings Rashdall, President, in the chair.—Mr. F. C. S. Schiller was elected a Member.—Prof. W. R. Boyce Gibson read a paper on 'Self-Introspection.' There are three radically different types of observation: (1) the physical or non-introspective observation of nature, where we observe objects in their relation to each other; (2) sensory introspection, where we observe objects as presented to the observing subject; (3) the spiritual intuition of self-consciousness, in which our subjective activities are present to the subject, realized in their immediacy as subjective activities. This is the point of view of the experient. Here the subject, whether in self-introspection or self-retrospection, knows itself not as object, but as subject. Self-introspection means a realization, self-retrospection a re-realization. The thought of thought is not thought about thought, but the *cogito ergo sum*. The import of this famous dictum, as Descartes understood it, may be stated as follows: "As a self-conscious being I have the intuitive certainty of my own existence." Hegel's philosophy also presupposes the *cogito ergo sum* in the same sense, not as a first axiom indeed, but as the ideal implied in the first stirrings of the dialectical method. The positing of being as the first of the thought-forms can be justified only by a dialectic that presupposes the true unity of thought and being in self-consciousness.—The paper was followed by a discussion.

## MEETINGS NEXT WEEK.

MON. Royal Academy, 4.—Lecture by Prof. A. Gilbert.  
— London Institution, 5.—'Energy: American, British, and Japanese,' Prof. W. E. Ayrton. (Fraser's Lecture.)  
— Society of Arts, 8.—'Internal Combustion Engines,' Lecture I., Mr. Dugald Clerk. (Cantor Lecture.)

MON. Surveyors' Institution, 8.—Discussion on 'Urban and Rural By-Laws and Suggested Amendments.'  
— Geographical, 8½.—'The Geographical Results of the Tibet Mission,' Sir Frank Younghusband.  
TUES. Royal Institution, 5.—'The Structure and Life of Animals,' Lecture V., Prof. L. C. Miall.  
— Colonial Institute, 8.—'Problems and Perils of Education in South Africa,' Mr. P. A. Barnett.  
— Institution of Civil Engineers, 8.—'Alfreton Second Tunnel,' Mr. E. F. C. Trench; 'The Reconstruction of Moureille Tunnel,' Mr. Dugald McLellan.  
WED. Chemical, 5½.—'The Condensation of Anilino-Acetic Esters in presence of Sodium Alcoholate,' Mr. A. T. de Moulpiéd; 'Nitrogen Halogen Derivatives of the Aliphatic Diamines,' Mr. F. D. Chattaway.  
— Meteorological, 7½.—'Report on the Phenological Observations for 1904,' Mr. E. Mawley; 'Observations made during a Balloon Ascent at Berlin, September 1st, 1901,' Messrs. Hermann Elias and J. H. Field; 'The Winds of East London, Cape Colony,' Mr. J. R. Sutton.  
— British Archaeological Association, 8.—'London, Monastic and Ecclesiastical,' Mr. A. Oliver.  
— British Numismatic, 8.—'Idiotcy of England Numismatically Exemplified,' Mr. F. Stroud.  
— Folk-lore, 8.—'Ragnarok and Valhalla Myths, and Evidence from which they Date,' Mr. A. F. Major.  
— Microscopical, 8.—'Practical Micro-Metallography, with Experimental Demonstration,' Mr. J. E. Stead.  
— Society of Arts, 8.—'The Decline of the Country Town,' Mr. A. H. Anderson.  
— Dante, 8½.—'Countess Matilda of Tuscany,' Mr. Luigi Ricci.  
THURS. Royal Academy, 4.—Lecture by Prof. A. Gilbert.  
— Society of Arts, 4½.—'The Indian Census of 1901,' Sir C. A. Elliott. (Indian Section.)  
— Royal, 4½.  
— Historical, 5.—Annual Meeting. President's Address.  
— Royal Institution, 5.—'Recent Work of the Geological Survey,' Mr. J. J. H. Teall.  
— Linnean, 8.—'A Revised Classification of Roses,' Mr. J. G. Baker; 'The Botany of the Anglo-German Uganda Boundary Commission,' Messrs. E. G. Baker, Spencer Moore, and Dr. A. B. Rendle.  
— Society of Antiquaries, 8½.—'Samuel Mearns and his Bindings,' Mr. Cyril Davenport; 'Some Antiquities recently found in Thames Street, London,' Mr. F. G. Hilton Price.  
FRI. Geological, 3.—Annual Meeting.  
— Institution of Mechanical Engineers, 8.—Annual Meeting.  
— Royal Institution, 9.—'High-Power Microscopy,' Mr. J. W. Gordon.  
SAT. Royal Institution, 3.—'The Bohemian School of Music,' Lecture III., Sir A. C. Mackenzie.

## Science Gossip.

At the meeting of the Anthropological Institute to be held next Tuesday, Dr. A. C. Haddon will exhibit a series of cinematograph pictures of native dances from the Torres Straits, taken by him when in New Guinea.

A MOST eccentric character has passed away in Hermann Landois, Professor of Zoology and Director of the Zoological Garden at Munster, whose death in his seventieth year took place on the 29th of last month. As a man of science he was much esteemed for his careful work, and he was the author of several valuable books—'Der Mensch und das Tierreich,' 'Das Pflanzenreich,' 'Das Mineralreich,' &c. He was also a novelist, and in his novels, the best known of which is 'Franz Essink,' he displayed his gift of humour and thorough knowledge of the Westphalian peasantry and their dialect. The stories told of his eccentricities are innumerable. Among his achievements was the erection of a statue to himself at his own expense opposite his house at Munster, at the unveiling of which he held a *Festrede*.

At a meeting of the trustees of the Percy Sladen Fund, held at the Linnean Society's rooms last Friday week, grants varying in amount were awarded to Mr. W. R. Ogilvie Grant towards the expenses of a collector for the British Museum in Central Africa; to Miss Alice L. Embleton to enable her to continue her investigations in insect cytology; and to Mr. J. Stanley Gardiner towards the expenses of an expedition to the Indian Ocean.

THERE is a correction to be made in our note last week about the results of the West Tibet expedition. It was stated therein that the source of the Sulej was not found in Lake Mansarowar, but considerably to the westward. The language of the information on which this statement was based was ambiguous; but apparently what was intended was that the source of the Sulej in Lake Mansarowar had been found considerably westward of what was supposed. The Tibetans stated that the narrow channel from Mansarowar flowed down to the Rakas Tal lake during the four summer months only, and the Survey officers followed this channel throughout its length, and proved what the Tibetans said to be true. They failed to discover the range of hills said by Mr. Savage Landor from personal observation to separate these two lakes. Incidentally, the expedition obtained striking ocular evidence of the right of Mount Everest to claim supremacy among Himalayan

peaks, to which we referred in our number for November 12th last. As the party made its way along the Sanpu a splendid view was obtained of the Himalayan range, and

"eventually Everest was seen standing out in all its majesty, and rising several thousand feet above the peaks to east and west of it. It dominated that part of the Himalayas, and there was no possibility of confusing it with any other peak."

THE Gold Medal of the Royal Astronomical Society has this year been awarded to Prof. Lewis Boss, Director of the Dudley Observatory, Albany, N.Y., and the address on presentation was yesterday delivered by the outgoing President, Prof. Turner, who is now succeeded by Mr. W. H. Maw. The medal was received by the American Ambassador, Mr. Choate, on behalf of Prof. Boss, who regretted that he was not able to be present himself.

THE small planets Nos. 509 and 512, which were discovered by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg, on April 28th and June 23rd respectively in the year 1903, have been named Jolanda and Taurinensis.

## FINE ARTS

*The Golden Age of Classic Christian Art.*  
By Jean Paul Richter and A. Cameron Taylor. (Duckworth & Co.)

THE mosaics of Santa Maria Maggiore have always been regarded as among the most important remains of early Christian art. They have been the objects of detailed study by Padre Garrucci, De Rossi, and, more recently, by Prof. Ainaloff. Their position, however, above the high cornice of the nave and on the still higher and less visible arch of the tribune, has rendered it extremely difficult hitherto to arrive at any definite conclusions about their claims, either as works of art or as examples of Christian iconography. Dr. Richter and Miss Taylor have, by the courtesy of Mgr. Crostarosa and Mgr. Pinchetti, been enabled to study them in exceptionally favourable circumstances, and the result of their labours, embodied in a sumptuously illustrated monograph, marks a most interesting and important step towards a better knowledge of early Christian art, and, incidentally, of the mental attitude of the early Christian patrons for whom these mosaics were executed. Their conclusions are indeed surprising and revolutionary, and if finally accepted will no doubt lead to a change of opinion with regard to other examples of early Christian design. It has hitherto always been regarded as fairly certain that these mosaics were done in the pontificates of Liberius (352-66) and Nystus (432-40), and that they are of the nature of a continuous narrative composition, such as we find in the Joshua Rotulus and the Vienna Genesis. Such was the view accepted without doubt by the authors when they began their investigations, but they were gradually compelled to throw it aside and to antedate the execution of the works by nearly two centuries. They found, moreover, that the view of them as narrative compositions failed to explain their very peculiar iconography, and they were forced to regard them as didactic works in which the tendencies of Christian thought of the second century were expounded by means of historical symbols. They found, in fact, that the ideas which are suggested in these mosaics—dimly enough to us, but



no doubt distinctly to contemporaries—were those of Justin Martyr, Irenæus, and the 'Shepherd' of Hermas, rather than those which Jerome and Augustine promulgated in the fourth and fifth centuries. This view they found, moreover, to be borne out by the stylistic affinities of the work, which are rather with the Column of Marcus Aurelius (161-8) than with the Arch of Constantine (312); still less do the mosaics resemble in style those at Ravenna.

Such in brief is the view which is illustrated by the most minute and exhaustive examination of the mosaics themselves, by the careful elimination of subsequent restorations and alterations, and by a learned inquiry into the predominant ideas of the periods in question. The first difficulty in accepting such a theory is the condition of the Christian community at the early date to which the authors would ascribe the mosaics, and especially the absence of any public Christian basilicas capable of receiving such a decoration. The authors point out that this difficulty is largely due to an erroneous idea of the position of the early Christians, who, in fact, included among their numbers many wealthy patricians, and even members of the imperial household, and who, in Rome at all events, enjoyed a large immunity from persecution. They suppose, therefore, that Santa Maria Maggiore was, from an early time, a private basilica, built on an exceptionally magnificent scale by a wealthy Christian. They show that Liberius did not build it, since it was already known as the basilica of Sicinius, and that Xystus's work, as described in the dedicatory inscription over the entrance doorway, refers not to the mosaics of the nave, but to some additional mosaics, now lost, which he put up when he dedicated the basilica to the Virgin.

Having pointed out that the indications of date which have hitherto been unquestionably accepted—namely, the statement that Liberius "fecit Basilicam" and the dedicatory inscription of Xystus—do not, in fact, refer to the existing mosaics, the authors are free to consider these entirely afresh, and they show by a minute analysis of each composition that the creative ideas which underlie them are those of the second century. The mosaics of the nave, filled with scenes from the Old Testament, are seen throughout to be not merely historical and narrative designs, but didactic *Tendenzbilder*, in which historical events are used as prototypes of Christ's relation to the Church, the Jews, and to Greek philosophy. In fact, the historical scenes are interpreted in much the same way as the translators of the English Bible interpreted the Song of Solomon. These prototypes of the nave prepare the way for the mosaics of the arch of the tribune, in which the antitypes are discovered. Here, again, the thought is akin to the philosophical speculations of the early Church. Christ is the Logos, "the fulfilment of the prophetic revelations vouchsafed to all peoples of the earth, and accepted as such by Greeks and Orientals, but rejected by the Jews." There is no trace of the dogmatic discussions about the dual nature of Christ and the divine motherhood which occupied the field in the time of Xystus, and in which he took a prominent part.

Two examples—one from the archetypes of the nave and one from the antitypes of the arch—will serve to show the methods of reasoning adopted. In the story of Moses there occurs a composition of an unexpected kind. The youthful Moses stands in a semicircle of men dressed as Stoic philosophers, and clearly intended to represent the philosophy of Greece; with these he is carrying on an animated discussion, himself occupying a central and authoritative position. The composition has affinities with similar *Disputas* of Hellenistic Alexandrine origin, while in thought its analogues are found in the writings of Philo, to whom Plato, Parmenides, and Empedocles seemed almost superhuman, and at the same time dependent upon Moses. This, therefore, represents an even earlier phase of thought than the remaining pictures, and records a pre-Christian composition which would not have been intelligible to the public of the fifth and sixth centuries.

Our second example, from the mosaics of the arch, depicts a prince, followed by his courtiers, led by a philosopher towards the Child Christ, who advances from the opposite side, attended by Mary and Joseph.

It has generally been assumed that this represents a scene described in the fifth-century compilation, the so-called *Evangelium Pseudo-Matthæi*, in which the Prince of Hermopolis recognizes Christ's divinity by the fact that when the Virgin carried him into the temple the 365 idols it contained fell from their bases, and lay shattered on the ground. It is, as the authors point out, inconceivable that, were this a narrative picture, so striking and pictorial an incident should have been completely ignored. Moreover, this mosaic, like all the rest in the church, shows an intellectual tendency of a very different kind from the crude thaumaturgy of the *Pseudo-Matthew*, which we find fully reflected in the miniatures and ivories which it inspired. In the Santa Maria Maggiore picture the thought is philosophical and restrained. It represents in fact the keynote to the whole series—Christ as the goal and fulfilment of pre-Christian philosophy. This mosaic is, moreover, of singular interest, in that the figures of the prince and his courtiers have all the characteristics of fifth or sixth century design; consequently it is only when, on close examination of the mosaic, we find these to be later interpolations, and recognize in the figure of the philosopher undegenerate classic motives, that we can attribute the original composition to a date corresponding to the thought which inspired it.

This brings us to the second method of approach to the questions involved, namely, that of style criticism, and here, by the aid of the admirable reproductions, we are able to follow the argument more closely than in Santa Maria Maggiore itself. After gaining a little familiarity with the different technical methods, nothing can be easier than to follow our authors' division of the various strata of the mosaics, or to distinguish at once the grand style and broad manner of the original workmanship from the hard linear contours of the fifth and sixth century interpolations. It is, in fact, easy to recognize at once the close kinship of such a head as that reproduced in Plate 13, No. 3,

with the mosaics of San Vitale at Ravenna. Both of these show an art dependent on outline, without modelling or relief or true chiaroscuro, whereas when we turn to the examples of the original design we find an art in which the design embraces at once all the aspects of nature—an art, that is to say, which is essentially modern, and in which the total visual impression of objects is symbolized. We are, therefore, reminded again and again of the remains of classic art at Pompeii, with its curious mixture of an advanced impressionism with occasional disregard of the true spatial relations of objects. Thus, for instance, on Plate 25, No. 1, we find figures realized naturalistically enough in a landscape wherein a river runs from top to bottom of the picture space, and for a moment we hesitate to give to such a violation of perspective so early a date as the second century, although similar sudden contradictions of the true pictorial idea occur at Pompeii, while the authors are able to adduce an exactly parallel instance from so early a work as the Column of Marcus Aurelius. In any case, the heads of the figures in these mosaics, wherever they are untouched, are interpreted in a pure classical spirit; they have the straight brows, the full, deep-set eyes, the striking frankness of regard, of classic sculpture, and all these features are conveyed not by any laborious translation of the form, but by a brilliant and free impressionistic interpretation which implies the most conscious and mature artistic science. The eyes, for instance, are generally rendered by two cubes, one black and one white. Even in the use of colour the same maturity and perfection of artistic power are evident. The artists who executed these mosaics understood as well as Sir Joshua Reynolds how to compress the strongest accents of local colour into the half tones, how to degrade the local colour in one direction in the shadow, and in another in the lights.

It is to us impossible to resist the conclusion that such works as these belong to a period when the traditions of classic art were as yet scarcely touched by decadence—certainly not to a period such as the sixth century, when barbarian invasion and anarchy had reduced the representative arts once again to that purely conceptual vision in which they take their origin, and to which they inevitably return.

We have given scarcely more than an indication of the wealth of learning, both in theology and archaeology, which distinguishes this remarkable book. No one but Dr. Richter combines the qualifications necessary for its production, since he is both a theologian and an art critic. And while we are asked to correct a misapprehension which has arisen, to the effect that Miss Taylor's share in the work is merely subordinate, we cannot doubt that to Dr. Richter is due the co-ordinate use of iconographic and æsthetic methods of inquiry. It would, in any case, be difficult to praise too highly the scrupulous care with which the whole work has been carried out; and whatever be the ultimate judgment on the theories put forward, the book may be considered as authoritative and final on the condition of the mosaics and on the question of what parts are original and what due to restoration.

This monograph should, we think, have very important results for the study of early Christian art, and stimulate to a revision of the preconceived notions of the few monuments that remain to us of the period. It certainly should throw new light on the extremely interesting and hitherto scarcely explored problem of decadence in art. It is indeed almost as important to æsthetics, though scarcely so agreeable to our feelings, to realize how the artistic vision relapses after a period of maturity, as it is to trace its gradual rise to full powers of expression. The illustrations in a work of this kind are of the utmost importance, and we can say no more than that they are worthy of the text. Never before have we seen the three-colour process used with such complete success as it has been here by Signor Danesi, of Rome. The register in one or two plates of our copy is not quite perfect, but with that exception the reproductions leave nothing to be desired, and one is scarcely conscious in studying them that one is not looking at an original work of art; the praise for this, however, must be shared by Signor Carlo Tabanelli, whose water-colour copies on a photographic basis were employed for reproduction.

WE notice under fine art *The Poetical Works of John Milton* (The Astolat Press), since the etchings, mezzotints, and copper engravings by Mr. William Hyde are its novel feature. But if, as we presume, the chief mission of this volume is to act as a background for Mr. Hyde's illustrations, it is not without interest of its own. The letterpress, which follows the Oxford text as edited by Canon Beeching, is pleasant to the eye and set in ample margin—too ample, in fact, for greater clearness would have been obtained had some of the marginal space been sacrificed, that the text might have been less congested, both as regards interlinear space and length of line. As it is, not only is the division between the two columns forming the page inadequate, but many of the final words must perforce be diverted to the level of the line above, an unsightly expedient, which by its frequency becomes irritating. The initial letters are commendably clear, and the ornamental designs in general are kept under satisfactory restraint. Mr. Hyde's share of the work cannot be included among his more striking successes. His hand, habituated to the broader feeling of the brush, is somewhat awkward in its management of the needle. Especially is he ill at ease when treating of the human figure. In places the anatomy is at fault, and where this is not the case his figures are sadly lacking in suggestion; his nymphs are solid and occasionally ungainly, his attempts to cope with the supernatural at close quarters inadequate. In mezzotint, as might be expected, he is most successful, frequently exhibiting his powers of tone, atmosphere, and poetic suggestion; while in such views as that of dim cohorts of distant angels, in which the figures are hinted at rather than seen, or, again, of the moon rising through trees and casting luminous shadows among the branches, he is at his best. Fortunately, these occasions are sufficiently frequent to enable one to forget in some measure, when judging of the work as a whole, the deficiencies of the rest.

THE well-merited success of the initial volume in Mr. Batsford's "Old Cottages and Farmhouses" series has led to an extension of the scheme. The latest issue is *Old Cottages and Farmhouses in the Cotswold District* (Batsford), which the publisher designates as "examples of minor domestic architecture," the counties

concerned being Gloucestershire, Oxfordshire, Northamptonshire, and Worcestershire. The particular virtue of these books lies in the fine and carefully selected collotype illustrations, which are from photographs by Mr. Galsworthy Davie. These are admirable, and run to the number of one hundred, exclusive of the pictures in the text. It has evidently been a labour of love with the photographer, and he must be congratulated on having made his selections with taste and judgment. The introduction, which extends to a good many pages of a handsome book, is by Mr. Guy Dawber, who, as an architect, is well qualified to write on the subject, and who, as an antiquary with local knowledge, has given to it his spare hours for years. The Cotswold district, as every one with an inkling of geology knows, is a limestone region, being in the belt of hills which crosses England from Dorsetshire to Yorkshire. As a consequence, the ancient buildings are mainly of limestone, out of the oolite beds. They are of stone, and not, as in some regions as picturesque, of bricks and mortar, which possibly Mr. Dawber unduly depreciates. Yet in the essence of his opinion he is right, for his animadversions are directed against the importation of alien materials. In a phrase, he would keep local buildings "racy of the soil." He complains that continental timber and bricks are imported into the Cotswolds now to furnish forth cottages, whereas three hundred years ago the natives built on plans of their own from local quarries. Certainly there is much to be said for his point of view. It is pleasant, for example, to see the Horsham slate in Surrey and Sussex, and to find the Kentish brick in Kent. Stone ruled the Cotswold region for hundreds of years, and a tradition was evolved out of its use, in its way as valuable as the magic traditions of architecture in the Gothic, Perpendicular, or Early English forms. Mr. Dawber's verdict is that "broadly speaking the recognized Cotswold type belongs to the period between 1580 and 1690. It was a thoroughly common-sense style of building, based on tradition handed down through generations of village craftsmen, and it remained without change for nearly a century. The main bulk of the buildings were without doubt erected by local men, and without any external aid, for we find the same methods adopted, with but slight local variations, many miles apart. It was a style that was gradually evolved: at first retaining a few links with the so-called Perpendicular work of the preceding century, but slowly shaking these off, until in the course of some few years it settled down to be the traditional work of the day, the vernacular of building in which the craftsman expressed his ideas."

The beautiful plates at the end of the volume bear out this judgment. At the same time Mr. Dawber warns the reader against the superstition that the work of old days was "always sound and constructional." The walls were often filled with rubbish, and could not withstand wet or frost. Many of the houses were without foundations, and were even built directly from the turf! But in spite of these defects and vagaries the houses of the Cotswold rank high among the picturesque features of rural England, and this book will be of increasing interest and value in proportion to the intrusion of new methods and the neglect of the old local quarries and traditions.

*The Ancestor*. No. XII. (Constable.)—

"When this twelfth volume shall have come to our readers' hands *The Ancestor* will be an ancestor indeed, for as a quarterly review it is about to die, and to join upon the bookshelves the magazines which have been before it."

This paragraph, with which the first page of the last issue of *The Ancestor* in a quarterly form opens, will cause genuine sorrow among a large class of antiquaries and genealogists. However, the publication is henceforth to appear at Christmastide in a handsome form as an annual. The quarterly castigation of the slips and blunders of the press or of popular novelists, under the title 'What is Believed,'

has been enjoyed, even by some of the victims, as Mr. Barron has always written in a kindly and humorous, if severe spirit. "At a time," he writes,

"when English genealogical and armorial studies are sharing the exploitation of the pill and the hair-wash, we have laughed at impudent incompetence, and, if we may believe our correspondents and critics, our readers have laughed with us. In many a merry chase we have hunted that deceitful monster the family legend of ancestry. The coverts still swarm with its brood, as paragraphs in the nearest newspapers will testify, but our twelve plump volumes will remain for a while upon the shelf, and English families of ancient and authentic descent will yet call us blessed for drawing them out of the clamorous press of houses, amongst which every one who derives not from Cedric the Saxon, claims source in a Norman ancestor who landed at Pevensey Bay."

The last volume is as good, both in letterpress and pictures, as any of its predecessors. The portraits of the Fanes, Earls of Westmorland, are admirable reproductions. Heraldry is well to the fore: 'Canting Arms in the Zürich Roll' and 'Fifteenth-Century Heraldry,' both by the Rev. E. E. Dorling, are useful and helpful articles; whilst the conclusion, with an index, of Thomas Wall's 'Book of Crests' is of much value. We are glad that the editor has been able to write another of his articles on 'Costume at the End of the Middle Ages'; in this case the nine page illustrations are taken from the beautiful French work on the life of Little Jehan de Saintré (Cott. MS. Nero, D. ix.). Mr. J. H. Round contributes three brief articles.

#### FRENCH IMPRESSIONISTS AT THE GRAFTON GALLERY.

(Second Notice.)

THE analogy with Spanish realistic painting which we drew last week in the case of Manet can be applied only to a small part of the work of Degas, and cannot be applied at all to Claude Monet. The late works of Turner and the sketches of Constable are the paintings which most resemble those of Monet, but he differs from them, because, from first to last, his art is uniform in aim, and is unsupported either by the long series of traditional or semi-traditional paintings which Turner produced in youth and maturity, or by the compromises with tradition upon which the popular reputation of Constable depends. Already we have grown so accustomed to landscapes pitched in a high key that the luminous splendour of Monet's earlier works does not come upon us with a shock. We must recognize from the first that his painting has not the delicacy of material and handling which we find in all good painting of the past: and in much of his later work it is evident that the roughness and looseness which, in the beginning, were an unfortunate condition of the method employed, have of recent years become a mannerism.

When these allowances are once made, it is impossible not to admit that many of Monet's pictures are delightful in design and in colour, and from the very accuracy with which they represent transitory moments and transitory effects of nature have an intimacy of feeling which is, perhaps, not less really strong than the more openly dramatic arrangements by which landscape painters in the past were accustomed to charm or to impress their audience. Where so much is good it is difficult to select examples of predominant merit, but Monet's power as a painter of still life might be illustrated by either the *Pheasants* (No. 133) or the *Chrysanthemums* (134), and his sincerity by *The Blue House, Holland* (152), an obvious reminiscence, by the way, of Japanese frankness.

Into the programme of semi-scientific realism with which Monet sets about his work, the variety of the aspects of nature that he approaches introduces a similar variety. *The Flood* (106) is large and grave in sentiment,



while the cliffs in the *Stormy Weather, Etretat* (108), and in the *Pourville* (127) have a majesty which we associate with the broader handling and deeper tones of the old masters. To pass from such studies to the *Snow Effect, Vetheuil* (119), and the charming *Environs of Argenteuil* (131) is to pass into a very different world, but a world which is nevertheless seen by an artist who has real feeling and is not a mere snapshot photographer. The admirable winter scene, *Floating Ice, Vetheuil* (151), might also be quoted as an example of the power with which Monet's close observance of nature invests him, while the *Saint Lazare Station* (145), *The Church of Varengeville* (147), and *The Garden of Monet* (149) are notable illustrations of the force and brilliancy of which his peculiar method is capable.

Monet, in fact, is a landscape painter of remarkable force and vividness working in a pitch and with a technique to which our eyes are even now hardly accustomed. That pitch and that technique will not perhaps stand the test of comparison with the finest work produced on traditional lines. Nevertheless, Monet's characteristics have become the characteristics of almost all the painters of our age. Monet is the pioneer, Monet has used them on the whole with greater variety and force than any of his successors; and even if the judgment of posterity decides that the method is not perfect, Monet will, nevertheless, have the fame of being its first and chief exponent.

The characteristic note of the work of Camille Pissarro is earnest, homely sincerity. In the presence of a fortunate subject this quality makes Pissarro do admirable work, in general effect more really like Nature than any other painted image of her which the world has hitherto produced. The things he paints have the solidity and substance of actual, tangible things, and besides this substantial and striking resemblance they are rendered with a peculiar note of intimacy, as by one who has long lived in communion with them. In his company Claude Monet might seem a little loud and assertive. Where his subject is less happily chosen, Pissarro's sincerity makes him just the least bit prosaic, photographic even, though his prose is always sound and wonderful prose.

In virtue of this unfailing sincerity Pissarro's painting is more consistent than that of any of his fellows, so that it is particularly hard to specify examples which stand out prominently. The *View of Sydenham* (202), dating from the period of the Franco-Prussian war, might serve to illustrate the delicacy of his perception, while the *Statue of Henri IV.* (210) indicates that he was equally well able to master the most splendid and complicated effects of light and composition. The delightful views at Bazincourt (177, 194, 206, and 219), and two scenes at Pontoise (205 and 216), prove how his intimate affection for the places he painted developed at times into a vein of real poetry, while the pictures of Rouen (199 is perhaps the finest) more than hold their own with Monet's forced and over-stated vision (116).

Sisley, though a less important artist than either Claude Monet or Pissarro, combines to some extent the qualities of both. At times he possesses much of Monet's power in effects of natural sunlight and colour, with something of Pissarro's sympathetic spirit. As a designer he is unequal; his principal merit consists in his tender and delicate colouring, a merit that is less conspicuous in his later work, which, like Monet's, is over roughly handled. It may be noted in passing that the English painters who have worked on impressionist lines have, perhaps, been rather unfortunate in knowing these later works rather than the earlier ones, and in thus acquiring from them the unfortunate idea that roughness, nay even coarseness, of handling was an essential condition in painting the vibration and luminosity of the air. The work of Sisley conclusively proves the fallacious-

ness of such an assumption. His best works are suave and serene in appearance, and it is only necessary to mention such pictures as *Apple Trees in Blossom, Louveciennes* (290), *A Spring Morning* (295), and *The Hills of La Celle* (300), for the fact to be evident. *The River's Edge, Veneux* (309), a glowing effect of sunlight, red earth, blue sky, and blue water, though perhaps more powerful than the works which are more delicately handled, is also a little more specious.

The work of Renoir will probably be more puzzling than that of the painters of landscape. His failure in some instances is so marked and so complete as almost to justify the harsh criticism against which he and his friends had to struggle for so many years. It would seem as if his weakness were due to lack of stamina—as if his eye had grown tired of harmony and sweetness of colour and pigment, of design even, and that his fatigued senses could only be stimulated by daring and discordant combinations of the colours and forms which the common consent of all previous artists has condemned as unpleasant or childish.

The change is all the more deplorable because thirty years ago Renoir was painting like a great master. *The Ballet Girl* (240) of 1874 is a work of which Gainsborough himself might have been proud, so complete, sensitive, and airy is it, so charged with the tremulous sense of budding, half-developed personality, so completely is that sense expressed by the most dainty and masterly handling of the brush. Of several other admirable examples of Renoir's finest work, the famous *At the Theatre* (224) might perhaps be chosen as a second example of his peculiar gifts, of the feeling for personality which makes each of his figures an inspired portrait, and of his marvellous talent for painting flesh so that it appears the living, palpitating substance that it is, and not a painter's invention of one kind or another. In this respect Renoir stands alone among artists. The quality of vibrant translucency which he attains is a quality which now and then, as with Leonardo, has been made the subject of deliberate study, but no other painter, not even Leonardo, has succeeded in mastering it so well. The specimens of Renoir's landscapes are also delightful, and if, in the course of time, his later work should be forgotten, destroyed, or attributed to some pupil, his personality may appear infinitely more important than it does to us now.

Of Boudin and Cézanne it is needless to say much. Boudin was a sincere, able, and sometimes charming painter, but was limited, and not always fortunate, in his choice of subject, while his feeling for design and colour was, to say the least of it, intermittent. His work is thus good, sound, and unpretentious, rather than fine. Of Cézanne, in spite of comparative successes, such as the two still-life paintings (43 and 45), it is impossible to have so high an opinion. The mere memory of Fantin-Latour makes such an idea impossible. Nor can we wholly sympathize with the high praise accorded by some sections of the press to Madame Morisot. Her work is clever, tasteful, and pretty—its prettiness no doubt makes it appeal to the British public—but we cannot for a moment regard it, from an artistic point of view, as being on the same level as the far more powerful and serious work of Monet, Pissarro, Sisley, and Renoir. Impressionism, in fact, in the hands of its champions, is a notable thing; in the hands of the rank and file it is at least no more important than the work of other second-rate artists who have followed the more shapely and reticent tradition which we associate with the old masters.

#### SALES.

AT Messrs. Christie's on the 2nd inst. the following engravings were sold: After Rembrandt: *The Syndics of Drapers' Corporation*, by Koepping, 35*l.* After Meissonier: *Partie Perdue*, by F. Braque-

mond, 35*l.*; *The Portrait of the Sergeant*, by J. Jacquet, 37*l.*

The same firm on the 4th inst. sold the following works. Drawings: P. De Wint, *Grange Bridge, Borrowdale*, 55*l.* J. Holland, *Innsbruck*, 50*l.* Turner, *Cumberland Fells*, 84*l.*; A View from Richmond Hill, 65*l.* Birket Foster, *An Old Cottage at Witley*, 110*l.* Pictures: T. S. Cooper, *A Summer Day in the Meadows*, 199*l.*; *Sheep on the Downs, Evening*, 194*l.*

#### Fine-Art Gossip.

YESTERDAY, at the Modern Gallery, Mr. Andrew Colley opened to the press an exhibition of oil paintings of Holland, Italy, &c.

AT the Leicester Galleries an exhibition of paintings by Messrs. T. A. Brown, D. Y. Cameron, and J. C. Michie is open to private view to-day.

WE are also invited to view works in oil and pastel by M. H. le Sidaner at the Goupil Gallery, on the same day.

THE private view of the exhibition of the Royal Society of Painter-Etchers and Engravers will take place next Friday.

NEXT Saturday is the private view of the spring exhibition of the Bristol Academy of Fine Arts.

IN view of the forthcoming Whistler Exhibition, to be opened by M. Rodin on February 22nd, Messrs. Bell will publish immediately a third and cheaper edition of 'The Art of James McNeill Whistler,' by Messrs. T. R. Way and G. R. Dennis.

THE well-known painter Hermann Corrodi, whose death in his fifty-seventh year is announced from Rome, was a native of Frascati. His pictures were chiefly landscapes, the details of the composition were generally carried out on a large scale, and he liked to dwell on the melancholy side of things.

AN eminent sculptor has passed away in Prof. Siemering, Director of the Rauch Museum, whose death took place recently in Berlin, in his seventieth year. His work is remarkable for its grace, simplicity, and firmness of outline. His statue of Friedrich Wilhelm I. is the only really artistic piece of work among the melancholy failures of the Berlin Siegesallee or Puppenallee, as the avenue is designated by popular wit. Among his other statues the monument to the oculist Graefe, and the figure of St. Gertraudt on the St. Gertraudt bridge, are especially deserving of mention.

MESSRS. CHRISTIE'S sale on Tuesday will consist of one of the most extensive and interesting collections of art books which have come up for sale in recent years. It is, in effect, the fine-art library of Messrs. Lawrie & Co., late of 159, New Bond Street. It is exceptionally strong in sale catalogues of pictures, particularly of sales in Paris from 1787 down to last year, and nearly all are fully priced. There are two copies of Smith's 'Catalogue Raisonné,' one of which is interleaved with numerous MS. notes and additions, extended from nine to fourteen volumes. There is also a copy of Messrs. Graves and Cronin's monograph on Sir Joshua Reynolds, and an extended copy of Redford's 'Art Sales,' with three large quarto manuscript books containing the record of art sales to about 1902, alphabetically arranged under the artists' names.

A NEW art review, under the title of *L'Art et les Artistes*, is announced to appear in Paris, under the capable direction of M. Armand Dayot, Inspector of Fine Arts. The first thousand subscribers are promised a work of art of the value of at least three times the amount of the subscription. M. Dayot will be assisted by some of the best-known writers on art—MM. Léonce Bénédict, Henri Bouchot, Gustave Geoffroy, and Roger Marx, among others.

WE regret to hear of the death, which occurred on Saturday last, of the well-known sculptor Louis Ernest Barrias, who had been for over thirty years a prominent and hard-working member of the artistic fraternity of Paris. Born in Paris in 1841, younger brother (there was an interval of twenty-one years between the two) of Félix Barrias, the artist, and son of a painter on porcelain, Ernest Barrias at a very early age determined to be an artist. He received some lessons from Léon Cogniet, and in 1860 he was successful in winning the Second Grand Prix de Rome; four years later he won the First. His first distinct success was 'La Jeune Fille de Mégare,' exhibited in the Salon of 1870, and now in the Luxembourg; and since that date he had been an incessant worker, constantly with some important commission on hand. Probably the work which on exhibition excited the most attention was his 'Premières Funérailles,' at the Salon of 1878, which is now in the vestibule of the Hôtel of the City of Paris; this secured him a Médaille d'Honneur and the Légion d'Honneur. Six years afterwards he was elected to the Institute. A list of his works would fill a column. The best-known include 'La Défense de Paris,' at Courbevoie; the 'Bernard Palissy' of the little square St. Germain des Prés; 'Mozart Enfant' in the Luxembourg; 'Nature dévoilant son Mystère'; 'La Fileuse'; and the much-discussed monument of Victor Hugo.

SWITZERLAND has just lost its most distinguished animal painter, Rudolf Koller, who was born at Zürich on June 21st, 1828. In 1846 he studied art with his friend Böcklin at Düsseldorf, and later in Paris. In 1850 and 1851 he received lessons in animal painting at Munich from Voltz, and was awarded a Second-Class Medal at the Paris Salon of 1879. Several of his works are in the museums of Basle, Geneva, Dresden, and elsewhere. He published a few years ago his souvenirs of Böcklin.—Another artist who made a special feature of animal painting, Anton Braith, died recently at Bilberach, where he was born on September 2nd, 1836. Examples of his works are to be found in various German galleries, notably at Berlin.

THE Dutch Parliament has approved of the plans for the addition to the Amsterdam Museum of a new room, in which Rembrandt's famous picture 'Night Watch' can be seen to the best advantage. It is hoped that the new room will be inaugurated on July 15th, 1906, when the third centenary of Rembrandt's birth will be celebrated both at Amsterdam and at Leyden. It is proposed on this occasion to have at Leyden an exhibition of the works of old masters associated with this ancient city of learning.

AN international exhibition of fine arts will be opened at Munich during the present year. One section promises to be of exceptional interest—a representative collection of the work of Lenbach.

THE British Numismatic Society, which is already an assured success, will shortly issue to members the first volume of its *Journal*, and there will be no surplus copies for outsiders. It will be a quarto of from 400 to 500 pages, bound in buckram, with twenty plates and various blocks.

## MUSIC

### THE WEEK.

QUEEN'S HALL.—Miss Maud MacCarthy's Orchestral Concerts.  
BECHSTEIN HALL.—Mr. Frederick Lamond's Beethoven Recital.

THE two orchestral concerts given by Miss Maud MacCarthy at the Queen's Hall on February 2nd and 7th were of marked interest. This clever violinist made her *début* in London about ten years ago, and

then displayed technical and artistic gifts which promised well for her future career. Her recent performance of Beethoven's Concerto at a Symphony Concert, though in many ways meritorious, did not realize the expectations formerly raised. But now she has played the Brahms Concerto, and repeated the Beethoven, with technical skill, soul, and at the same time simplicity, renderings which dissipated all doubts as to her artistic progress. The recent performances of young Vecsey were really wonderful; but there was something uncanny not only in his extraordinary technique, but also in his mature readings; he excited, in fact, just astonishment. Miss MacCarthy, though still young—she is only just out of her teens—is older than Vecsey as regards number of years, but in some respects she is younger. Her tone is not yet at its fullest, and there is something in her conception, especially of the Beethoven Concerto, which made one feel that in a few years it will be not different in kind, but of still greater breadth. There is no meretricious display or seeking after effect; and considering the serious character of the works in which she has chosen to be judged—for with the exception of two short encores, an Adagio of Mozart's and a Largo of Bach's, she was heard only in the two concertos named—we think it clear that she wishes to become not an extraordinary fiddler, but an artist in the highest sense. The London Symphony Orchestra was under the direction of Herr Fritz Steinbach, who as conductor of the Meiningen Orchestra made for himself a reputation as well deserved as it is great. Certain gesticulations which at first appeared to be somewhat exaggerated were soon seen to be the outcome of intense earnestness; they were not for show, but for a purpose. The dignified rendering of Strauss's 'Tod und Verklärung,' the vitality he infused into the Beethoven minor Symphony, and the imposing presentation of the Vorspiel to the 'Meistersinger' will not readily be forgotten.

Mr. Frederick Lamond gave a Beethoven recital at the Bechstein Hall on Saturday afternoon, under the auspices of the Curtius Concert Club. As an interpreter of Beethoven he takes high rank, so that the hall was full, and many were obliged to stand. His reading of the first movement of the c sharp minor Sonata might, perhaps, have been more *quasi una Fantasia*, but the finale was rendered with emotional power. Mr. Lamond has no doubt some reason for the slow time at which he commences the Allegro of the 'Waldstein,' but to us the effect is weak; for the rest, the sonata was played with all due breadth. The 'Appassionata' came at the end of the long programme—five sonatas and the Andante Favori—so that it was not surprising that in the finale the player showed some signs of fatigue.

### Musical Gossip.

At the third and last concert of chamber music by the Nora Clench Quartet on Monday at the Aeolian Hall, the programme included a quartet by S. J. Tanéjew, the Russian composer to whom was recently awarded the Belaïeff Prize of 1,000 roubles for his Symphony in c minor. He was a student at the Moscow Con-

servatorium under Nicolas Rubinstein and Tschai'kowsky. His quartet consists of a vigorous, though somewhat forced Allegro, and of a delightfully fresh theme with variations, all clever, and many of them very effective. Two movements for a quartet seem scant measure, but the second is very, indeed we may say unduly, long. Mr. Plunket Greene sang Schumann's 'Dichterliebe' cycle with artistic skill, though in some quiet passages the sentiment was exaggerated, while the rendering of 'Ich grolle nicht,' on the other hand, was far too vehement.

THE first London performance of Dr. Cowen's 'John Gilpin,' ballad for chorus and orchestra, will be given this evening at the Crystal Palace by the Palace orchestral society and choir, under the direction of Mr. Walter W. Hedgecock. Among other announcements at the same place is an afternoon concert on March 25th, at which will be performed three new orchestral and choral ballads by Mr. Coleridge-Taylor.

MR. LANDON RONALD has arranged with M. Victor Maurel to give two vocal recitals at the Bechstein Hall on the afternoons of February 16th and March 1st.

MISS FANNY DAVIES gives an orchestral concert at Queen's Hall on March 7th. She plays concertos by Mozart, Brahms, and Saint-Saëns, the first being one in G bearing the Köchel number 453. It was written in 1784, and the composer in his diary noted down the theme of the Rondo as piped by a starling, which afterwards became his pet bird.

THE degree of Doctor of Music has been conferred on Sir Edward Elgar by the University of Oxford, the composer being presented by Sir Hubert Parry.

### PERFORMANCES NEXT WEEK.

SUN. Concert Club, 3.30, Bechstein Hall.  
— Sunday Society Concert, 3.30, Queen's Hall.  
— Sunday League, 7, Queen's Hall.  
MON. London Choral Society (The Apostles), 8, Queen's Hall.  
— Mr. Percy Grainger and Mr. H. Sandby's Pianoforte and 'Cello Recital, 8, Bechstein Hall.  
— Subscription Concert, 8.30, Aeolian Hall.  
TUES. Mr. Boris Hambourg's 'Cello Recital, 3, Bechstein Hall.  
— Madame Rose Koenig's 'Ring des Nibelungen' Recital, 8, Aeolian Hall.  
WED. Miss Gladys Naylor-Carne's Pianoforte and Violin Recital, 3, Bechstein Hall.  
— Mrs. Sydney Webster's Vocal Recital, 8, Queen's Hall.  
THURS. London Symphony Orchestra Concert, 3, Queen's Hall.  
— M. Maurel's Vocal Recital, 3.15, Bechstein Hall.  
— Royal Choral Society, 8, Albert Hall.  
FRI. Miss Kathleen Parlow's Violin Recital, 3, Bechstein Hall.  
— Herr von Dohnányi's Pianoforte Recital, 3, Aeolian Hall.  
— Hungarian Orchestra Recital, 8, Queen's Hall.  
SAT. Madame Carreno's Pianoforte Recital, 3, Bechstein Hall.  
— Chappell's Ballad Concert, 3, Queen's Hall.  
— Mozart Society, 3, Portman Rooms.

## DRAMA

### THE WEEK.

GREAT QUEEN STREET.—'Rose Bernd.' By Gerhart Hauptmann.

It is a subject for regret in the case of the plays of Herr Hauptmann that the æsthetic aspects of the presentation are too often subordinated to the ethical, and that the point in dispute is less, How should a play be given? than, Should it be given at all? The attitude of revolt taken up by the German dramatist is not confined to himself. Taking its rise in Scandinavia, it extends over all Northern Europe, and is witnessed frequently in Italy and occasionally in Spain. In no other writer, however, not even in Zola, are the social problems presented in so hopeless, so cheerless, and so sordid a form. As a type of rustic femininity, Rose, the heroine of 'Rose Bernd,' may almost be compared with Françoise in 'La Terre.' She has the same animal instincts as her predecessor, the same repulsions, and it might easily be believed the same reticences. But, whereas Françoise is a thorough peasant, accustomed to the foulest speech and associations, Rose has mixed with her superiors in social station, and has even



a species of cultivation. Her surrender to Flamm is voluntary, the result of affection principally, if not wholly, animal. That which follows—that to Streckmann—is partly due to violence, and has some point of resemblance with the rape of Françoise by Buteau. It is, however, in some respects even more brutal, and is in this "a record," since, outside work deliberately and designedly pornographic, no scene so repellent as that indicated in 'La Terre' exists. Herr Hauptmann, of course, spares us the details on which Zola dilates, and his work is on a different plane from that of the Frenchman. It is none the less unsuited to theatrical exposition, unless the view is taken that everything that belongs to humanity constitutes the domain of the dramatist. A purpose at once satirical and didactic underlies—it can scarcely be said animates—'Rose Bernd,' as other works of the writer. The play is, indeed, a savage attack upon philistinism and convention. That both abound in the life of rural Germany, as in that of other countries, is easily conceded—no one, of course, dreams of contending otherwise. If it be granted that an evil exists, all measures for its extirpation are not necessarily desirable, and it may well be contended that philistinism and conventionality are things against which not only dramatists but gods also fight in vain. Much of the life depicted in 'Rose Bernd' is true—harrowingly true—and the characters depicted are seldom overdrawn. It is doubtful, however, whether the crime of infanticide, to which Rose pleads guilty, is one which she is capable of committing, and we reject and resent the supposition that she could under any conditions have yielded to the species of terrorism exercised over her by Streckmann. A story similar in many respects is told in 'The Heart of Midlothian,' and the advantage in psychology as in romance is on the side of Scott. With one merit, at least, Herr Hauptmann's play may be credited. It furnishes to the actors admirable opportunities, by which the Andresen-Behrend Company were not slow to profit. Whether any moral gain attends the treatment of the subject is to be doubted. The play, at any rate, illustrates with supreme skill a phase of Teutonic thought.

#### Dramatic Gossip.

'JOHN BULL'S OTHER ISLAND,' by Mr. George Bernard Shaw, given at the Court Theatre on November 1st, was revived at the same house on Tuesday as the first of a second series of afternoon representations, under the management of Messrs. Vedrenne and Granville Barker. Miss Ellen O'Malley reappeared as Nora, the heroine, and Mr. Louis Calvert as Broadbent, the English candidate for Rosculen. The only noteworthy changes in the cast consisted in the substitution of Mr. C. M. Hallard for Mr. J. L. Shine as Larry Doyle, and of Mr. George Trollope for Mr. Nigel Playfair as Hodson.

THE second venture at the Court Theatre of the Vedrenne-Barker management will consist not of a translation from the French, as was originally promised, but of a triple bill, the component parts of which will be Mr. W. B. Yeats's 'Pot of Broth,' Mr. G. B. Shaw's skit 'How He lied to her Husband,' and Schnitzler's 'In the Hospital.' In the first-named piece Mr. Robert Pateman will appear; in the second Mr. Granville Barker and Miss Gertrude Kingston.

THE first change at the Haymarket will consist in the production of an adaptation by Capt. Marshall and Mr. Louis N. Parker of 'Le Secret de Polichinelle' of M. Pierre Wolff. In this Misses Carlotta Addison, Jessie Bateman, and Helen Ferrers, Mr. Cyril Maude, and Mr. Edmund Maurice will take part.

MISS VIOLA TREE, who is happily recovered from her illness, was announced to take last night for the first time the part of Hero in 'Much Ado about Nothing,' selected for her, but taken at the revival of the play by Miss Miriam Clements.

THE production at Wyndham's Theatre of Capt. Marshall's novelty, 'The Lady of Leeds,' was postponed from Tuesday until Thursday.

MR. BENSON will begin on the 20th inst. a short season at the Covent Garden Theatre, in the course of which he will appear in the Orestean Trilogy of Æschylus, translated by Mr. Morshead; seven plays of Shakspeare; and two old comedies.

IN consequence of the indisposition of one or more of the actors cast for 'Maskerade,' the performance of this latest work of Herr Ludwig Fulda, promised for Thursday, has been postponed to Wednesday next, when it is likely to form one of the chief attractions of the German season.

AT the close of the present season Herr Max Behrend will, it is understood, retire from the management of the German plays in London, leaving it in the sole charge of Herr Hans Andresen.

MADAME BERNHARDT has made in Paris a successful first appearance as La Tishé in Hugo's 'Angelo, Tyran de Padoue,' a piece the first performance of which belongs to 1835.

TO CORRESPONDENTS.—O. H.—G. G.—E. W. B.—J. C. C.—C. D.—received.  
H. L. B.—Too late. C. K.—Many thanks.

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CONTENTS.

|  | PAGE    |
|--|---------|
| OXFORD AND ITS STORY ... ..  | 199     |
| THE NEW ENGLISH DICTIONARY ... ..  | 200     |
| THE LIFE OF LORD DUFFERIN ... ..   | 201     |
| A DICTIONARY OF SLANG ... ..   | 201     |
| A NEW BOOK BY ANATOLE FRANCE ... ..  | 202     |
| NEW NOVELS (An Act in a Backwater; The System; Yesterday's To-morrow; The Virgin and the Scales; The Torch-Bearers; The Marathon Mystery; The Weans at Rowallan) ... ..  | 203-204 |
| ORIENTAL LITERATURE ... ..   | 204     |
| FOLK-LORE] ... ..  | 205     |
| OUR LIBRARY TABLE (A Modern Campaign; The Yellow War; Dod; The Enchanted Woods and other Essays; Old Gorgon Graham; A Geometrical Political Economy; Imperial Vienna; The Burden of Armaments; Two Book Catalogues) ... .. | 206-208 |
| LIST OF NEW BOOKS ... ..   | 208     |
| THE ADVANCED HISTORICAL TEACHING FUND; DRUMMOND AT ST. GERMAINS; CROMWELL ON SIR JOHN PALGRAVE; CHAUCER AND BOCCACCIO; THE SPRING PUBLISHING SEASON; SALE ... ..   | 209-210 |
| LITERARY GOSSIP ... ..   | 210     |
| SCIENCE—VICTORIA HISTORY OF WARWICKSHIRE; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ... ..   | 211-213 |
| FINE ARTS—CELTIC AND SCANDINAVIAN ANTIQUITIES OF SHETLAND; THE NATIONAL GALLERY; WATER-COLOURS AT PATERSON'S GALLERY; ADOLPH MENZEL; ARCHÆOLOGICAL NOTES; NOTES FROM ROME; SALES; GOSSIP ... ..                            | 214-217 |
| MUSIC—MASSNET'S LE JONGLEUR DE NOTRE-DAME; GOSSIP; PERFORMANCES NEXT WEEK ... ..   | 218-219 |
| DRAMA—THE LADY OF LEEDS; MOLLENTRAVE ON WOMEN; THE DIPLOMATISTS; A CASE OF ARSON; GOSSIP ... ..  | 219-220 |
| MISCELLANEA—COLERIDGE'S POEMS ... ..   | 220     |

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When the eighth century opened Oxford was a bank of gravel, uninhabited, fringed by dense forests, sloping northward from a swampy network of streams. To this solitude about the year 727 came Frideswide, daughter of a Mercian prince. She built a little church, founded a nunnery, lived and died amongst her sisters. In the Christchurch Lady Chapel to-day is a brass which marks her probable tomb. Burnt to the ground in 1002, her church was rebuilt by Ethelred, whose work remains in the massive arches of the present cathedral. Round this nucleus grew the town of Oxnaforda; whether Oxen-ford or Ousen(river)-ford no one can be certain. The question was debated through vols. iii., iv., v., and vi. of the Ninth Series of *Notes and Queries*. Humble wooden houses grouped themselves on the rising ground, extending northward to what was afterwards the Bocardo Gate. Their city church, St. Martin's, whose tower still dominates the upper High Street, was built in 1034 by the monks of Abingdon Abbey.

But a central church was not enough. In times when Danes were swarming through the land, a town that desired to preserve existence must be fortified. On three sides Oxford was protected by the Isis and Cherwell and their many streams, now

mostly built over or drained away; on the north side it was open. In the high artificial pile known as the Castle Mound, Mr. Headlam sees the starting-point of an earthen wall or vallum, which before long enclosed a town of about a thousand souls, and was in 1071 strengthened by Robert D'Oigly's Castle, the massive keep of which still frowns on visitors entering Oxford from the railway station. A strong high wall with towers and bastions was erected on the site of this older vallum in the time of Henry III.; its circuit is still clearly traceable in High Street, Merton, New Inn Hall Lane, Broad Street; and is preserved absolutely intact in the picturesque boundary of New College Garden. The town was further protected, after the Norman fashion, by strongly built churches at convenient spots, with towers which still, in some instances, retain a military character. Such were St. Michael's adjoining the North Gate, and St. Peter's at the East Gate; while to these, for purely religious purposes, were added St. Mary the Virgin, St. Mary Magdalen, St. Ebbe's, and St. Cross in Holywell. By the wife of Robert D'Oigly's nephew, in 1129, was reared the Abbey of Osney (Ousen-ey), whose "merry" bells still hang in the Christchurch towers, while the royal palace of Beaumont rose about the same time just outside the Bocardo Gate. By the end of the twelfth century Oxford had become a stately town of stone houses, and boasted sixteen churches. The Jews, encouraged by the early Plantagenet kings, brought wealth to her mercantile community; charters granted by the same sovereigns confirmed the liberties of her citizens; their merchant guilds and craft guilds became highly organized; their self-government by bailiffs and aldermen was complete; and the town stood in the first rank of English municipalities. But meanwhile there was springing up within her bosom a rival power, destined to restrict her freedom and to eclipse her fame, for during the last years of the twelfth century we trace the genesis of the University.

A university, says Mr. Headlam, was a "guild of study." Just as apprenticeship necessarily preceded admission to the privileges of a craft, so, in an age of new-born eagerness to learn, no one could be qualified to instruct without licence from a teaching community, whose credentials came to be known as academical degrees. The first great teaching school of Western Europe was in Paris, where John of Salisbury lectured and Thomas à Becket learned, whither flocked for instruction the "four nations" of France, Picardy, Normandy, England. Suddenly there appears at Oxford a similar *Studium Generale*, well organized with masters, students, faculties, due, as has been conjectured, to an expulsion from Paris of foreign students by the French king. What guided the emigrants to Oxford we cannot tell, but there, in the year 1185, Giraldus Cambrensis found them planted, with an academic population of some 3,000 souls. Of the cuckoo's egg thus dropped into its nest the city was less tolerant than the hedge-sparrow. In 1209 a furious quarrel broke out between town and gown; King John, interdicted by the Pope and hating everything ecclesiastical, supported the town, and the angry scholars removed themselves to Cambridge, returning

home triumphant, after John's surrender, with legatine authority over the town, which has substantially continued ever since.

To Oxford, as to England generally, the advent of the friars brought increase of energy, intellectual and spiritual. In 1224 arrived the earliest Franciscans, barefoot, ragged, mendicant, uncouth, and settled in the unwholesome marshy suburb round St. Ebbe's, to preach in word and deed with passionate abandonment the gospel of self-sacrifice, which in the Carceri of Assisi their great founder had exemplified and taught. From his rule of poverty, his disdain of worldly goods and human learning, they soon fell away—accepted gifts, acquired property, accumulated wealth and learning; their convent, second only to St. Frideswide's and Osney, rose upon the site now known as Paradise Square. Duns Scotus and William of Ockham were amongst their distinguished pupils; and Roger Bacon was a brother of their Order. Stimulating mental activity, they directed it not to philosophical and humanistic studies, but towards the "nothing but theology" of which Bacon sadly speaks, and which soon degenerated into barren scholasticism. Grasping and ambitious, they provoked the jealousy of the Oxford rulers, and the ill-will of the whole secular clergy, in whose defence a step was taken presently, destined to change the whole constitution of the University; for it issued in the foundation of colleges.

So early as 1229 money had been given to the University by William, Archdeacon of Durham, for the maintenance of certain masters, chaplains, and students, and had been invested in land and tenements, which came to be called the University Hall. This was afterwards enlarged, and formally equipped with statutes; and grew later still into what is now known as University College. But in 1280, before the incorporation of this Hall, the first "college," as we now use the term, had been founded by Walter de Merton, a seminary exclusively for the training of secular as distinguished from regular clergy; and this new concept of "academical education under collegiate discipline, but secular guidance," was followed by every subsequent benefactor at either university, and revolutionized, for good or evil, university life in England. From this time the establishment of successive colleges marks and accompanies a regular development in university, nay in English history. Stapeldon Hall, afterwards Exeter College, and King's Hall, now Oriel College, were both daughters of Merton, founded, like their parent, as bulwarks against the friars. On the other hand, the College of Lady Devorguilla Balliol owed its creation to the influence of a Franciscan friar; St. Bernard's, now St. John's, was a convent of Cistercian monks; and Gloucester Hall, which in the eighteenth century became Worcester College, was founded as a Benedictine abbey. Lincoln arose as a stronghold of orthodoxy against the Lollards. Queen's was eleemosynary and local: its scholars were to be "poor boys," its fellowships restricted to North-countrymen. High above any of its forerunners in architectural grandeur and elaborate legislation was the "New" College of St. Mary Winton apud Oxon, followed before long by Magdalen,



*matre pulchra pulchrior*, and by All Souls', both due to Fellows of Wykeham's College. Brasenose was founded in order to combat the new learning, which already flourished at Corpus under Bishop Foxe's auspices, and was to receive yet more vigorous extension in the rising Cardinal College. Jesus, the first Protestant College, dates from 1571; the Anglican framework of Wadham showed the disgust of its Papist founders at the iniquity of the Gunpowder Plot. After a long interval the Newmanism was commemorated by Keble College; while Somerville, Lady Margaret, Mansfield, attest revolutionary expansiveness in the closing nineteenth century.

We have followed out, as Mr. Headlam has failed to follow, this sequent significance of collegiate development. Starting with a clear conception of its birth, he scatters hither and thither amongst other matters, loose beads without a thread, the details of its adolescence and maturity. Apart from this he has done well: the progress of the University is fully traced; the rise and extension of the smaller halls, the growth of the Chancellor's autocracy, the Scotist and Thomist controversies, the suppression of Wycliffe and the Oxford Lollards, with the avenging revolt of the new learning against the Schoolmen, are orderly unfolded; and a spirited passage parenthetically depicts the population, manners, costumes, of mediæval academic Oxford. The sixteenth and seventeenth century chronicles, of reformers and martyrs, of Elizabeth's visits, Charles's Court, James's tyranny, though often told before, contain valuable matter interspersed. Perhaps the concluding chapter, cut down apparently through lack of space, might better have been omitted.

Mr. Headlam is fond of indulging himself in authoritative dicta, such as are apt to irritate some readers without enlivening the narrative, unless tempered by the saving grace of humour. That modern cosmopolitans are "in theory free-traders and in practice thieves"; that the final cause of professorial manifestoes is "to warn practical men to vote the other way"; that the educational danger of to-day is "to speculate in science without any proper previous training in the humanities"; that Mr. Butterfield "ruined Merton and perpetrated Keble"—are points arguable at the least, not to be settled by the *αὐτὸς ἐφη* of an annalist. *Sumere superbiam*, Horace warns us, is the prerogative of a muse, not of a mere mortal chronicler.

There are sixty illustrations, in tinted lithograph or in black and white. They are no doubt recently executed; but they recall the rather "fluffy" workmanship of early Victorian ladies, and the shaded pencil drawing taught in schools of art about 1856-60. The tinting, effective probably in the original drawings, becomes often blotched in the reproduction. Most satisfying to an Oxford eye are the Christchurch interior, and the fine St. Mary's barley-sugar-columned Gate. The High Street also comes out well; as do Wadham, the Radcliffe dome, Magdalen from the bridge, and the view from the top of the Sheldonian. We note a typographical slip on p. 186, and several errors in the index, occurring under Jesus, Brasenose knocker,

"De hæritico comburendo." "Joe" Pullen should be spelt without an *e*, the good Principal having been christened not Joseph but Josiah. There are two mistakes in the boar's head stanza—trust one who has more than once heard it at the Queen's Christmas dinner. "Lincoln Spire" is a feature novel to Oxonian memories; and the view of Magdalen Tower on p. 230 is not from Addison's Walk, which runs from opposite the Mill to the height terminating the vista. The Proctor's "pen-wiper" was probably no purse, but the survival of a tippet, and is attached to noblemen's gowns as well. Servitors remained at Christchurch far into the nineteenth century, carrying up dishes, it was said, to the high table once a year, in reminder of their menial origin. We remember a recent bishop when an undergraduate wearing their untasseled cap and unpleated streamers to the Commoner's gown, and obtaining a double first in spite of the poverty which excluded him from private tuition. And can it be that the highwayman Claude Duval is written down in text and index under the illustrious name "Dumas"?

*A New English Dictionary on Historical Principles.—M—Mandragon.* (Vol. VI.) Edited by H. Bradley. (Oxford, Clarendon Press.)

THE Dominie would indeed have emitted a full-breathed "Prodigious!" had he lived to peruse the article on 'Make' (vb.) and its combinations which forms the *pièce de résistance* of this double section, the only word as yet treated which rivals it in bulk being 'Go.' The columns occupied by 'Make,' and such of its cognates and derivatives as are ranged with it in lexicographical order, would, if printed in moderately comfortable type and bound as an octavo volume, amount to about 150 pages. The ninety-sixth section, on "make up," has sub-sections numbered from "a" to "n," and two of these have sub-sub-sections numbered from (a) to (h) and (a) to (j) respectively. It is noteworthy that the archaic idiom quoted from the 'Ingoldsby Legends,' "I saw a little vulgar boy—I said, 'What make you here?'" is only used in questions introduced by "what." Though we can "make a voyage, a tour, &c.," we are told, "the English idiom is apparently capricious in excluding many locutions which would seem to be parallel with these; we cannot, e.g., use *make* with obj. *a ride, a walk* (cf. German *einen Spaziergang machen*). The "ragging" term "to make hay" in a man's rooms—i.e., to upset his furniture and effects—is duly noticed, by the insertion of a reference to "hay." We find the proverb "Many a little makes a mickle," which will doubtless be illustrated under 'Mickle' or 'Muckle,' in the Chaucerian form "Manye smale maken a greet." Pope's "Worth makes the man, and want of it the fellow," is quoted to illustrate the senses, "To be sufficient to constitute; to be the essential criterion of."

Under 'Make'=fellow, equal, "mate" is not mentioned, so we conclude that it will not be regarded as a corruption of "make," as has been stated elsewhere erroneously; but we might have had

explicit information on the point. The usual educated pronunciation, save before the Queen, of "Ma'am," namely, "Mæm," is ignored, though it is clearly to be inferred from the quotation, dated about 1850—"Well, Marm,"—Mr. Cotton preserved that broad pronunciation of the ellipsis *Ma'am* from *Madame*, which was formerly considered high bred, and is still the Court mode" (Lytton). "Madam" is pronounced "Mædm," and by ellipsis "Mæ'm," spelt "Mam" in the quotation from Dryden, "Madam me no Madam, but learn to retrench your words; and say Mam;..... as other Ladies Women do."

Compounds with "mal-" seem to be getting fashionable. Out of about fifteen of these which have not been noticed in other dictionaries—not including obsolete words—"maladaptation," "maladminister," "malappropriation," "maleducation," "malgovernment," "malgrace," "malobservation," "malorganization," and "malpraxis" are in recent use, as is "malcreant," a faulty substitute for "miscreant," which a weekly journal introduced lately. Other modern revivals or borrowings are "maladive," Ital. "Malebolge," "malaxate," "malaxation" (=kneading), "malefaction," "maliferous," and "malism" (the positive degree of "pessimism"). The craving for novel modes of expression is no doubt natural, and in conversation its indulgence may be inevitable, but it might be controlled in formal compositions, in deference to the sound principle of parsimony.

The last page contains two perversions, due to "popular etymology" of "mandragora," namely, Caxton's "mandglorye" (from French "main de gloire"—Mr. Bradley refers to "Hand of glory") and "mandragon" (=mandrake). Ben Jonson, in 'Cynthia's Revels,' made one of the characters call an indifferent critic "a mere 'mammothrept' in judgment," whereupon Braithwait, by an amusing misunderstanding, took the pompous novelty to mean "critic," instead of "nursling," and wrote "strict mammothrept," "severe mammothrept." A more universal error made the English interpret the Old French "malapert" (for "mal appert" =inexpert) as "mal apert" (=improperly bold). By a similar misconception, the "magnanimus" man became "great in courage," or "superior to petty annoyances," instead of "high-souled," even in the Latin of the Schoolmen.

The fabulous birds of which Sylvester, translating Du Bartas, says, "Those passing strange and wondrous Mamuques..... Foodless they live; for th' Aire alonely feeds them: Wingless they fly," got their name, Spanish Mamuco, from "Mamuco Diata," a misprint for *Manuccodiata*, the Latinized Malay name for bird of paradise.

The vile uses to which the short forms of Mabel, Margaret, and Maud are put are enough to make these forenames unfashionable: "Mab"=slattern, mop; "Madge"=barn-owl, magpie, a heavy hammer used in soldering; "Mag"=chatterbox, magpie; "Malkin"=mop, scarecrow.

In the figurative section of 'Mameluke,' Hudibras, Samuel Butler's Puritan knight, should appear as a foil to the fighting slaves of the Roman See. It would be interesting to know why "Maintenon cutlets" have been taken, but "maitre d'hôtel" butter

and sauce left. Perhaps the latter attributive has been found in cookery-books only.

This instalment contains a number of terms of natural science and law and "a hitherto unexampled profusion of words from Oriental, African, and South American languages," but still offers plenty of instruction and entertainment to the general reader.

Dr. Murray has brought the letter *P* down to "pennached"; and a portion of *R*, edited by Mr. Craigie, from "Ree" onward, is announced for April 1st.

*The Life of the Marquis of Dufferin and Ava.*

By Sir Alfred Lyall. 2 vols. (Murray.)

THE finest parts of Lord Dufferin's interesting career were his commissionership in Syria in connexion with the Anglo-French intervention, now forgotten, and his governorship of Canada. His viceroyalty of India was far less important, and, in spite of the conquest of Burma, he was not conspicuous among the great men who have held that office. His two final embassies constituted dignified retirement, and when he held them his loss of hearing had made him prematurely old. As a Governor-General of Canada Lord Dufferin was distinguished, perhaps, above all others, and he never showed his wisdom more conspicuously than when he argued with Queen Victoria to be allowed to take the title of "Quebec" instead of that of "Ava."

By far the best thing in the volumes before us is a conversation with Bismarck, which is one of many to be found in various memoirs, but which is new and different, and exceedingly well reported. It would be idle to attempt to give its principal points or to quote it. We confine ourselves to a sentence at the end, in which Lord Dufferin describes Bismarck as thinking that the best guarantee to Germany against a warlike policy on the part of France is Anglo-French friendship:—

"As long as we are friends.....France is unlikely to fall into the hands of Russia; but if we shake her off, like a woman of doubtful virtue, into the arms of Russia she will go."

The story of Lord Dufferin's commissionership in Syria is out of date; that of his viceroyalty of Canada has often been told. When he was sent to St. Petersburg as ambassador he had a chance to distinguish himself again as greatly as he had in Syria and in Canada; but for some reason not yet explained—possibly the reason which he gave—he insisted on being sent from St. Petersburg to Constantinople. It was observed at the time by Lord Granville to their common friends that "Dufferin has been living among people who all want to go to Constantinople, and he has caught it." Lord Dufferin himself put his desire for the change entirely upon health—upon the effect produced on him, and perhaps on those about him who were dear to him, by the depressing climate of St. Petersburg. It is not the case that there existed a desire for his "transfer to the Embassy at Constantinople." There is an appendix by Mr. Kennedy upon the St. Petersburg Embassy, in which it is suggested that it was a success, though he adds, "It would be idle to pretend that he regretted exchanging

the banks of the Neva for the shores of the Bosphorus." The fact was that, if health would have allowed, Lord Dufferin ought, for his own sake and for that of his country, to have stayed at St. Petersburg. It is a curious fact that Sir R. Morier, who was not considered a tactful ambassador, and who was expected to be a failure at St. Petersburg, made there the one undisputed success of his career. Lord Dufferin ought to have done even better in the same place.

When he was moved to Constantinople he had an ungrateful task, which he performed with skill, but the performance of which was not important. As Mr. Goschen had previously found during his special embassy, upon which the embassy of Lord Dufferin followed, nothing at Constantinople really matters. In Egypt Lord Dufferin also did extremely well, but he was engaged in constructing a house of cards. Although a graceful Irishman, not always serious, on this particular occasion Lord Dufferin did for a time take seriously his Egyptian Parliament; but he forgot it in the course of a successful, though not extraordinary, administration of Indian affairs.

A matter which is alluded to in the second volume before us in stronger terms than are habitual with Sir Alfred Lyall is one of interest in connexion with Lord Dufferin's Egyptian experience; but it is not made plain. The disaster to the Hicks expedition was really a far more serious matter in itself than the fall of Khartoum, which was infinitely more showy. The question whether Gordon was "abandoned" has been discussed *ad nauseam* in connexion with Mr. Morley's 'Life of Gladstone,' but the Hicks disaster led directly to the loss of the Soudan. It was the main incident, and the death of Gordon was subsidiary. The question of responsibility and of abandonment was historically more important in the Hicks case than it was in that of Gordon. Sir Alfred Lyall quotes some interesting documents upon the subject, but he does not clear up the question of responsibility. The words "deserted by the Government under which he was serving" appear to refer not to the home Government, as some might think, but to the Government of the Khedive. The Egyptian Government was under the control of the British representatives at Cairo, and they were under the control of the home administration. On the other hand, it is obvious from letters quoted by Sir Alfred Lyall that the Government at home was opposed to the Hicks expedition, but refused to interfere by an absolute veto. How far, it may be asked, did Lord Dufferin or did Sir E. Malet support the Hicks expedition? We are told in the present book that there is a letter from Major Hicks to Lord Dufferin in which he says that his "support has gone with Lord Dufferin." There is a quotation from the 'Life of Mr. Childers' in which he states that he was "alarmed to find.....Dufferin corresponding with Hicks." These passages suggest that Lord Dufferin, with or without instructions, did give some countenance to the expedition; but we repeat that it is a curious fact, after the charges which have been made about the abandonment of Gordon, that the responsibility for the original disaster which

caused the abandonment of the Soudan has not been settled.

The choice of matter for the book is probably the best that could have been made, as Sir Alfred Lyall's judgment may be trusted. He no doubt had great difficulty to contend with, in the fact that so long and varied a career had produced an enormous amount of correspondence, all of about the same character and merit, among which it was difficult to choose. A passage from Lord Dufferin's letters which describes a Mohammedan procession, such as may be seen once a year in almost any Mohammedan country, does not strike us as being sufficiently important for insertion. But we may be wrong, and we fully admit that many of the descriptive passages which have been picked out are excellent. There is an odd slip on the next page in Lord Dufferin's own account of the manner in which the First Chamberlain at Constantinople behaves in interpreting for the Sultan: "touching his breast, his lips, and his forehead at every sentence the Sultan spoke." It is not the Sultan's speech which is saluted, but when the interpreter begins to interpret what may be in itself a long speech, he makes the customary reverence to his master, and this he repeats on every occasion during the translation when he alludes to the august name.

It is curious to find in the charm and polish of Lord Dufferin's style the persistence of repeated examples of the Irish *would* for *should*. Lord Dufferin had no brogue, but this transmutation, as it seems to us, is one more clinging than a peculiarity of pronunciation, and intercourse with Canadians and with the Scotch in India tended to perpetuate a form which seems a peculiarity to us, although Lord Dufferin was in a majority among the users of the English tongue.

*Dictionary of Slang and Colloquial English.*

By John S. Farmer and W. E. Henley. (Routledge & Sons.)

THE recently completed work on 'Slang and its Analogues,' in seven volumes, on which Mr. Farmer and the late Mr. Henley lavished so much time and labour, is a long way ahead of any similar collection in its wealth of words and quotations; but it was printed for subscribers only, and was too expensive as well as too extensive for the ordinary man. This new work, in a single volume, abridged from the previous seven, and issued at a moderate price, ought to have a wide sale, for its 534 pages are packed full of unrivalled information. Quotations which give the authority for words are generally omitted, but a date in many cases indicates the earliest use found. The abridgment has been well done, and we need not repeat our praise of the wide-reaching research of the authors. We shall do better service by mentioning some points in which the volume, excellent as it is, can be improved. New editions seem certain to be called for, and we hope that the publishers will have the enterprise to improve the book on each occasion of the sort. In various directories the type is kept standing for this purpose, and we should be sorry to conclude that the English language was less worth accurate record than, say,



the obscure ancestors or latest progeny of titled families. Mr. Farmer has, we notice, retained some errors that we have pointed out. Doubtless others have supplied, or could supply, similar notes, and we would remind him that the best scholars are always the readiest to accept correction. It is human to err, diabolical to persevere in error, says a Latin improver of the old proverb.

Mr. Henley was very strong in flash words and all the dialects of ancient roguery. Mr. Farmer has long been a zealous and successful searcher in old plays, and on what may be called the literary side of slang is an excellent guide. Where the volume is weak is in the region of sport, school, and university. Thus the familiar phrase, "That's not cricket," is omitted, which a German dictionary-maker of considerable merit naturally took to mean, "That's no light affair," ignorant, perhaps, of the extraordinary hold that sport has on the life of the English people, and the seriousness with which it is regarded. An amusing instance of this feeling is that you cannot represent a county at cricket unless you are born in it, or have two years' residence in it to your credit, whereas parliamentary representation demands no such qualifications. Cricket, in spite of Mr. Kipling, holds its own as a matter of prime importance, so that many will be surprised to see "donkey-drops" defined as "slow roundhand bowling, such as is seldom seen in good matches, but is effective against boys." As a matter of fact, one of the most striking features of recent cricket is the revival of "donkey-drops" in the best matches. Experts tell us that Mr. Bosanquet, their most brilliant expositor, is pretty sure to play for England this summer, and wheedle some Australians out of their wickets by such insidious trundling. The cricketing sense of "slog" is hardly indicated. To "tonk," originally used of a ball, is much wider in range and application than appears here. It commonly indicates a thorough victory by one team over another. "Sprint" and "sprinter" are both omitted, as well as the "tape" which closes the runner's course. "Blooding," a not very pleasant feature of the end of the fox, might have been included as hunting slang. The process is described in 'Plain or Ringlets,' chap. lxii., by the creator of Jorrocks. A "bagman," or fox brought out in a bag and turned out before the hounds, is duly noted. "Metallician" is a puzzling word to the innocent, who will find no clue to it here.

We take a few words from an article on Cambridge (*Morning Leader*, March 13th, 1902), and look for them in this book. The writer says: "After 'hall' (i.e., dinner) the blood will perhaps play 'pills,' which are billiards, for a while." Mr. Farmer reports that "blood"—fast man is "now obsolete"; puts "Oxford Univ." after "hall" in the sense above, as if it was not common in both the chief universities; and does not mention "pills," in the sense indicated, at all. "Brunch" is omitted, though the article just mentioned tells us, what we know, that "the word is compounded of breakfast and lunch, and the meal is too." A "pi" man is not necessarily a "sim"—indeed, we doubt if those who represent the views of the Rev. Charles Simeon's

former following at Cambridge are not now in a minority. "A Kiplingism," we may mention, was the phrase at the end of the eighteenth century at Cambridge for a piece of bad Latin. We hope it will not upset learned biographers two thousand years hence, who may confuse a pretentious Senior Wrangler who became a vinous dean with the author of the 'Recessional.' 1794 is the earliest date given for "gyp," a college servant, but the admirable 'Record of Admissions to the College of St. John the Evangelist, Cambridge,' part iii., 1715-67, which has an account of a gentleman who kicked his "jip" (*sic*), puts the use of the word earlier. We may add two more university phrases which are as dead as the "pretty young horse-breaker" or the fame of Martin Tupper. The gay spark of 1849 paid his "breezy tribute" to female beauty by exclaiming "What a stunner!" or "What a slap-up gal!"

Of course, it may be said that much slang of the sort is too esoteric to be included in a general dictionary. This applies, however, equally to the lingo of the Stock Exchange. Of abbreviated and perverted names for various shares, such as "Brums," a very long list is included, procured, it is added, with much difficulty; but we do not notice the explanation that a "stock" is a regular unit on the Exchange, meaning a thousand pounds' worth of any one stock.

The very liberality of these pages in the matter of the inclusion of words and phrases induces one to suggest additions. It is evident, of course, that much slang is on trial. The word of to-day may be gone to-morrow, and when the public has decided what is fittest to survive, the philologist may not agree with that immense and respectable body in awarding the honours of his dictionary to its favourites. He may even—since *tout savant est un peu cadavre*—be unaware of many popular phrases, as our humorous judges pretend to be. In the present case we think that more attention would have been paid by an alert observer to words of the last decade or so. The Boer war, for instance, gave us "Stellenbosched," not a word of happy memory, and a wide use of "Kopje," which has now been dropped; Mr. Barrie gave us "Little Mary," which still lingers here and there, though it has ceased to be general; and Sir John Gorst is the author of the Parliamentary manoeuvre known as "Manipoor-ing." The works of many vivid writers, whose strong point is the England outside England, have introduced a good deal of cosmopolitan and colloquial English, while the humour of Mr. Dooley is extending the tongue of Chicago. There is an excellent dictionary of Australian words, but we think it odd that no one has produced a colonial word-book which would represent English speech all over the globe. "Sonny" and "Salue!" are two familiar words of this sort which might puzzle the stay-at-home Englishman. Mr. Farmer gives the first, but not the second. The meaning of other colonial words, such as "jaggery," is beyond easy conjecture.

The slang of earlier Victorian days is beginning to have the attraction of history. Prince Albert was generally credited with introducing in 1843 a new headdress for the infantry called the Albert hat, which was

described as a cross between a muff, a coal-scuttle, and a slop-pail, and was no more popular than "the Brodrick" of recent days. The fact is that neither of these head-coverings allowed the soldier to "sport the quiff," which is, when Mars dallies with Venus, one of the valued insignia of war. In 1838, according to Mr. Ashton's capital book of gossip concerning the period, the "scold's bridle" was sent for by a magistrate to be used on a termagant wife. This ancient instrument of repression was called a "brank." "Brown Bess," the old regulation musket, is noted, but not a "Manton," which was the common term for a gun such as sportsmen used. Should not "crimp" have been included? Thackeray was very indignant when *Tait's Magazine* said in 1846 that "the Peninsular and Oriental Company were so fortunate as to crimp Mr. Titmarsh," as a special correspondent for a festive occasion, and wrote a letter to *Punch* objecting to the word. The long clay pipe known as a "churchwarden" is duly mentioned by Mr. Farmer, but he ignores a form of pipe now much more popular—the "bulldog." "Composites" and "diachylum" were familiar terms fifty years ago; but the superior persons occasionally encountered, who cannot read 'Pickwick' because its slang is so unintelligible, will certainly need to be told that candles and plaster are meant. A "garibaldi" was a famous blouse; but we can hardly expect any dictionary to go into all the nomenclature of fashion in attire. The minx of 1717 wore "a French Alamode, and an Indian Atlas, as well as a Callicoe Smock and a pair of Genoa stockings," and two of the articles might puzzle glib writers on dress to-day, though they were sufficiently familiar to figure in a popular pamphlet when George I. was king. Even our modern dictionaries are strangely at variance with the people who make our clothes as to what they should be called.

We have dwelt chiefly on words this dictionary does not include, but we do not wish, to use an expressive word for which Mr. Farmer has found a place, to "crab" it. It is full of interest and entertainment, and we do not think it likely that it will be superseded, for a generation at any rate, as the standard work on slang in one volume. All those who aim at a small and sound library of books of reference should secure it, while its possession will lighten the labours of the various organizations which pretend to the knowledge of the American "information bureau" in literary matters.

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*Sur la Pierre Blanche.* By Anatole France.  
(Paris, Calmann-Lévy.)

THE editor of the *Revue des Deux Mondes* told an interviewer last week that he was a fast reader, and instanced his perusal of the book before us in two hours as an example. We do not know whether it would be possible for any one to gallop through it without skipping in that time, but feel sure that it would be impossible to do so without missing many beauties worth attention both for the thought conveyed and the style in which it is couched.

When we heard that M. Anatole France had been visiting Rome with Mr. Bernard

Shaw, we confess to a curiosity which led us in the first few pages to try to find G. B. S. among the four companions of Langelier, who comes nearest to being M. France himself, and Commander Boni, who discharges the duties and occupies the rooms of our correspondent Commander Lanciani of real life, though he does not seem to us to hold the same opinions. The most careful examination of the witty conversation in the Forum does not reveal to us a G. B. S. M. Anatole France is himself in his usual fashion—rather more himself, perhaps, in this volume than in any of his others.

To the artist and the man of letters it is enough that M. France remains the first of living stylists, certain to be one of the stylists of all time. To them it will be a relief to find that politics and the recent struggle of M. France and his friends against the "Nationalists" have had no permanent effect upon his writings, of which at one time they seemed to have disturbed the even course. As a teacher our author stands out more clearly in this book than elsewhere. From our point of view there are, of course, faults of taste. It would be possible to collect passages to show that M. Anatole France is wilfully immoral or destructive. But such passages are few and unimportant in comparison with others, either purely noble or ironical in a noble sense. It is doubtful whether Tolstoy himself has done so much for the cause of peace as has M. France in this one book, playfully, and as though not knowing what he did. To the members of English-speaking churches our author will, indeed, in this volume appear needlessly hard towards St. Paul. We are inclined to doubt, however, that Apostle's popularity outside the English-speaking world, and the irreverence of M. France in this respect may, after all, harm him only with a limited public.

The construction of 'Sur la Pierre Blanche' is even more peculiar than that of 'Man and Superman.' The book opens with the conversation of the five Frenchmen and the Italian in the Forum, but this almost immediately gives place to a short story told in Commander Lanciani's room. It is laid in the time when St. Paul was at Corinth, and when the Roman rulers of Greece had hopes of the probable mildness of the future reign of the young Nero. It is intended to give the Roman view of Judaism and of the early Christians. Then follows a commentary by the author on his own story in the form of a renewed conversation, much longer than the story itself. The whole book is in the commentary, and it is the finest work that M. Anatole France has done. Last of all there comes a dream of the Collectivist Europe three centuries hence—inferior work to the commentary on the Roman story, but yet, we think, the best of all the many dreams of this description which have been published in recent years.

Those who do not like the writing of M. Anatole France—chiefly Frenchmen of different politics—will be inclined to suggest that the author is telling us all the time, "See how well I've drawn the later Romans; how inferior to them, how unfit to speak with them, was Paul, or, indeed, any early Christian! Yet how admirably I have

proved that my later Romans should have foreseen the certainty of the destruction of their sham Olympus, in which they did not believe, by the appeal of Christianity to the slave majority."

It will perhaps also be suggested that, however easily the Roman puppets of our author appear to move, they are not Romans, but only so many various versions of M. France. This kind of criticism leads straight to the belief that M. France is both the honest Bergeret and the delightful scoundrel Jérôme Coignard. We recognize, of course, the "douce ironie" of M. France in all his characters, including his late Romans. But his late Romans are all in a sense corrupt, and M. France is, in his politics and his dreams, essentially a fanatic in the best sense of the word. He will laugh with his corrupt Roman at a baited Jew, and will explain the many reasons why the Jew must expect to be baited; but, after that, he would in real life let himself be chopped into little bits to defend him. In this book, superficially, M. France is with the Romans against Paul; but essentially, in spite of his Latin culture, to which, as he says, Paul was unable to address himself, M. France is with Paul against the Romans.

The incidental passages of extraordinary merit are, we think, more plentiful in this volume than in any other of M. France's writing. To take those in less than a third of its length—those to be found between pp. 197 and 304—we find the "Yellow Peril" delightfully satirized, the Russo-Japanese war perfectly summed up, and little definitions, such as that which explains that

"modern civilization consists in the White States quarrelling over the extermination of the Red, Yellow, and Black Races, and the pillage of three of the quarters of the globe."

The pains taken by the empires of China and of Rome not to find each other in the world, during the many centuries of their common existence, is playfully developed in the same part of the book. Another definition which pleases us declares that

"barbarism consists of all anterior states: Present custom, which now forms the civilization contrasted with barbarism, will be barbarism as soon as it becomes the past."

The colonial history of France is given in a nutshell: "She has for seventy years robbed and hunted the Arabs for the purpose of peopling Algeria with Spaniards and Italians." Democracy is touched by the way:—

"Of course I know that the peoples are not reasonable. How could one understand it if they were, when one sees of what they are made? but there is an instinct that often warns them of that which may do them harm."

Modern peace is "pompous peace.... weighed down with phantom glory." A description of "what we shall hear at lunch to-morrow" is too long to quote. The ineptitude of society is thus brought out in a fashion which leads up to the preparation for the millennium of M. France in the Socialist state. He tells us in passing that "the aristocrats and the rich have always displayed a preference for manual toil," and when he has made us jump, he goes on to explain that they certainly have never used their brains, while they have spent their time in hunting, shooting, war, and many

other diversions in which the body takes more part than the mind. Liberty, Equality, and Fraternity are then criticized, and no old Whig and no Tory can be harder on them than is the literary Socialist. Lastly, in this third of the volume we find that one of the joys promised to us for the future is that the poets are to be confined by the rules of their art to saying beautiful things "wholly devoid of meaning."

## NEW NOVELS.

*An Act in a Backwater.* By E. F. Benson. (Heinemann.)

ONE of the things Mr. Benson seldom fails to achieve in his stories is the appearance of natural and unforced conversation. He has the secret, by some happy knack of his own or by some clever contrivance, of making his people talk well and in character. Whichever it may be in reality, it at least always *looks* like the result of the first methods of—if we may say so—want of method. In a book like this, this trick of dialogue assures at least one condition of success—for here success a good deal depends on smart talk rather than on the actions and destinies of the talkers. As a background Mr. Benson chooses an ancient English cathedral city. The "well-informed reader" is sure to fancy he identifies "Wroxton" nestling among its downs, chalk-streams, and water-meadows. Into its consecrated quiet enter at the beginning of the story several members of an aristocratic family, a younger son and his sister and an aunt. Their advent causes a great deal of curiosity and fluttering among the aborigines of Close and town. For one thing, the newcomers "settle down" in a queer open-handed fashion unknown in Wroxton annals. One of the most interested onlookers is a certain colonel of volunteers, so distantly connected with the fresh arrivals as not to be really connected at all except in his own mind and conversation. He is a fervent adorer of the peerage, and longs to add to his own importance in the town by hanging on to its skirts. Though he does not develope, he is good enough as a character-sketch, and possible enough as a human being. A man of local habitation and a name for anything but suavity of manner (at least at home), he becomes almost servile in the presence of "titled persons." These latter point the contrast between provincial middle-class ways and ideas and the outlook of those differently born and bred. Beyond this Mr. Benson's county family have little significance, and there is nothing very brilliant or vital in their drawing. Love's young dream is impersonated by the young girl of this family and a painter, whose father is a canon, his mother being a stern believer in temperance and other virtues. A pair of spinster sisters (who do not look so young as they feel) are amongst the actors in this light sketch, which has yet an undercurrent of more serious import. An epidemic of typhoid for a time holds the city. One of the poor spinsters is also attacked by another and worse malady, which must prove mortal. In both ordeals the "aristocratic family" come well to the front and show their mettle and powers of sympathy. This, or this approximately, is



the sum and substance of Mr. Benson's new book. These misfortunes are treated with feeling, but they do not, somehow, seem to fit the rather superficial character of the story. And in this superficiality its merit seems to us to lie, rather than in the touches of deeper thought and action.

*The System.* By Percy White. (Methuen & Co.)

THE System is a school for young rationalists, started by an ardent reformer of the sort that our universities are still producing—clever, crammed with political economy, somewhat wild, and certainly priggish, but strong in self-sacrifice. The school comes in the latter half of the volume, which is not dull (Mr. White could not be that), but certainly not so gay as the first hundred pages or so. In these the young iconoclast from Oxford, who is also an exile from his Tory family, is seen launching a new and serious paper. He gives his creator many opportunities for epigram, which are admirably used. Mr. White's good things are not only excellently said, but also, it seems to us, tolerably true. He has never been happier in his exposure of the taste of the age in which we live. The women of the story are nice without being notable.

*Yesterday's To-morrow.* By Dora Greenwell McChesney. (Dent & Co.)

SOME time since Mr. Andrew Lang offered to novelists an attractive figure, which in his historical researches he had unearthed. This was James la Cloche, the eldest natural son of Charles II., who was born in Jersey. Certain portions of the history of this James Mr. Lang traced, but his career is wrapped in mystery. The author seems to have taken the hint, for one of the chief characters in her romance is Henri de Rohan, a Jesuit emissary, who is no other than James la Cloche. We fear, however, that this recorded part of his life does not belong to history. He is not the hero of the book; if it has a hero, it is an elderly cavalier, who has spent twenty years in the slave plantations of America. The weak point of the tale is that there is no convincing reason why Ambrose Fielding should, on his return, have concealed his identity from his son. Apparently he does so because he does not wish to claim the estates from that son; but Walter Fielding was not worthy of so much consideration, and his father, who acted as his confidential servant (not a novel device this in fiction), should have known that well enough. The plot centres in the intrigues which were involved in the succession to the throne, and many familiar figures, such as Anthony Ashley, appear in it. The writer has command over her invention, which is usually felicitous, and tells a story with spirit and gusto. It was clear from the first that she intended to make a tragic use of Ambrose Fielding, and that conclusion is dramatic and effective. But we are not convinced by it, any more than we are by the conversion to Quakerism of the Court beauty and her lover, who may, in a way, be considered as the heroine and hero of the ingenious story.

*The Virgin and the Seales.* By Constance Cotterell. (Methuen & Co.)

WE have found this a very readable novel, brightly and cleverly written, especially in the development of the heroine's character. Both as a child and as a girl of nineteen she is an attractive and interesting person, and her relations with her guardian, also well, though not so fully drawn, form the feature of the story. We do not care for the scene at the railway station at the close of the book, which is too melodramatic and rather overdrawn; nor is the wicked Mrs. Ambury very convincing; but the dialogue throughout is bright and natural, and the story runs easily on to its appointed end.

*The Torch-Bearers.* By Mary Bradford Whiting. (Dent & Co.)

A NOVEL which begins with an Italian saying, "Yonder is the dome of Milan Cathedral," does not commend itself at the outset. And yet—in spite of the fact that an English gentleman becomes a police spy, that the middle-class people seem to have walked straight out of Mr. Marion Crawford's novels, that the author is hazy in her notions of the Italian republican parties, that a conspiracy such as she describes would have been full of inspired Italian students aged between sixteen and twenty (a class she seems never to have met)—the basic facts of the national life are clearly observed, the story is good, and so well told that at the end the present reviewer asked himself, "Is there, by any chance, an external dome to that mass of confectioner's Gothic?"

*The Marathon Mystery.* By Burton E. Stevenson. (Harper & Brothers.)

THIS is the best detective story that we have read for a long time, and has the advantage of being well written, free from lapses either into bad grammar or bad taste. False clues to the perpetrator of the opening murder are most ingeniously worked in, and the villain, before he meets his dramatic end, has nearly involved an innocent man in a second crime. The methods of detection are those of Sherlock Holmes, but the story has an originality of its own, and is none the worse for its American setting, which does not make it in any way unintelligible to readers on this side of the Atlantic. Mr. Stevenson is to be congratulated on his success in a much frequented field.

*The Weans at Rowallan.* By Kathleen Fitzpatrick. (Methuen & Co.)

THE author's description of the "Weans" at Rowallan, and their quaint environment of Irish human nature and Irish landscape, are amusing and pleasant. The chapters consist of episodes in the childhood of a band of Irish brothers and sisters who, though "gentry," have lost the ways and language of "sich," and acquired an original charm of their own. They are often naughty and wilful, but they have their "feelings," which are strong ones. There is also an old serving-woman, whose goodness to her charges, "the childher" and their stricken mother, is of a beautiful quality. Much of the children's time is spent in pranks and

diversions of unauthorized varieties. Perhaps excessive prominence is given to their religious "views"; and their invocations of their Maker (and threats when their odd requests are not granted) are too numerous. We think that the story would not have suffered had the underlying motive been made just a trifle less obscure. One of the funniest episodes is the children's Dorcas Society, when they furbish up the wardrobes of their dead forbears and proceed to clothe the village in incongruities of all sorts. Some of the fun is tinged with the unconscious pathos of child life and the mixed mirth and melancholy of the Irish peasantry.

#### ORIENTAL LITERATURE.

*A Heifer of the Dawn.* Translated from the Original Manuscript by F. W. Bain. (Parker & Co.)—*In the Great God's Hair.* Translated from the Original Manuscript by F. W. Bain. (Same publishers.)—These are two volumes of a series of romances which has been received with a considerable amount of favour in this country. It purports to be translated from some old Indian manuscript—a pretence that will impose on no one who knows anything about Indian romances or Indian manuscripts. Unfortunately, most English readers can lay claim to no such qualification; and the press notices of these volumes abundantly show that they have been generally accepted as translations from some Indian original. Whatever satisfaction is to be obtained from misleading the reading public and its representatives in the press Mr. Bain must possess in full measure. Whether such satisfaction has been legitimately obtained, or whether it is worth having when obtained, are questions which we are not called upon to discuss. All that need be said here is that Mr. Bain's charming stories are well able as literature to stand on their own merits.

Mr. Bain has been fairly successful in catching the spirit of the Indian romance; but to what a very slight extent he has preserved the form may be seen at once by comparing his stories with any genuine English version of a Sanskrit original, as, for instance, Miss Ridding's translation of 'Kādambarī.' Even his stories and his characters, so far as they are not original creations, owe at least as much to the 'Arabian Nights' and to the Old Testament as to any Sanskrit romances or dramas. His work, in fact, is a blend of a kind with which we have in recent years become familiar both in art and literature.

Much parade is made in prefaces and notes of a learning which will by no means bear testing, for inaccuracies in words and ideas are by no means few or far between. The only point on which Mr. Bain can be congratulated in this connexion is that he has succeeded in avoiding on the title-pages of these two volumes an elementary grammatical blunder such as appears in the Sanskrit title of one of his previous volumes, 'The Descent of the Sun.' For the rest, he uses an extraordinary system of transliteration, which has certainly been employed by no European student of Sanskrit for the last two generations. This might have been forgiven if the transliteration were consistent or accurate; but it is neither.

*The Web of Indian Life.* By the Sister Nivedita (Margaret E. Noble) of Ramakrishna-Vivekananda. (Heinemann.)—Regarded as a contribution to exact knowledge or as an attempt to find a solution to some of the many difficult problems presented by the state of society in the India of to-day, this book has small claims to serious consideration. On the other hand, it is itself a human document of no ordinary interest. It is the work of a lady

who abandoned all that the intellectual life and the social refinement of the West have to offer in order to work as a teacher among Hindu women, to live their life and to share their thoughts. Probably no more sincere attempt to see Indian social life from the inside has ever been made by a European. No such attempt can be completely successful while the caste system continues to interpose barriers which no amount of sympathy or good intention can surmount. Strangely enough, Sister Nivedita seems scarcely conscious of the extent to which these barriers have come between her and the object which she sought to achieve—perfectly free and unrestrained intercourse with the women of India. In describing the old Hindu caste-woman whom she induced to become her servant, for instance, she says (p. 16):—

"This aged servitor was capable enough of the wholesale floodings of the rooms which constituted house-cleaning, as well as of producing boiling water at stated times for the table and the bath. For some reason or other she had determined in my case to perform these acts on condition that I never entered her kitchen or touched her fire or water-supply."

And again:—

"I poured out a cup of tea and held out the pot to Jhee for more hot water. To my amazement she only gave a sort of grunt and disappeared into the inner courtyard. When she came back, a second later, she was dripping with cold water from head to foot. Before touching what I was about to drink she had considered a complete immersion necessary!"

The reason for the old lady's conduct in both cases is, of course, perfectly evident; but Sister Nivedita's own experiences do not prevent her from saying on the very next page that she found in Indian life generally an absence of the "unmeaning caste-restrictions" of which she had heard in her childhood. Indeed, on the subject of the caste-system and of the position of women in India she is hopelessly optimistic, and throughout the book she regularly defends or eulogizes institutions, such as the treatment of child-widows, for instance, which have called forth words of burning indignation from the leading reformers among the Hindus themselves. She undoubtedly shows that very beautiful characters are formed under the system; but such an observation need scarcely be limited to modern India. Trial and suffering have at all times and in all countries produced beautiful characters; but the fact in no way justifies their infliction.

If Sister Nivedita is an unsafe guide in social questions, she is still less to be trusted when she undertakes to deal with matters of Indian history or literature, and it is much to be regretted that no scholarly friend was at hand to prevent the publication of such chapters as those on 'The Indian Sagas' and 'The Synthesis of Indian Thought.' It would be as easy as it would be distasteful to multiply instances of misunderstanding or misstatement. It must suffice here to quote or mention only a few, taken almost at random, from two portions of the book:—

"It must be remembered that there never was, in India, a religion known as Buddhism, with temples and priests of its own order."—P. 161.

"It will not be difficult to show that the much vaunted science of Moorish Spain was neither more nor less than the tapping of Indian culture for the modern world."—P. 165.

"Hinduism is a convenient name for the nexus of Indian thought. It would appear that it takes some thousand to fifteen hundred years to work out a single rhythm of its great pulsation. For this is about the period that divides the war of the Mahabharata from Buddha, Buddha from Sankaracarya, and Sankaracarya from Ramakrishna, in whom the immense pile reaches the crowning self-consciousness."—P. 167.

On p. 280 (foot-note) we find the Charvaka system of philosophy classed as one of the six orthodox schools; and on p. 283 an "imme-

morial antiquity" is attributed to the use of the decimal notation in India.

It is pleasant to turn from these defects to the strong point in the book. Chaps. ii. to vi., which deal with various phases of woman's life in India, are full of deep womanly sympathy, and will be read with interest and admiration by many who will be repelled by the want of coherent reasoning and knowledge which characterizes other pages.

*Life of Omar al-Khayyâmî.* By J. K. M. Shirazi. (Foulis.)—The author of the latest biography of Omar Khayyâm is himself a Persian, and has enjoyed

"the privilege of access to certain extremely rare and interesting MSS. of unquestionable authenticity, the property of the Royal House of Persia, and of private persons, noblemen, and heads of religious houses, to whom they have been handed down as heirlooms. Thanks to religious prejudice, all or most of these are practically inaccessible to Europeans, many of them being regarded as objects of veneration which it were sacrilege to submit to the eye of an infidel. As will be seen in the following chapters, the conclusions to be drawn from a careful study of those MSS. differ considerably in certain important respects from the opinions commonly accepted by Western students of Omar and his works."

By a strange oversight Mr. Shirazi nowhere tells us what are the titles of these MSS. and the names of their authors; in fact, he makes no further reference to them, except to record that a friend of his own—Hadji Mirza Mahmoud Shirazi of Zanjan and Tabriz—has in his possession a MS. of the thirteenth century, dealing with the lives of various poets, in which it is noted that Omar lived to a great age, being over one hundred years old at the time of his death; while in connexion with the statement that Omar was born at Basang he says:—

"I have been at the pains to institute investigations among MSS. existing in the libraries of private persons in Persia, but without eliciting anything in the nature of corroborative evidence."

The conclusions to which Mr. Shirazi has presumably been led by his study of these mysterious documents are more interesting, but even less probable, than the bare notice that Omar exceeded the century. He contends

"that Omar, though a native of Persia, was not of Persian origin, but belonged to an Arab tribe, al-Khayyâmî, a name which is commonly used as his surname and has given rise to the legend that his father, and even the poet himself, followed the trade of tent-making. Now, except in conjunction with that of Omar the poet, the name occurs nowhere in Persian MSS., and the best authorities are agreed that neither in ancient nor in modern Persia does the name al-Khayyâmî exist as a patronymic. Among Arabs, on the other hand, the name is fairly common, as also among the nomadic tribes of Khuzistan and Luristan."

Notwithstanding his preliminary flourish of hitherto untapped sources of information, Mr. Shirazi does not produce any evidence whatever in support of this astonishing hypothesis. According to him, the Khayyâmîs were an Arab tribe who "doubtless had good reasons of their own for migrating to Khorasan." Mr. Shirazi doubtless has equally good reasons for being uncommunicative; otherwise he might have indicated how the Khayyâmîs managed to conceal their existence so cleverly that they are not even mentioned by any Arabian genealogist. A writer who can change nationalities and create tribes by a stroke of his pen is in one sense beyond criticism. After this, it seems hardly worth while to point out that the *wasfiyya* of Nizâmî 'l-Mulk, comprising the well-known 'Story of the Three School Friends,' which Mr. Shirazi describes as "the spontaneous testimony of a personal friend and contemporary,.....a document of incalculable importance to the student," is derived from a compilation written in the fifteenth century and is almost certainly fictitious. Like his countrymen in general, the author shows a distinct turn for speculation, and the chapters on Omar's philosophy and

the causes of his unpopularity in Persia may be read with pleasure and profit, even if they contain little that is new.

Messrs. Routledge send us a handsome and convenient edition of the *Rubâiyât of Omar Khayyâm*, translated by FitzGerald and accompanied by the familiar introduction. Each stanza receives a page to itself, the type is large and clear, and Mr. Gilbert James's illustrations, though they can scarcely be taken as models of Oriental costume, are decidedly effective.

*Annali dell' Islam.* Compilati da Leone Caetani, Principe di Teano. Vol. I. (Milan, Hoepli.)—This is the first instalment of what promises to be a more extensive and magnificent history of Islam than any that has hitherto appeared. It will cover a period of nine hundred years, from the Hijra, or flight of Mohammed, in 622 down to the Ottoman conquest of Egypt in 1517, and will contain the history of all the Moslem races with the sole exception of the Turks. The author's object is to set forth in strict chronological order the vast mass of material, inaccessible to most European students, which is stored away in Oriental manuscripts and in lithographed or printed texts, and at the same time to illustrate the original sources by a running commentary which embodies the results of modern criticism. Full and exact references are given in every case, so that the work when complete will serve as a general index to the great Mohammedan histories. Special paragraphs are devoted to the most important historical and chronological questions, and the events of each year are followed by an obituary of persons eminent in politics, literature, and science; while, in order that the main lines of development may be easily traced, a comprehensive study of political, social, and religious movements is prefixed to the history of the corresponding period.

That Prince Caetani has designed his work on a grand scale is sufficiently shown by the fact that the first volume of 740 pages only brings us to the end of the sixth year after the Flight. Nearly half the space, however, is occupied by an admirably written introduction, where such topics are discussed as the value of the most ancient traditions concerning the Prophet, the legends relating to his early life, his precursors, his prophetic mission, and the course of his conflict with the Meccan aristocracy. Of particular interest are the sections (189 *sqq.*) in which the author treats of the nature of Mohammed's inspiration, his personal character, and the diverse spiritual phases through which he passed. Although the notion that Mohammed was an extraordinarily gifted impostor has long been discredited, there are many who still believe with Sir William Muir that he was a victim of diabolic suggestion, or incline to Sprenger's opinion that his religious enthusiasm was due to hysteria and disordered nerves. It is clear in the light of subsequent research that Mohammed's inspiration is closely connected with the old Arabian view, which he himself shared, that poets were supernaturally possessed and inspired by *jinn* (the genies of the 'Arabian Nights'); he at first believed himself to be thus possessed, but finally became convinced that he was the organ of a higher being, whom he identified with the Holy Ghost of the Gospel. According to this theory, which is the obvious sequel to Dr. Goldziher's investigations, Mohammed, as the author observes, must have been entirely sincere at the outset, nor can we fairly suspect him of conscious fraud while he remained in Mecca, except on the celebrated occasion when he admitted the heathen goddesses as partners with Allah, an episode of which Prince Caetani doubts the authenticity. He maintains that the oldest revelations have been lost, and shows by statistics drawn from the Koran that



Mohammed did not immediately claim to be the Messenger of God, but only arrived at this idea "as the ultimate result of a long moral evolution." His conception of the Prophet's character marks a great advance, inasmuch as it takes account of the society in which Mohammed grew up, and depicts him not as an isolated phenomenon, but as the child of his age, superior to the rest of his countrymen, yet to a large extent swayed by the same feelings and superstitions—no semi-insane "degenerate" or instrument of Satan, but a man who for many years anxiously sought and honestly preached the truth as he saw it. We congratulate Prince Caetani on the completion of this sumptuous volume, itself a monument of patient labour and lucid exposition, and offer him, on behalf of all who are interested in the history of Islam, our best wishes for the successful continuation of a work so excellently begun. It should be added that the style is easy and most attractive to the literary reader.

#### FOLK-LORE.

*Folk-lore of the Musquakie Indians of North America, and Catalogue of Musquakie Beadwork and other Objects in the Collection of the Folk-lore Society.* By Mary Alicia Owen. (Nutt.)

*County Folk-lore.*—Vol. IV. *Examples of Printed Folk-lore concerning Northumberland.* Collected by M. C. Balfour, and edited by Northcote W. Thomas. (Same publisher.)

THESE are the extra volumes given by the Folk-lore Society to its members, in addition to the quarterly magazine *Folk-lore*, for the years 1902 and 1903 respectively, but they have both been issued since the beginning of the present year. They form vols. li. and liii. of the Society's series of publications.

Mr. Hartland, in a preface to Miss Owen's work, explains that she contributed a paper on the subject of the Musquakie Indians to the British Association at the Toronto meeting in 1897, which led to a request from the Council of the Folk-lore Society that she would favour that Society with a fuller and more detailed statement of the information she possessed about the people. She not only consented to do this, but also presented to the Society a collection of beadwork and ceremonial implements which she had slowly accumulated during many years of direct personal intercourse with members of the tribe. This collection is displayed in the Museum of Archaeology and Ethnology at Cambridge by the courtesy of the University authorities. The present volume has, therefore, a twofold function: it is a treatise (94 pp.) on the folk-lore of the Musquakies, and a catalogue (53 pp. and 8 plates) of the collection.

Miss Owen introduces the catalogue with the following shrewd remarks, which aptly express the spirit in which she has pursued her researches, and display her insight into savage character:—

"The objects here catalogued are not merely pretty and picturesque, they are almost without exception ceremonial. This statement is made for the sake of those students of folk-lore who have warned collectors of wild people's property that they should neglect the merely pretty and picturesque, and gather in such objects as are ceremonial, a fair enough warning till one comes to realize that to the wild man, surrounded by civilization, and making a stand against it, everything that pertains to his free and savage past has become a ceremonial object. The Musquakie, hating and repelling civilization, yet to an extent succumbing to his environment and availing himself of its conveniences, buys his plate and cup, his flour, his shabby cheap clothes, all for everyday use and wear, from the white trader; but when the time comes for his wedding and his burial, for the solemn high festivals of his religion and their attendant feasts, he must wear the garments his

women make for him, the ornaments fashioned by his skill and theirs, and eat the food of his ancestors, prepared in the old way, and served in the vessels that by usage have become sacred. And as the husband is the wife is, with perhaps an increase of affection for her gay garments, because they enhance her good looks."

The collection consists of 110 specimens, 24 of which are selected for illustration in the eight plates (two of which are coloured), and 14 by woodcuts in the text. The artistic forms of the beadwork are very various, mainly geometrical, and the patterns are in many cases significant, representing the symbols of secret societies, the qualification of the worker as a "woman with spots on her face" (that is, one who has had many religious dances given in her honour, each dance entitling her to a spot), the shaman who powwowed the work, running water, incidents in tribal history, &c. We note also some musical instruments, among them a whistle to call ghosts, which

"is an instrument accursed; in former times, any man or woman found possessing one was burned at the stake; whistling with it is a shocking crime; it summons myriads of ghosts to dance and make bad medicine."

Among the miscellaneous objects are a set of divorce-sticks—the ceremony of divorce consisting in breaking a stick in the presence of the head chief's council. These specimens must suffice to indicate what a very fine collection Miss Owen has generously presented to this country, and how illuminating and interesting her comments upon the several objects are.

The Musquakies are a branch of the great Algonquin family, and are known to the whites and to other Indian tribes as Outagamies, or Foxes. They first appear as settled on the banks of Lake Superior in the seventeenth century. Thence the remnants of the tribe were crowded southward along the valley of the Mississippi, and now they have a holding of 3,000 acres in the State of Wisconsin. The tribe is a limited monarchy, having an hereditary chief and seven sub-chiefs, each presiding over one of the clans, and assisted by a council. The head chief's council assembles four times a year, and he has also the advice of a cabinet of "honourable women." On the subject of their beliefs Miss Owen observes that a "mee-sham"—a mysterious something given to the first Musquakie man, who was born from the shoulder of Hot-Hand, one of two brothers who figure in their legends of origin—is known to the men of the tribe, but no man has ever revealed the secret to a woman. The squaws speculated as to what it might be, but a buck, from whom Miss Owen sought information, said, "What for you ask? Him all same like your ark to covenant." On their dances she observes:—

"When you have learned the seasons and reasons for a Musquakie's dances you have little further information of him to seek. He dances for health, he dances for wealth in corn and ponies, he dances to honour his Manito ah, he dances to please the totems, to placate or expel the devils; he celebrates his successes and strives to retrieve his failures by dancing. This interests the folk-lorist, but it annoys the agent and missionary so seriously that they have represented to the Government that it is impossible to christianize and civilize these people so long as these heathen practices are permitted. In consequence, the agent has been allowed to forbid all saltatory exercises. This means, of course, that hereafter it will be difficult for white people to see what is bound to go on."

Miss Owen has been able to obtain a good description of the dances, which are the religion dance, the corn-planting dance, totem dances, the green-corn dance, the woman dance (for men who, not coming up to the tribal standard of manliness, were compelled to dress as women), the bear dance, the buffalo dance, the discovery dance, the young dogs' dance, the horses' dance, the scalp dance, the dead man's medicine dance, the young servants' dance, the birds' dance, and

the presents dance (for collecting wedding gifts). After chapters relating to the customs of the tribe in the several periods of life, Miss Owen presents a collection of folk-tales. Many of her excellent observations might be quoted, if space allowed, but the specimens we have given will show that the volume is not only a valuable monograph by a competent observer, but also very good reading.

The volume of 'County Folk-lore for Northumberland' is the sixth in order of a useful series of works issued by the Folk-lore Society, in which the items of folk-lore relating to a particular county that are scattered over various publications issued during the last two centuries are collected and digested. In the present issue sixty-one works have been thus treated, and this volume, with the Denham tracts and Henderson's 'Folk-lore of the Northern Counties,' published by the same Society, contains all that is known of the folk-lore of Northumberland. Such a work is calculated to be of service to an observer, and may save much trouble in going over ground that has been already well gleaned. The plan involves a certain amount of repetition, and the inclusion as items relating to Northumberland of things that may be observed in other counties also; but it is good work, and work that will not need to be done over again.

#### OUR LIBRARY TABLE.

ONE of *The Times* correspondents in the Russo-Japanese war, Mr. David Fraser, gives us, under the title *A Modern Campaign* ("wireless telegraphy" being mentioned in the sub-title), an interesting volume, published by Messrs. Methuen & Co. The book, after introductory chapters on the establishment of *The Times* system of wireless telegraphy, deals chiefly with the operations under General Kuroki. There is a special allusion in the preface to the neglect of our home Government in artillery rearmament, and there is a chapter on the subject. Mr. Fraser tells us in the preface that "the chapter on artillery was written before the Government decided to rearm, and has been left....." We are inclined to doubt the accuracy of this statement. The Government decision to rearm the artillery was announced early in 1904. In several reviews in *The Athenæum* of books on the South African war it has been pointed out that rearmament had been pressed on the Government before that war; and that an excellent French gun offered by a first-class firm was refused about 1897. But it is open to the Government to say that they have now adopted a better gun than any gun of 1897 or even of 1899, except the French Government gun, the construction of which was a profound secret; and that if they had rearmed before the South African war the experience of that war would have forced upon them a fresh rearmament at the present time. We maintain our own opinion; but the facts which we have stated shake the position of Mr. Fraser. It is the case that the daily press has set up a claim for having during the present winter forced rearmament upon the Administration. We cannot, however, see that the action of the Administration during this winter has in any degree departed from the principle laid down early in the last session of Parliament. We wish that Mr. Fraser in his chapter upon the subject had told us exactly how matters stand with regard to the Japanese and the Russian field-guns. He appears to suggest that the Japanese field-gun is an absolutely old-fashioned weapon. That may indeed be the case with many that he has seen in the field, but it is contrary to the official information laid before the Government of India more than a year ago, and made public at Calcutta in the discussions on the Indian Budget

Mr. Fraser also states that the Russian field-gun, though much quicker in its fire than the Japanese gun, is "not a true quick-firer, according to the latest ideas." His words suggest of the Russian field-piece that it is an old-fashioned gun with a spade attachment. Here, again, a different statement has been made to the Indian Government by the Military Member of Council, and elsewhere by many other authorities. We imagine that on both sides there has been a partial rearmament with modern quick-firers, but that the strain of the war has involved the use of a large number of old-fashioned field-guns.

ANOTHER volume on the war, of a very different description, is published by Messrs. Blackwood & Sons, under the title *The Yellow War*, by "O." The cover is a little startling for a book issued by so staid a firm. The contents are striking, and the style is a brilliant imitation of that of two sets of war writings dealing with South Africa, which justly created much interest when published by Messrs. Blackwood. The author, whoever he may be, has much of the best modern power of describing war. His book will not stand comparison with the writings of "Linesman," because the latter author was dealing with known events, and was in a responsible situation, whereas "O." may be, and in some cases certainly is, drawing only on his imagination. There is, however, not the least attempt to mislead or deceive.

WE have nothing to say this year about *Dod's Parliamentary Companion* (Whittaker & Co.), except that in the 1905 volume of this useful pocket companion some mistakes previously pointed out by us no longer exist, and that we have not discovered new ones.

*The Enchanted Woods, and other Essays on the Genius of Places.* By Vernon Lee. (Lane.)—This is a book to dip into—a book, as it were, to read in swallow-flights, or rather seaweed fashion. Before the modern and fashionable vogue of what has been called the "spirit of place" it would have been styled impressions of travel. Vernon Lee has a wide and catholic sensitiveness to impressions the most various, and renders them with the sureness and precision of a photographic lens, and the delicacy of a practised artist, to whom the research of the unique phrase has become an almost automatic faculty. Her sympathies are universal; all spirits of men find her responsive, and all in a mood of amiable, one might say relishing appreciation. It is the appreciation of a writer who is a connoisseur in life, an artist in the extraction of its choice sensations. A refined hedonism, modified by a spirit of humanity and the cult of friendship, modified also by the sparing restraint of the "wise pagan," presides over these impressionary sketches. The lapidary style of intimate and conscious selection, to which she has accustomed us, is in these essays relaxed and relieved by an admixture of familiar, sometimes almost conversational ease, which harmonizes with the casual and personal character of the essays themselves, and makes them fluent reading despite their deliberate artistry. For they are essentially the careful gossip (if we may use such a phrase) of a cultivated woman recalling the fortunate moments of her travel experience, the moments which have left a trace on her emotional memory. Read as such, and one or two at a time, they have a charm; they do actually bring to the reader the peculiar breath of many places in many lands, an atmosphere of many and diverse human types, and the scenes of which those types are, as it were, the vegetation. But the genius of place which they detect and register with such unfailing sensitiveness is, after all, an external and superficial spirit. They do not penetrate; there is no searching subtlety in their analysis. They have nothing

of the repose, the central substance, which comes from thought. It is too purely emotional, the flitting record of the cultured seeker after exquisite sensations. Once or twice they touch a deeper, a more homely, less æsthetic note, and at such times they have a more arresting appeal.

One does, perhaps, feel that the seeker is too resolutely and consciously vigilant to turn the lens of her mind towards each fresh variety of impression. Nor does the interblending of a light and chatty style always escape an air of conscious effect. Sometimes, not content to be merely casual in phrase, she drops into little fragments of (may we call it?) feminine slang. St. Anthony, finding that not he but St. Paul is the original first hermit, is "just a tiny bit vexed," though "quite dear and good about it all." Nothing can "come up to" the tenderness of the arrival of "the dear old saint at the other dear old saint's cave." The ladyish mannerisms have a suspicion of calculated device. The hermits (again) often nest in settlements, colonies of friends (thinks Vernon Lee); "charming people, about whom I refuse to hear a single one of the horrid things which historians, and ascetic writers, and professional stylists like Flaubert, have had the bad taste to write." It is a good instance of the "charming wilfulness," the "delightful feminine waywardness," the literary *monie*, as a fore-calculated sleight of style; and one may admire or not according to one's sympathy. To us, this inveterate feminine archness and prepurposed pettish or caressing whim are tiring. Here they are in designed contrast with such orchidaceous style as (elsewhere):—

"Ivory-tinted marbles,.....the cathedral cupola shaped like a dry poppy-head, and the pomegranate-shaped dome of the baptistery—reddish and purple and frosted with white; and beyond them the pale blue sky, recently washed by rain, with just one feathery cirrus."

That is her descriptive style at its best and most characteristic. Admirably worded, it yet leaves perhaps a less vivid and definite picture than might a sentence of less deliberately inlaid phrasing.

THE success of Mr. G. H. Lorimer's 'Letters of a Self-made Merchant to his Son' has produced the inevitable sequel. We find in *Old Gorgon Graham* (Methuen) the same qualities which characterized the former volume. There is no falling-off in the brightness, the wit, or the epigrams. You may dip at random and come upon sentences that set your teeth on edge, and leave you between depression at this remarkable outlook on life and appreciation of the pungent satire. In this book Pierrepont, the son, is getting on, but he is not yet married when we renew his acquaintance, and he is by no means entrusted with the conduct of the celebrated pork-packing business. "A man's son," says old Gorgon Graham, "is entitled to a chance in his business, but not to a cinch." The son is anxious for his father to retire, but the old man clings to business, "not because I'm indispensable to the business, but because business is indispensable to me." He knows no other means by which he can get ten solid hours of fun a day. One wonders if that really is the explanation of Chicago, and is inclined to accept it. Anyhow, the father will only retire to the cemetery. There are a good many things he doesn't know, he confesses, "but hogs ain't one of them." Throughout the letters there is plenty of shrewd common sense, delivered in what we suppose we must style English, and there is a surfeit of epigrams, as this: "When a woman's bad, there's always a man at the bottom of it; and when a man's good, there's always a woman at the bottom of that too." Mr. Lorimer coruscates and scintillates. He is always doing cart-wheels or letting off catherine-wheels, and he does both admirably. In its kind

the book could not be bettered; but will he be content with it? It shows capacity to do much more, if the author like. But if there is a demand for such work as this we suppose he will continue at it, and we shall be invited to laugh at writing and ideas of this sort:—

"Honeybunch was a good girl, but she was as strong as a six-mule team, and a cautious man just naturally shied away from her. Was a pretty free stepper in the mazes of the dance, and once, when she was balancing partners with Doodums, she kicked out sort of playful to give him a love pat, and fetched him a clip with her tootsey that gave him water on the kneecap.....After that the boys used to make Honeybunch mighty mad, when she came out of dark corners with Doodums, by feeling him to see if any of his ribs were broken."

A MAN of much ability, a public servant of high merit, Mr. H. Cunynghame, publishes through the Oxford Clarendon Press *A Geometrical Political Economy*, of which there is not much to be said, save that it exactly corresponds with a modest second title. The little book does not set up new theories so much as explain to a somewhat unwilling public the method of stating the theories of economic science by means of diagrams.

IN *Imperial Vienna* (Lane) the drawings by Mr. Puchinger are not sufficiently attractive to make the volume acceptable as a picture book. They are, in fact, so sketchy and uninspired that one has to look to the letter-press for the *raison d'être* of this bulky volume. But the literary contents of these pages, by Mr. A. S. Levetus, are by no means above reproach. The English is both odd and clumsy. Here are a few specimens:—

"The count bore his disasters courageously, and leaving behind the least of all his treasures—for he left all to his creditors—he vanished....."

"It was built in 1706, and came over into the Schönborn family sixty years later, in 1846."

"The auditorium has three tiers of boxes, the lower one on to the parquet or stalls, and the parterre, which is the same as the pit except that fashionable people go there, for the seats are dear."

"Waldmüller had many contemporaries, among them Johann Nepomuk Geiger, who carved meerschäum pipes, one of them, representing 'The Destruction of Troy' and having no less than eighty figures, being sold to an Englishman for 2,000 florins."

"Vienna and round Vienna has much of Tilgner's work."

These instances could be added to, but they may suffice to show the style of this book. We are told of the view of a building being "fore-shortened" because a statue has been erected in front of it, of "painted gallery architectures" and "residence flats," and of the Emperor dressed "in ornate." But the author is worst in all questions concerning art. Perugino, Raphael, Andrea del Sarto, and Correggio are set down as belonging to the Venetian School, which "is also very good." We are told that Friedrich Schmidt, the architect of the magnificent Gothic Rathhaus, "went to Italy for his Rathhaus." The Tegetthoff monument meets with the author's disapproval, "because the granite column has a superfluity of ornament," and because it is "far too high for one to see the figure, however one may crane one's neck in search of a view." Mr. Levetus may be forgiven for ignoring the fact that the column is an almost exact copy of the Duilium column, but he might know that a monument of this type is not meant to be looked at from its base. The column is placed in a very open position, at the intersection of numerous wide streets and avenues, and can be seen to great advantage from whichever side it is approached.

But this is only an isolated instance of attempted criticism. On the whole, the author contents himself with explaining that the works of art are very beautiful and artistic. When he enters into details we come across such statements as this:—



"Here is Makart's original sketch to a 'Midsummer Night's Dream,' as also many beautiful miniatures also by Vienna artists, for this little gem is part and parcel of the history of art in the city."

Perhaps the compositor who set "Wechtenstein" for *Liechtenstein*, "badalchin" for *baldaehin*, "haupt ton" for *haut ton*, is responsible for the phonetic spelling of some of the masters' names; but the little word "and" placed midway in Dosso Dossi's name can hardly be his doing, and makes us suspect Mr. Levetus of being an accomplice in the perpetration of such spellings as Carnova, Van Hals, Tenier, Alleso Baldovinetti, Rigau, Tiapolo, Buiardini, Vivarihi, Philippine Leppi, and Luca Giordana.

Page after page is devoted to anecdotes and biographical notes of second or third rate artists, but Makart is dismissed with six lines—Makart, the only Austrian painter whose name has become widely known outside the confines of the dual empire. Two lines each are given to Schindler, Pettenkofen, and Canon, whilst Müller is not even mentioned.

The stage, the schools, the social life, and the politics of Vienna are treated in the same superficial manner. Thus, in speaking of the Home Office, Mr. Levetus says: "In this wing are the offices of the Minister President (Prime Minister), as also the greater part of the suite of rooms which form his dwelling, for he lives on the spot." To every resident in Vienna—and Mr. Levetus has lived in Vienna for years—it is known that Dr. von Koerber, the master politician who alone was able for five years to guide the ship of State through the turbulent waters of obstruction, the man who had no fewer than three palaces at his disposal, lived with his aged mother in modest bachelor's quarters, not in Fischer von Erlach's sumptuous building.

No allusion whatever is made to the burning question in Vienna, which gives the key-note to the social life of the town—the racial hatred between Gentile and Jew, which has assumed such proportions that the whole city is divided into two hostile camps, and social intercourse between Jew and Christian is made almost impossible.

"It would be well," says Mr. Levetus, "were a book written on all the great works which have found a home in Vienna. The number of collectors is very large, and it is rarely that one gets an opportunity of seeing them."

We should welcome such a book, but cannot recommend our author as a suitable person to write it.

A COMMITTEE of the Cobden Club, under the chairmanship of Mr. Shaw Lefevre, publishes, through Mr. Fisher Unwin, *The Burden of Armaments*, which is for the most part a plea for the reduction of expenditure upon the fleet. *The Athenæum* is not concerned with matters that affect current politics, so that we need only note that the language used with regard to Germany constitutes somewhat of an understatement: "It is true that certain fire-eaters and braggadocios in Germany talk loudly of efforts to rival England as regards her navy." The important point is that no one counts in Germany except the Kaiser, and that the note of alarm was sounded by the German Emperor himself. We admit that, in spite of recent controversies over an unimportant speech, the relations of the countries are better than they were some months or some years ago; but the German Emperor is busily engaged in trying to accelerate the rate of construction of his new battleships and to increase their number; and he is likely to be successful on both heads. It is necessary for us to look forward for some years, and clear that, while we may be happy on the side of the United States and of France, we cannot close our eyes to probabilities in the case of Germany and of Russia. There is no ground for considerable anticipation of German or Russian efforts, but there is

ground for retaining a reasonable margin of superiority. The doctrine of the book before us is

"that we should make an effort to return to the standard of strength and numbers, and consequently of expenditure, which was thought amply sufficient six years ago, immediately before the war in South Africa."

It may be taken as admitted that we should make every effort to reduce expenditure upon the army, and to check undue expenditure upon the fleet; but the particular test taken, of the Estimates of 1899, is rather empirical than scientific.

MESSRS. PICKERING & CHATTO's new catalogue comprises one of the most extensive and varied collections of tracts and pamphlets ever offered for sale, there being 2,933 publications described within the compass of 234 pages. Nearly all date from the seventeenth and early eighteenth centuries, and are so far as possible classified in sections. Those concerning Charles I., Charles II., the Commonwealth, and Cromwell include many of great scarcity and interest, the titles and even the imprints in the majority of instances being quoted in full. Pamphlets and tracts, from their ephemeral nature, frequently become excessively rare, and after a few decades indeed are often *introuvable*. The latter half of the seventeenth century was an age of pamphlets, but that such a number should be found together between the covers of one catalogue in 1905 is somewhat remarkable. Their interest is largely political, although a goodly number deal with economics, trade, and kindred subjects.

ANOTHER new catalogue which is noteworthy is that issued by Mr. Jacques Rosenthal, the well-known Munich bookseller. It comprises 600 entries, and includes upwards of 150 incunabula printed in Germany, Switzerland, Italy, Holland, Belgium, and Spain. The majority of these are more or less well known to bibliographers, but some are incorrectly described by Hain and others. Mr. Rosenthal has, however, been fortunate in acquiring a few which are unrecorded, and this fact gives his new catalogue a distinct bibliographical value. His No. 20 ("Antichristus"), 'Le Livre et Auctorites des Saints Docteurs,' with neither name of place, printer, nor date (but probably issued between 1470 and 1480), is an unknown edition, and differs considerably from all those described by the late Mlle. Pellechet. The text is in Latin and French, and there are 21 leaves with 20 fine woodcuts, one of which is reproduced. No. 81, 'Bonifacius VIII., sextus liber decretalium cum apparatu Joh. Andree professoris,' printed circa 1479, also without date, name of printer, or place, is another hitherto undescribed rarity, extending to 76 leaves folio. An unrecorded example of the Perpignan press of Jean Rosenbach, circa 1500, 'La verge Maria del Puix de França,' "en langue catalane," is both interesting and rare. Most important of all the unknown books is the 'Missale Wratislaviense,' No. 373, printed by Petrus Schoeffer, circa 1490. In addition to many other fine books, the catalogue records some manuscript Books of Hours, notably a magnificent example executed in Italy in 1497 for Giovanni Bentivoglio, with beautiful miniatures by Francesco Francia (1450-1517).

We have on our table *The United States of America*, by E. E. Sparks, Part II. (Putnam's),—*Letters from Rome in 1903*, by R. H. Edleston (Simpkin),—*Rossini*, by W. A. Bevan (Bell),—*Blackie's English School Texts*, edited by W. H. D. Rouse: *Macaulay's First Chapter* (Blackie),—*The Works of R. W. Emerson*: Vol. IV. *Miscellaneous Pieces* (Bell),—*The History of the Isle of Sheppey*, by A. A. Daly (Simpkin),—*The Japanese Floral Calendar*, by E. W. Clement (Kegan Paul),—*Points in*

*Punctuation*, by J. Bygott and A. J. L. Jones (Jarrold),—*Le Serment*, by Jules David, edited by C. Hugon (Oxford, Clarendon Press),—*Report of Proceedings at the Sixth Congress of the International Co-operative Alliance, held at Budapest, September, 1904* (P. S. King),—*Analysis of Drawing, Painting, and Composing*, by H. L. Moore (The Author, 31, Margravine Gardens, W.),—*A Complete Class-Book of Naval Architecture*, by W. J. Lovett (Longmans),—*Notes and Questions in Physics*, by J. S. Shearer (Macmillan),—*Cottonseed Products*, by L. L. Lamborn (Constable),—*The Diseases of Society*, by G. F. Lydston, M.D. (Lippincott),—*The Oriflamme in Egypt*, by C. H. Butcher (Dent),—*Stolen Waters*, by Lucas Cleeve (Fisher Unwin),—*The Sherrods*, by G. B. McCutcheon (Ward & Lock),—*The Temptation of Anthony*, by Alice M. Diehl (J. Long),—*The Dynamic of Christianity*, by E. M. Chapman (Gay & Bird),—*The Spirit of God in Biblical Literature*, by I. F. Wood (Hodder & Stoughton),—and *A Theist's Apology*, by W. Lloyd (P. Green). Among New Editions we have *Free Trade*, by Lord Avebury (Macmillan),—*Forgotten Heroes*, by the Rev. C. J. Casher, D.D. (Thynne),—*Japanese Girls and Women*, by Alice M. Bacon (Gay & Bird),—and *The Laws of Bridge and a Guide to the Game*, by Boaz (De La Rue).

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

Gammack (A. J.), *Good Friday*, 16mo, 2/6 net.  
Strode (M.), *My Little Book of Prayer*, 16mo, boards, 2/6 net.  
Torrey (R. A.), *Real Salvation and Whole-Hearted Service*, cr. 8vo, 3/6

##### Law.

Meares (J. W.), *Indian Electricity Act, 1903*, 10/6 net.  
Roberts (J.), *The Inventors' Guide to Patent Law and the New Practice*, 8vo, 2/6 net.  
Whiteley (G. C.), *Licensing Act, 1904*, cr. 8vo, 5/ net.

##### Fine Art and Archaeology.

Hubbard (A. J. and G.), *Neolithic Dew-Ponds and Cattle-Ways*, roy. 8vo, 3/6 net.

##### Poetry and the Drama.

Trevelyan (R. C.), *The Birth of Parsival*, 12mo, 3/6 net.

##### History and Biography.

Balkan Question, by various Writers, edited by L. Villari, 8vo, 10/6 net.  
Browne (General Sir James), *Life and Times*, by J. J. M. Innes, 8vo, 18/ net.  
Cassell's *History of the Russo-Japanese War*, illustrated, Vol. 1, roy. 8vo, 15/ net.  
Churchill (Winston Spencer), by A. M. Scott, cr. 8vo, 3/6  
Dufferin and Ava (*Life of Marquis of*), by Sir A. Lyall, 2 vols. 8vo, 35/ net.  
Fraser (D.), *A Modern Campaign*, cr. 8vo, 6/  
History of the Commune of 1871, translated by E. M. Aveling, 8vo, 12/6 net.  
Holyoake (G. J.), *Bygones Worth Remembering*, 2 vols. 21/  
Wellesley (Hon. F. A.), *With the Russians in Peace and War*, 8vo, 12/6  
Wellington's Campaigns, Peninsula—Waterloo, also Moore's Campaign of Corunna, by C. W. Robinson: Part 1, *Rolea to Busaco*, 8vo, 3/6 net.  
Wilson (H. W.), *Japan's Fight for Freedom*, Vol. 1, 12/6 net.

##### Geography and Travel.

Dickens Country (The), by F. G. Kitton, 8vo, 6/  
Lhasa, by Percival Landon, 2 vols. royal 8vo, 42/ net.  
Wall (J. C.), *Shrines of British Saints*, 8vo, 7/6 net.  
With the Pilgrims to Mecca, by Hadji Khan and W. Sparrow, 8vo, 12/6 net.

##### Sports and Pastimes.

Sportsman's Year-Book, 1905, edited by A. W. Myers, 3/6 net.

##### Science.

Blondlot (R.), *N Rays*, translated by J. Garcin, 3/6 net.  
Constant (T. E.), *The Naked-Eye Anatomy of the Human Teeth*, 8vo, 7/6 net.  
Fanning (F. W. Burton), *The Open-Air Treatment of Pulmonary Tuberculosis*, cr. 8vo, 5/  
Horner (J.), *Tools for Engineers and Woodworkers*, 9/ net.  
Middleton (G. A. T.), *Building Materials*, 8vo, 10/ net.  
Sequeira (J. H.), *An Elementary Treatise on the Light Treatment for Nurses*, cr. 8vo, 2/6

##### General Literature.

Allchin (W. H.), *An Account of the Reconstruction of the University of London*, Part 1, roy. 8vo, sewed, 2/6 net.  
Alston (L.), *Modern Constitutions in Outline*, 2/6 net.  
Ashton (M.), *The Head of Gold*, cr. 8vo, 6/  
Burden of Armaments, by the Cobden Club, cr. 8vo, 3/6  
Cameron (Mrs. L.), *Rosamond Grant*, cr. 8vo, 6/  
Castaigne (A.), *Fata Morgana*, cr. 8vo, 6/  
Cay (N.), *A Foe in the Family*, cr. 8vo, 6/  
Clergy List, 1905, 8vo, 12/6  
Cobb (T.), *Sophy Bunce*, cr. 8vo, 6/  
Debrett's House of Commons and Judicial Bench, 1905, 8vo, 7/6 net.  
De La Pasture (Mrs. H.), *Peter's Mother*, cr. 8vo, 6/  
Dod's Parliamentary Companion, 1905, 18mo, limp, 4/6  
Hatton (R.), *Figure Composition*, 8vo, 7/6 net.

Holdsworth (A. E.), *A New Paolo and Francesca*, cr. 8vo, 6/  
James (H.), *The Golden Bowl*, cr. 8vo, 6/  
Jeannie Jemima Jones, by the "Blunderland" Cartoonist,  
8vo, 3/6  
Johnson (O.), *Nicole*, cr. 8vo, 6/  
McLeod (M. J.), *The Culture of Simplicity*, cr. 8vo, 3/6 net.  
Miall (D.), *The Powers of Darkness*, cr. 8vo, 3/6  
Municipal Year-Book, 1905, 8vo, 3/6 net.  
Sheppard (A. T.), *The Red Cravat*, cr. 8vo, 6/  
'Shipping World' Year-Book, 1905, cr. 8vo, 5/  
Steuart (J. A.), *The Rebel Wooing*, cr. 8vo, 6/  
Yellow War (The), by O., cr. 8vo, 6/

FOREIGN.

Theology.

Stählin (O.), *Clemens Alexandrinus: Vol. I, Protrepticus u. Pædagogus*, 13m. 50.

Fine Art and Archaeology.

Cain (G.), *La Collection Dutuit*, 1,000fr.  
Claudin (A.), *Histoire de l'Imprimerie en France au XVe et au XVIe Siècle*, Vol. 3, 100fr.  
Lapauze (H.), *La Tour au Musée de Saint-Quentin*, 100fr.  
Roscher (W. H.), *Die Sieben- u. Neunzahl im Kultus u. Mythos der Griechen*, 4m.

Poetry.

Nolhac (P. de), *Poèmes de France et d'Italie*, 3fr. 50.

Philosophy.

Garbe (R.), *Bhagavadgītā, aus dem Sanskrit übers.*, 4m.  
Gomperz (H.), *Weltanschauungslehre: Vol. I, Methodologie*, 13m.

Bibliography.

Erman (W.) u. Horn (E.), *Bibliographie der deutschen Universitäten, Part 2*, 40m.  
Récsy (V.), *Incunabula et Hungarica Antiqua in Bibliotheca S. Montis Pannonie*, 8m. 50.

History and Biography.

Gorce (P. de la), *Histoire du Second Empire*, Vol. 7, 8fr.

Philology.

Boor (C. de), *Georgii Monachi Chronicon, ed.*, Vol. 2, 10m.  
Diehl (E.), *Procli Diadochi in Platonis Timæum Commentaria, II.*, 8m.

General Literature.

Bernard (T.), *Amants et Voleurs*, 3fr. 50.  
Cardeline, *Les Destinées Rivaies*, 3fr. 50.  
Nau (J. A.), *Le Piéteur d'Amour*, 3fr. 50.  
Roux (H. le), *Prisonniers Marocains*, 3fr. 50.

THE ADVANCED HISTORICAL TEACHING FUND.

LAST July we gave an account of the second year's work of the Committee of Management. A further report has lately been issued, and a public meeting was held on Friday, February 3rd, with a view to secure sufficient money to carry on the lectures beyond the term for which the Committee had in the first instance been able to arrange with the funds (altogether about 650*l.*) entrusted to them by the donors and annual subscribers. This sum has provided the stipends of two lecturers—Mr. Hubert Hall and Mr. I. S. Leadam—for three years.

Mr. Hall having completed a year's course of lectures on the 'Sources, Diplomatic, and Palæography of English Official Historical Documents,' it was thought that a more practical character might be given to these lectures if they were utilized to meet academic requirements in connexion with post-graduate work in research for higher degrees at the London University. It was also felt that students who take modern history as a subject for the Honours Examinations required special assistance to enable them to use the historical texts prescribed for the mediæval period. A further object was to supply graduates and others engaged in research with a simple apparatus for textual criticism. Mediæval history is admittedly based, to a large extent, upon State documents, whether such as, having been utilized by the early chroniclers, are now lost, or those which are still in existence. Many of the latter have been printed in various collections of documents; but the plan of such editions does not enable the student to realize exactly the origin, nature, and form of these historical texts. Such a realization is an essential part of the intelligent study of historical documents, whether printed or in manuscript. Moreover, of late years critical editions and admirable reproductions in facsimile of early manuscripts have paved the way for a more complete and systematic study of European history by means of illustrative documents. A course of lectures on select historical documents, illustrating the internal development of England, Wales, Scotland, Ireland, and English possessions

abroad during the Middle Ages, was given by Mr. Hall in Michaelmas Term, 1904. The object was to combine, so far as possible, a practical knowledge of the sources, published and unpublished, with a critical examination of the selected documents and texts. In connexion with each lecture a working bibliography, for the use of the students, was sketched and filled up provisionally in the "seminar," or class for private practical instruction. It will be still further revised and supplemented by the bibliography to be compiled for the course of lectures on the external relations of this country with her insular neighbours and dependencies and with continental States. This latter course is being given during the present (Lent) term. It is also contemplated to append to this bibliography a list of the original MSS. referred to in the course of the lectures, and used for the purpose of critical demonstration in the "seminar," a special feature of this course of lectures having been the opportunity afforded for personal examination by the students of nearly all the chief printed editions, facsimiles, and original MSS. referred to. The critical side of the instruction has been found a most interesting feature of the course. The process of selecting the proper authorities for particular subjects, and the discussion of their several editions and reputed value, should prove of the utmost assistance to those entering upon research work, either for academic honours or as a means of literary employment. Mr. Hall's lectures have been attended regularly by twenty students, including a professor and a research-fellow from universities in the United States, a Japanese student, five candidates for the Doctorate in the University of London, and graduates of English, Scottish, and Welsh universities.

Mr. I. S. Leadam has continued his courses of lectures on the Tudor Period, in connexion with original authorities. His classes have included several graduates engaged in educational work, and studying with a view to the Doctorate. One of these has recently produced a thesis on the 'Early History of the Hanse in England,' for which he was awarded the degree of M.A. by the University of Wales. Other post-graduate theses are in process of preparation for submission to the University of London. Another member has been engaged in search among various collections of MSS. for matter throwing light upon the political history of the first half of the eighteenth century, with a view to a future publication.

Both lecturers delivered their courses in the rooms of the London School of Economics and Political Science.

The Committee, having come to the end of their modest resources, decided to hold a public meeting to invite pecuniary support in order to develop their work, which had been carried on without interruption for three years with equal vigour and success, although limited by the smallness of the funds at their disposition. A public meeting was accordingly held at the theatre of the Royal United Service Institution on Friday, February 3rd, when the Right Hon. R. B. Haldane occupied the chair. There was a representative attendance. Mr. Haldane said that it was hardly necessary for him to remind them of the extraordinary situation in which London found itself, with no school of historical research. Probably there was not a capital more rich, if so rich, in records. He did not mean merely the Record Office, though that in itself signified a great deal. He did not mean merely the British Museum, though that was a great institution. He did not refer even to the private or semi-private libraries, such as those of the Inns of Court, in which there was much wealth of material. But he had in mind those obscure offices possessed of long historical continuity, and containing in themselves the documents in which reposed the traditions of long-forgotten controversies and of facts which

had been occasionally contested. In the records of the Privy Council, to mention that alone, there was a vast mass of historical material. The Judicial Committee and the other committees of that body had accumulated in convenient form material which was unknown to the historian, and only waited for those who would wish to work upon it. Then, again, our great historical country houses must be taken into account. Their owners were generous, many of them large-minded men, who were willing to place their possessions at the disposition of those who would make what they contained valuable to the world.

Sir Spencer Walpole moved and Prof. C. H. Firth seconded:—

"That this meeting hears with satisfaction the report of the work done during the past three years under the direction of the Advanced Historical Teaching Fund Committee, and expresses its conviction that in the interest of historical studies and of higher education in the metropolis it is desirable that the work of the Committee should be continued, and that one or more lectureships in history should be placed on a permanent basis."

The resolution was carried unanimously. Other speakers were Sir James Ramsay, Mr. Sidney Lee, and Lord Davey. Dr. G. W. Prothero (Chairman of the Committee of Management) said that those who had had to do with the movement did not wish it to be confined to the study of historical documents alone. They regarded the study of those documents as a necessary substratum, but they desired to establish these lectureships as the nucleus or the beginning of a fully developed school of history within this metropolis. They wished to establish those lectureships, if possible, on a permanent foundation; and they wished to add to them lectureships in other studies, all of which might be said to belong to advanced history teaching. They wished to establish lectureships in what the Germans called *Hilfswissenschaften*—the auxiliary studies—the knowledge of money, the knowledge of seals, the knowledge of geography, and so on. They hoped to establish a staff which would lecture on municipal, social, and other branches. They looked forward to the time when a fully equipped historical school, such as existed in many places on the Continent, should exist here. He need hardly mention to them the multitude of universities in Germany which were admirably provided with historical teachers. All those teachers had had what were called their special classes for teaching the method of history. In our universities hitherto a good deal of history had been taught, but the method of studying history had not hitherto been taught except by a very few persons. The work of the *Ecole des Chartes* in France was well known. In America post-graduate study had made very great advances. They wanted their school in London to draw to itself persons who had taken their degrees, and who intended to devote themselves to the study of history, and they desired to equip them in the essentials which they must have at their command if they were to be historians. The Grotes, and other historians of that calibre, could never come into existence really unless the preliminary work had been done of dull, dry-as-dust research, as it was called. That was the conviction on which the Committee had gone, but they wished to go further and to develop a large and fully equipped school of history.

The result of the appeal at the meeting for support has been satisfactory. In donations and annual subscriptions for three years a little more than 500*l.* has been received or promised. Among the donors Mr. and Mrs. Fels have contributed 50*l.*, and among the subscribers Lord Davey has promised 30*l.* annually for three years, and Mr. W. E. Darwin 20*l.* a year for the same period. The Committee have every hope, therefore, of being able to continue their work for at least three years



more. The members of the Committee of Management are: the Right Hon. James Bryce, M.P., Mr. W. A. S. Hewins, Dr. G. W. Prothero (chairman), the Master of Peterhouse (Dr. A. W. Ward), Mr. Sidney Webb, and Mr. Henry R. Tedder (hon. secretary and treasurer), secretary and librarian of the Athenæum Club.

#### DRUMMOND AT ST. GERMAINS.

King's College, Aberdeen.

In calling attention, in last week's *Athenæum*, to Drummond's letter purporting to describe the fair at St. Germain, no mention was made of a possible solution of the chronological difficulty, which is not without support from internal evidence of style. The reference to the heroine of the 'Astrée' proves nothing against 1607 being accepted as the missing date, since we now know that D'Urfé's romance was first printed in that year (cf. 'Catalogue des Livres du Baron James de Rothschild,' Paris, 1887, vol. ii. p. 197). On the other hand, the allusion to Marino points, as has been shown, to 1618 or later. May it not be, then, that we have to do with a literary *rifacimento* of old "notes de voyage," in which the writer sacrifices one of the unities to show the extent of his reading?

JOHN PURVES.

#### CROMWELL ON SIR JOHN PALGRAVE.

Rosslyn, Upper Sydenham.

DR. GWENOGVRYN EVANS'S discovery of a new Cromwell letter (given in *The Athenæum* of February 4th last) is particularly interesting, as it was already well known that such a letter was written, and even, in part, what its contents were. It is dated June 13th, 1643. On June 15th the Committee of the Eastern Association dispatched the following to Sir Thomas Barrington and the rest of the Deputy Lieutenants of Essex:—

"Gentlemen,—Having received a letter to second former desires from Colonell Cromwell for the speedy advance of Sr John Pagroves regimt out of Wesbich and of our three companies sent out of our garison, according to the Lord Generall's comande for the increase of the Parlm't forces under the Lord Grey of Groby, for the giving checke to the enemy in his insoleney, and seeing the Queene is on her march with 1200 horse and 3000 foote as credibely informed by Colonell Cromwell's letter, and that their forces are beneath that number, we cannot but againe and againe represent unto you the great necessity of replenishing our garison with those three foote companies which we have earnestly desired of you by our last, seing we have but one voluntier company in Cambridge.....We pray you faile us not with supply of moneys, for else our garison forces may mutiny and disband, and ten brave peeces of Ordinance all almost mounted for service, besides a good fort, and all well furnished, be a pray to the enemy and a rendivous for the enemy to annoy the counties in association."—Egerton MS. 2646, fol. 267.

It will be noted that the Committee did not share Cromwell's confidence in the safety of their county. They quote the alarming part of his letter, but discreetly omit the rest, and use his statements as a text for their urgent application for more forces to protect Cambridge itself.

It is impossible to speak confidently without seeing the original, but I venture to suggest that the phrase printed by Dr. Evans "Holland is frou teen [*sic*]" should probably read "Holland is fronteer"—i.e., the fens of Holland formed a barrier against the enemy on the north. Horsea Bridge—carrying the Peterborough road over into Cambridgeshire—was an important military position. A year later, when the Royalists had seized Crowland, in the fens, one of the directions from the Derby House Committee to the Committee of the Association was to send forces to Horsea Bridge "to keep that pass" ('S. P. Dom., Interregnum,' E 19, pp. 71-3).

The letter discovered by Dr. Gwenogvryn Evans was written from Nottingham, where Lord Grey of Groby, Major-General of the Midland Counties Association, had been joined by Cromwell, Hobart, and the younger Hotham, with a view to effecting a junction with Lord Fairfax's army in Yorkshire.

Sir Edward Ashley, or Astley, was one of the Norfolk Astleys, nephew and also son-in-law to Sir Jacob or Lord Astley, the well-known Royalist commander. SOPHIE C. LOMAS.

P.S.—There is another missing letter from Cromwell to the Committee of the Eastern Association, written in the summer of 1643; a letter received at Cambridge on July 23rd. Is there any hope that this also may be found?

#### CHAUCEER AND BOCCACCIO.

Fiveways, Burnham, Bucks, February 8th, 1905.

In his article on Chaucer in the 'Dictionary of National Biography' Prof. Hales, after discussing the possibility of Chaucer's having made the acquaintance of Petrarch and Boccaccio on the occasion of his first visit to Italy in 1372-3, offers the tempting suggestion that Chaucer "may have been present at Boccaccio's first lecture on the 'Divina Commedia' on August 3rd, 1373." Unfortunately, Prof. Hales is in error as to the date of this lecture. As a matter of fact, the petition of the Florentines for the establishment of the Dante chair was not taken into consideration by the Signoria until August 9th in that year, and the inaugural lecture was not delivered until more than two months later, namely, on October 23rd, 1373. This we know for certain from an entry in the diary of a fellow-citizen of Boccaccio, Guido Monaldi, who, among the events of the year 1373, records: "Domenica a di ventitrè di Ottobre cominciò a leggere il Dante M. Giovanni Boccaccio." As we know, equally for certain, that Chaucer was back in England on November 22nd, 1373, on which day he received his pension in person, the possibility that he attended Boccaccio's first lecture on Dante in Florence a month previously must be regarded as somewhat slender. I have no data at hand for estimating the length of time required for the journey between Florence and London in the fourteenth century; but seeing that in the eighteenth, in the days of posting, it took from ten to twelve days for Horace Walpole's letters (travelling with dispatches in the Secretary of State's bag) to reach Florence from London, it does not appear probable that Chaucer, four hundred years earlier, can have covered the distance within the short space of thirty days. Consequently, I am afraid the pleasing picture, suggested by Prof. Hales, of the future narrator of 'The Canterbury Tales' seated at the feet of the author of 'The Decameron' must be withdrawn from the Chaucer gallery.

PAGET TOYNBEE.

#### THE SPRING PUBLISHING SEASON.

MESSRS. SWAN SONNENSCHNEIN & CO.

announce: in History, Geography, Biography, &c.: The Growth of the Manor, by Prof. Vinogradoff;—The Races of South Africa, their Migrations and Invasions, by George W. Stow;—A Forgotten Heroine: Queen Maria Sophia of Naples, by Clara Tschudi, translated by E. H. Hearn;—Dictionary of Indian Biography, by C. E. Buckland, C.I.E., from 1750 to the present time;—Memories of Madras, by Sir Charles Lawson. In Philosophy and Theology: Physiological Psychology, a translation of the fifth and wholly rewritten German edition (1902-3), by Prof. E. B. Titchener, in 3 vols.;—The Bible from the Standpoint of the Higher Criticism: The New Testament, by R. Balmforth;—The History of Philosophy, by Dr. J. E. Erdmann (fifth German edition, revised by W. B. Erdmann), an English abridgment, translated and edited by W. S. Hough. Science and Technology: Student's Text-Book of Zoology, by Adam Sedgwick, Vol. II.;—The Biology of British Politics, by C. H. Harvey;—and new editions of Sanatoria for Consumptives in Various Parts of the World, by F. R. Walters,

revised and enlarged; Handbook of Systematic Botany, by Dr. E. Warming, edited by Prof. M. C. Potter; Introduction to the Study of Organic Chemistry, by J. Wade; and An Elementary Text-Book of Botany, by S. H. Vines. In Belles-Lettres and Fiction: A New Classical Library, edited by Dr. Emil Reich, including translations from Herodotus, Plato, Plutarch, Tacitus, and the Pandects;—The Sound of a Voice that is Still: Passages from the Writings of Clifford Harrison;—Random Recollections, by Pearce Morrison;—The Little Cyclopædia of Common Things, by Sir G. W. Cox, brought up to date by F. B. Sonnenschein;—Dictionary of German Quotations, by Lilian Dalbiac;—Dictionary of Spanish Quotations, by the late T. B. Harbottle;—Bendish, by W. St. Clair;—A Queen of Unrest, by Harry Tighe;—When the World Went Wry, by M. F. Wilson. In Education: A Practical French Grammar, by F. W. Aveling;—Arithmetical Examples, by J. Logan;—new editions of The Kindergarten System; The Student's Pestalozzi; and The Cyclopædia of Education;—and Technical Education in Evening Schools, by C. H. Creasey.

MESSRS. DUCKWORTH & CO.'S

announcements include: Critical Essays and Fragments, by S. A. Strong, with Memoir by Lord Balcarras;—A Life of William Shakespeare, by W. J. Rolfe;—Ideals and Realities in Russian Literature, by Prince Kropotkin;—Metaphysical Phenomena, by Dr. Joseph Maxwell, translated by Mrs. Finch;—Auguste Rodin, by Camille Maclair;—Albert Dürer, by T. Sturge Moore;—Giotto, by Basil de Sélincourt;—Pisanello, by G. F. Hill;—Velazquez, by Auguste Bréil;—The Grey Brethren, by Michael Fairless;—A Modern Mystic's Way;—The Vicissitudes of Evangeline, by Elinor Glyn;—The Disciple's Wife, by Vincent Brown;—Progress, by R. B. Cunningham-Graham;—The House of Barnkirk, by Amy McLaren;—Gossip, by Benjamin Swift;—The Child, by Karin Michaëlis;—and After London, by Richard Jefferies, a new edition.

MR. NUTT

has in hand: Bloomsbury, by C. F. Keary;—To Windward, by H. C. Rowland;—The Three-Cornered Hat (El Sombrero de los Picos), by P. Alarcon, translated by Lady Goodenough;—The House in the Woods, by Arthur Henry;—Gubbio, History, Legend, and Archaeology, by L. McCracken;—India and the Apostle Thomas, by the Right Rev. A. E. Medlycott;—and The English and Scottish Popular Ballads, edited by F. J. Child, with Introduction by G. L. Kittredge.

#### SALE.

MESSRS. HODGSON included in their sale last week the following: Gould's Birds of Great Britain, 5 vols. morocco, 51l. Smith's Catalogue Raisonné of the Works of the Dutch, Flemish and French Painters, 9 vols., 28l. Burlington Fine-Arts Club Catalogues of the Netherlandish and Ferrara-Bologna Schools, 2 vols., 8l. 12s. 6d. Hakluyt's Voyages, the new reprint in 12 vols., 7l. 12s. 6d. The Edinburgh Edition of Scott, 48 vols., 9l. 15s. Kipling's Works, édition de luxe, 22 vols., 10l. 5s. Freeman's Norman Conquest, 6 vols., 5l. 10s. Cayley's Mathematical Papers, 14 vols., 7l. 12s. 6d. The First French Translation of Bunyan's Pilgrim's Progress, 12mo, 1685, 15l. Fox and Burnyeat's New-England Fire Brand Quenched, 1679, 10l.

#### Literary Gossip.

AMONG the articles which will appear in the March number of *The Independent Review* will be the following: 'Recollections of Mr. Gladstone,' by Mr. C. S. Roudell; 'Watts and National Art,' by Mr. Laurence Binyon; 'A Levantine Messiah,' by Mr. H. N. Brailsford; 'A Ticinese Village,' by Prof. James Sully; and a review of Myers's 'Posthumous Writings,' by Mr. Arthur Sidgwick.

MR. FISHER UNWIN will publish this spring a volume by Mr. C. F. G. Masterman, entitled 'The Peril of Change: Essays written in Time of Tranquillity.' Through study of contemporary literature and religious and social changes the author endeavours to read the signs of the time. The attitude is that of expectancy, in a passing period of quietness, before the

coming of a time of disturbance. The book includes notices of the men of the age which is passing — Gladstone, Spencer, Henley, Sidgwick, Myers, and others; essays dealing with some writers of the younger generation; and examinations of recent ideas in thought and the newer tendencies of society, and of the influence of religion on the life of to-day.

MESSRS. HUTCHINSON & Co. announce the early publication of a new historical work by the author of 'A Court in Exile,' the Marchesa Vitelleschi. In her first book she dealt with the house of Stuart from the abdication of James II. to the death of Cardinal York; in her new work 'The Romance of Savoy' the Marchesa tells the story of another Stuart, Anna Maria d'Orleans, niece of Charles II. and wife of Victor Amadeus II., Duke of Savoy. The two volumes contain several inedited letters and many illustrations reproduced by special permission of the Italian royal family.

MESSRS. METHUEN will publish immediately a book by Mr. James Douglas, entitled 'The Man in the Pulpit.' It contains about forty impressionist portraits of popular preachers, ranging from the late Dr. Temple to the present Dr. Torrey, and including agnostic revivalists. The method adopted is an audacious experiment in literary caricature.

THE copyrights of Mr. Aubrey de Vere's poetical works have passed into the possession of Messrs. Burns & Oates. Mr. de Vere used to say that he could easily be well off—he had only to stop publishing. But the Irish poor of Westminster, to whom he bequeathed his volumes of verse, have already benefited by the bequest in a substantial sum.

MR. G. B. BURGIN's new novel 'The Marble City' is to be published immediately by Messrs. Hutchinson & Co. The author has gone, as usual, to Canada for his background, and uses the reported but little-known existence of a buried city and its treasure as the main plot of his story. Though an Englishman by birth, Mr. Burgin is a British North American by adoption, and the little village of Four Corners, where the principal action of this story takes place, he has made peculiarly his own.

THE Council of the Royal Historical Society has nominated the Rev. William Hunt, a vice-president of the Society, for election as President in the place of Dr. G. W. Prothero, whose term of office expires this month. Dr. Hunt's exceptionally wide range of historical knowledge and permanent residence in London should prove valuable qualifications for the post.

*Temple Bar* for March contains a paper on 'Facts, Fallacies, and Curiosities of Taxation,' by Mr. Benjamin Taylor. The Rev. S. C. Watkins, in a paper on 'Scientific Birdnesting,' advocates observation and notes rather than pillage. In 'A Byway' H. J. M. describes Viterbo, and Miss H. H. Colvill writes on her experiences 'From South to North in Spain.'

A CORRESPONDENT points out that Mr. A. C. Manston is in error last week, if he refers to the absence of accent in Barbey

d'Aurevilly's name as a fault. So Barbey himself spelt it, as may be seen, he adds, from the title-page of 'Les Diaboliques,' or any other of his works.

MESSRS. LONGMAN write to explain that the new edition of the 'Verney Memoirs' noticed by us last week is not a reissue of the first two volumes, but is reduced from the original four-volume edition published in 1892-9.

MR. JAMES THIN, of Edinburgh, has reprinted his interesting reminiscences of Edinburgh booksellers and publishers, in a small volume, for private circulation.

*Macmillan's Magazine* for March contains an article on 'British Seamen for British Ships,' in which Mr. Wulff Rice describes the existing unsatisfactory state of our mercantile marine; Mr. Lewis F. Day discusses 'The Profession of Art'; 'Mole-Warfare' deals with the construction and firing of a mine-gallery by Japanese engineers; S. G. Tallentyre begins with 'Diderot' a series of articles on "The Fellow-Workers of Voltaire"; and a lengthy article on 'Kurds and Christians,' by Mr. F. R. Earp, embodies the results of personal observation.

THE Senatus of Edinburgh University has offered the honorary degree of D.D. to the Rev. Alexander Lawson, Professor of English Literature in St. Andrews University, and of LL.D. to Mr. Alexander Graham Bell, of Washington, Prof. Cheyne, Sir Arthur Conan Doyle, Prof. George A. Gibson, Dr. J. H. Jackson, Dr. William Keen, Dr. Augustus Waller, and Col. Sir F. E. Younghusband.

THE members of the Central Committee of the International Associations of the Press will visit London, on the occasion of their spring meeting, during the first week of May, devoting May 4th, 5th, and 6th to their deliberations. The Committee of the British International Association of Journalists is busy arranging a programme for the reception of its colleagues, in which it hopes to combine business and pleasure as efficiently as it did in 1900. The last meeting in London is still remembered as specially successful, because it was not overcrowded either with work or entertainment. The main business of the May *séance*, which may possibly be held in the hall of the Institute of Journalists, is to arrange the tenth Congress of the Press, which opens at Liège on August 27th.

THE Librairie Ollendorff begins this week the issue of a new edition of the complete works of Victor Hugo, in forty volumes, of which four will comprise unpublished materials. This edition promises to be the final one, so far as such things can be final. It is being printed at the Imprimerie Nationale. The first volume in the series is 'Notre Dame de Paris.' Attention may be here called to the success which has attended M. A. Fayard's bold experiment of publishing novels by first-rate authors, illustrated by the best artists, at 95 centimes per volume. The series was started twelve months ago with M. Bourget's 'Cruelle Énigme,' with seventy-five illustrations by A. Calbet. It was intended to limit it to twelve volumes, but as over one million copies

have been sold, the publisher has decided to continue it, and some hitherto unpublished works will be included. The books are beautifully printed on fine paper, and altogether marvels of cheapness.

JUST as we go to press we regret to hear of the death of General Lewis Wallace, the author of 'Ben Hur' and other books. 'Ben Hur' sold enormously, but 'The Fair God' was the best of the general's stories—a powerful and romantic treatment of the defeat of Montezuma by Cortes.

THE love-letters received by Victor Hugo from Juliette Drouet have lately been found in Guernsey, and will shortly be printed. Their discoverer and editor is Mr. H. Wellington Wack, an American friend of M. François Coppée. Hugo's own letters appeared some time since.

SOME interesting particulars are afforded by the *Bibliographie de la France* of the sale of the books of M. Anatole France. His "Histoire Contemporaine" has been most successful, 'L'Orme du Mail' being in its 77th edition, 'Le Mannequin d'Osier' in its 75th, 'L'Anneau d'Améthyste' in its 69th, and 'Monsieur Bergeret à Paris' in its 55th. His other most popular books are 'Le Crime de Sylvestre Bonnard,' 85 editions, and 'Le Lys Rouge,' 86. After these there is a big drop to 'Thaïs' and 'La Rôtisserie de la Reine Pédauque,' 59 and 51 editions respectively.

WE note the publication of the following Parliamentary Papers: Numerical List and Index to the Sessional Printed Papers of February 17th, 1903, to August 14th, 1903 (1s. 9d.); and Appendix to the Seventeenth Report on National Education, Ireland, Section IV., List of Schools in Operation (1s. 3d.).

## SCIENCE

*A History of the County of Warwick.* By H. Arthur Doubleday and W. Page. Vol. I. (Constable & Co.)

THE first of the four great volumes assigned to Warwickshire by the "Victoria County History" scheme follows on the lines of its predecessors—that is to say, the first half is given up to the various branches of natural history, and the second to a series of treatises on man and his works, from prehistoric times down to the Domesday Survey.

It is more usual in notices of fine works of this description to reserve any remarks on plans or illustrations for a brief concluding paragraph. There are, however, few matters connected with book-making in which there has been so great an advance in the last quarter of a century, or even in the last decade, as in that of cartography. The latest methods have been so happily used for the maps of this volume, and so much care has been taken to secure their accuracy, that we must draw particular attention to their number, merits, and practical usefulness. The geological map aptly illustrates Mr. Cantril's article, and although there is more sameness in the general level of Warwickshire—which only rises to modest undulations, varying less than 300 feet in altitude—than in some of its neighbours, the plan of its surface formation, with the



occasional patches of eruptive rock, as shown on the chart, is of genuine interest to other than technical geologists. More particularly is this the case if this first map is studied or consulted side by side with the orographical map, which clearly signifies, by its varying colours, the approximate height above sea-level of any given district, parish, or village.

Mr. J. E. Bagnall gives a comprehensive survey of the flora of the county. It is not so brilliant as in some shires; but the well-wooded district around Atherstone and Hartshill—with such characteristic rarities as the wood vetch (*Vicia sylvatica*), or that scarce bramble the *Rubus bloxamianus*—differs much from the valley of the Leam or the Stour, and still more from the parts round Chester-ton, Itchington Holt, and Southam Holt, where brackish pools are to be found that give birth to such unexpected maritime plants as the sea club-rush or the celery. Hence a coloured map of the whole county, divided into carefully defined botanical districts, planned out by Mr. Bagnall, will be particularly helpful to a botanist either resident in the shire or sojourning for a time in this much-visited county. This map presents ten separate botanical districts, called respectively Tame, Blythe, Anker, Avon, Leam, Sow, Stour, Alne, Arrow, and Cherwell, after the rivers into which they drain. All of these form part of the basin of the Severn, except the Cherwell, which drains into the Thames.

In following up the archaeological traces of man, maps are of the highest value, and afford at once to the intelligent a speedy and comprehensive grip of the particular period. Good as is Mr. Clinch's succinct article on early man in Warwickshire, it gains immensely in perspicuity by the admirable illustration which is put before it. This map is given in white, the adjacent parts of other shires being darkly shaded so as to throw it up. The county area bears five varieties of marks or symbols in red, which distinguish between (a) settlements and camps, (b) interments, (c) drift implements, (d) miscellaneous finds, such as neolithic implements, and (e) bronze implements.

Mr. Haverfield discourses on Romano-British Warwickshire—and no one could do it better—in some twenty-five well-illustrated pages; and again the map prefixed gives special value to the treatise. It is on the same general plan as the one on prehistoric man, that is, it bears red symbols on a white ground. Two sets of symbols are used to denote permanent civilized occupation: a square for a village, and a triangle for a villa. Then there are red dots for miscellaneous finds, with red lines for Roman roads, and dotted red lines for doubtful Roman roads. In this case it is an advantage to have the various red symbols continued on the darker background of the adjacent counties, for, as it is needless to say, the Romans knew nothing of our later shire boundaries. From this map it is evident that the county must have been very frequently traversed in parts by the Romans, though the great stretch of forest land in the north-western half of it was but little known to them. In fact, as Mr. Haverfield points out, the position of Warwickshire is such that almost all who then wished to go from the

south to the north of our island, or *vice versa*, must have touched this county. First, the great and lengthy road known as Rycknield or Icknield Street passes through Alcester, and, after leaving the county, enters it again, first to pass through Birmingham, and thence on to Lichfield. Secondly, the Watling Street, or great road north from London through St. Albans to Wroxeter, enters, or rather begins to border, the county at Dunsland, four miles south-east of Rugby; thence to Mancetter it divides Warwickshire, first from Northamptonshire and then from Leicestershire. At Mancetter it runs through the north of the county, leaving it at Fazeley below Tamworth. And, thirdly, Warwickshire is traversed by that cross-country Roman road known since Saxon times as the Fosse; it enters the county at Stretton-on-the-Fosse, in the extreme south of the shire, passes through Chesterton, Stretton-on-Dunsmore, and Street Ashton, and thence over the Watling Street at High Cross into Leicestershire. The map marks yield but five sites where evidence has been found of settled occupation, namely, High Cross, Mancetter, Chesterton, Alcester, and Cave's Inn. The last named, which is little known, is on the eastern edge of the county, on Watling Street, about half-way between Rugby and Lutterworth. Of villa residences, or country houses of Roman landowners, there are but four shown on the map throughout the whole shire. The paucity of this kind of settlement in a district crossed by important roads seems somewhat remarkable, and is ably discussed and explained by Mr. Haverfield.

The Anglo-Saxon remains of the county are not of particular moment, but the map which shows the sites of interments and miscellaneous finds illustrates well Mr. Smith's short article.

Domesday has again, we are glad to notice, fallen into the hands of Mr. J. H. Round, in whose scholarly introduction there is not an involved sentence or a single unnecessary word. But if his treatise were not lucid and interesting, it would be almost surprising to note how much could be learnt and readily apprehended from the special map of this part of the great survey. On this every manor mentioned in Domesday is entered, those belonging to the king in red capitals, those of the Abbey of Coventry in smaller red type, those of the Count of Meulan (the chief lay tenant) in black capitals, and other manors and holdings in ordinary type. The general position of the ten hundreds into which the county was divided in Domesday time is also shown on the map. The varying density of the names on the chart is a guide to the natural characteristics of the particular district. This density is greatest in the fertile valleys of the Avon and the Arrow, whilst the names are far apart in the forest district of Arden in the west and north-west of the county.

The last and most useful article in this volume is on 'The Ancient Defensive Earthworks' of Warwickshire, by Mr. Wil-loughby Gardner. In addition to over thirty distinct plans of the more remarkable examples, there is a preliminary map of the whole county, whereon are marked seven different classes of these earthworks by

distinct symbols. It is scarcely possible to exaggerate the value of such a chart as this of a subject which has received definite and satisfactory treatment within the last few years.

The illustrations of this volume, apart from cartography and plans, are good of their kind and fairly numerous. The frontispiece, a winter picture of Warwick Castle, by Mr. W. Hyde, is a beautiful drawing and well reproduced. We notice one piece of carelessness in editing. Both Mr. Clinch in 'Early Man' and Mr. Smith in 'Anglo-Saxon Remains' have been allowed to describe and illustrate the fine set of Late Celtic bronze discs, ornamented with spiral and enamel work, found at Chesterton, and now in the Warwick Museum. These are so essentially Celtic that the handling of them ought to have been left to Mr. Clinch. It is a pity, too, that the editors cannot agree to one term for this peculiar artistic and effective Late Celtic pattern. To our mind "divergent spiral" is the best and most descriptive phrase, a term, we believe, of Mr. Romilly Allen's coining; but it does not matter so much what it is if only one is employed. As it is, in this one volume Mr. Clinch is content to call the self-same pattern briefly "spiral"; Mr. Smith gives us the choice between "flamboyant spirals" and "trumpet-shaped curves"; whilst Mr. Haverfield (who has his own little say and illustration of it, though it is not Roman) speaks of "returning spirals."

#### SOCIETIES.

ASTRONOMICAL.—Feb. 10.—Annual Meeting.—Prof. H. H. Turner, President, in the chair.—The Secretaries read the Annual Report of the Council, including obituaries of deceased Fellows and Associates, reports of observatories, and notes on the progress of astronomy during the past year.—The President delivered an address, describing the work of Prof. Lewis Boss, of the Dudley Observatory, Albany, N.Y., to whom the Gold Medal of the Society had been awarded for his long-continued work on the positions and proper motions of fundamental stars. The medal was handed to his Excellency the American Ambassador for transmission to Prof. Boss.—The Jackson-Gwilt Gift and (bronze) Medal were awarded to Mr. John Tebbutt for his important observations of comets and double stars, and his services to astronomy in Australia, extending over forty years.—The ballot for officers and Council for the ensuing year resulted as follows: President, Mr. W. H. Maw; Secretaries, Mr. T. Lewis and Mr. E. T. Whittaker; Treasurer, Major E. H. Hills.

GEOLOGICAL.—Feb. 1.—Dr. J. E. Marr, President, in the chair.—Messrs. C. Griffith, V. S. Sambasiva Iyer, G. M. Lawford, W. R. G. Rivington, F. E. Studd, C. A. Süsmilch, and Isidore Tom were elected Fellows.—The communication read was 'On the Sporangium-like Organs of *Glossopteris browniana*, Brongn.,' by Mr. E. A. Newell Arber.

SOCIETY OF ANTIQUARIES.—Feb. 9.—Sir Henry Howorth, V.P., in the chair.—The attention of the Society having been called to the fact that the ancient bridge at Claypole, Lincolnshire, was threatened with destruction and the substitution of an iron bridge in its place, the following resolution was proposed from the chair, seconded by Lord Balcarras, and carried unanimously: "It having been reported to the Society of Antiquaries of London that the ancient bridge at Claypole has been seriously injured by the passage of steam traction engines and other heavy traffic, the Society wishes to express its opinion that the bridge, which is an unusually perfect example of the fourteenth century and a very picturesque object, is of great historical value, and hopes that those responsible for its custody will take such steps as are necessary for its preservation." It was also resolved that copies of the resolution be sent to the Kesteven County Council and the Claypole Rural District Council.—Mr. Henry Laver, Local Secretary for

Essex, exhibited, and read some notes descriptive of, a number of urns, &c., from a Late Celtic grave found near Colchester.—The Rev. C. V. Collier communicated an account of a discovery of tessellated pavements and other vestiges of a Roman house at Harpham, E.R. Yorks. Drawings of the pavements found were also exhibited. One of them represents the very unusual device of a maze or labyrinth.—Mr. J. C. Stebbing communicated a photograph and rubbing of a cast-iron grave-slab in Rotherfield Church, Sussex, apparently of the fifteenth century, bearing for device a doubly impressed ornamental cross.—The Rev. H. J. Gepp, through Mr. Lionel Cust, exhibited a painted wooden memorial tablet from Adderbury Church, Oxon, with portraits of Thomas More, gent. (ob. 1586), and his wife Mary, daughter of Anthony Bustard, Esq.

ENTOMOLOGICAL.—Feb. 1.—Mr. F. Merrifield, President, in the chair.—The President announced that he had appointed Dr. T. A. Chapman, Dr. F. A. Dixey, and Prof. E. B. Poulton as Vice-Presidents for the session 1905-6.—Mr. H. St. J. Donisthorpe exhibited specimens of *Oligota granaria* found in a granary at Holborn, the only other localities reported hitherto being Shoe Lane and Scarborough.—Mr. W. J. Kaye exhibited a specimen of the Erycinid butterfly *Mesosemia cuneata*, pinned in its natural position of rest to show its resemblance to the head of a small mammal, such as a mouse.—Dr. T. A. Chapman exhibited a variety of the female of *Lycena melanops*. As a mere aberration it was interesting, but it was of value as showing that the position in the genus for long accorded to the species, whether by accident or design, close to the Arion-Euphemus group, was correct.—Mr. F. Enock exhibited a living female of *H. defoliaria*, taken as late as February 1st, at rest on an oak, and another female taken January 28th in the same wood at Bexley. He also exhibited on behalf of Mr. L. Newman, of Bexley, a male *Notodontia ziczac* crossed with a female *N. dromedarius*, with two hybrids bred, together with typical larva of *N. dromedarius* and hybrids, the colour of the hybrids being that of *dromedarius*, while the markings were those of *ziczac*.—Mr. O. E. Janson exhibited a living specimen of *Aceridium aegyptium*, L., found in a cauliflower in Bloomsbury, and probably imported from Italy.—Mr. G. C. Champion exhibited two specimens of *Malachius barnevillei*, Puton, captured by Mr. Thouless at Hunstanton in June, 1899, a recent addition to the British list.—Mr. H. W. Andrews exhibited male and female specimens of *Machimus rusticus*, M., a rare Asilid, taken in cop. at Freshwater, Isle of Wight, on August 13th, 1903.—Mr. W. J. Lucas exhibited a female specimen of *Panorpa cognata*, taken at Byfleet Canal on August 23rd, 1904. The species occurs at Folkestone, and is said to be found in the New Forest. It is a little difficult at times to identify the female alone, but Mr. K. J. Morton also had identified the specimen exhibited as *P. cognata*. For comparison he also exhibited female specimens of *P. communis* and *P. germanica*.—Mr. Gilbert Smith read a paper by himself and Dr. D. Sharp, entitled 'A Revision of the Genus *Criocephalus*, with Notes on the Habits of *Asemum striatum* and *Criocephalus fuscus*.—Mr. G. C. Champion contributed 'Notes on another Excursion to Spain,' by himself and Dr. T. A. Chapman.—Dr. T. A. Chapman read papers 'On the Matrimonial Habit of the Species *Heterogynis*, Ramb.' and 'On the Pupal Suspension of Thais.'—Mr. E. Meyrick communicated a paper on 'Lepidoptera from New Zealand.'

METEOROLOGICAL.—Feb. 15.—Mr. Richard Bentley, President, in the chair.—Mr. E. Mawley presented his Report on the Phenological Observations for 1904. The weather of the phenological year ending with November, 1904, was chiefly remarkable for the persistent rains in January and February, the absence of keen frosts in May, the long continuance of hot and dry weather in July, and the small rainfall during the autumn. Throughout the year wild plants came into flower behind their usual dates, but at no period were the departures from the average exceptional. Such spring migrants as the swallow, cuckoo, and nightingale made their appearance in the country at as nearly as possible their usual time. The yield of wheat per acre was the smallest since 1895, while those of barley, beans, and peas were also deficient. On the other hand, there were good crops of oats, potatoes, and mangels. The best farm crops of the year were, however, those of hay, swedes, and turnips. Both corn and hay were harvested in excellent condition. Apples were everywhere abundant, and all the small fruits yielded well, especially strawberries; but there was only a moderate supply of pears and plums.—The other papers read were 'Observations of Meteorological Elements made during a Balloon Ascent at Berlin on September 1st, 1904,' by Dr. H. Elias and Mr. J. H. Field; and 'The Winds of East London, Cape Colony,' by Mr. J. R. Sutton.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 14.—Sir Guilford L. Molesworth, President, in the chair.—The papers read were 'Alfreton Second Tunnel,' by Mr. E. F. C. Trench, and 'The Reconstruction of Moncreiffe Tunnel,' by Mr. D. McLellan.

ANTHROPOLOGICAL INSTITUTE.—Feb. 14.—Prof. W. Gowland, President, in the chair.—Dr. A. C. Haddon gave a most interesting exhibition of native dances and ceremonies from the Torres Straits. In addition Dr. C. S. Myers sang several of the native songs which are sung at the dances, and accompanied himself on a native drum.—Mr. E. B. Haddon then read a paper on 'The Dog-motive in Bornean Design,' which was illustrated by many excellent lantern-slides. Mr. Haddon pointed out that the methods of tattooing are constant among the tribes of Borneo, and that most of the patterns are derived from the Kenyah and Kayan tribes. He demonstrated by slides how the different patterns are all derived from the dog-motive. The rosette pattern, for instance, which is tattooed on the shoulders of the men, is directly derived from the eye of a dog, although the Iban tribe, who have adopted the pattern, call it by the name of various fruits and flowers. The conventional tattoo pattern found on the firearms of Kenyah and Kayan men in Sarawak, although modified out of all recognition, is also clearly derived from the same source, as it is named *asu*, which means dog. From this same pattern a series can be traced to the Iban pattern, which is said to represent a scorpion, but which was clearly originally a dog. Similarly the so-called prawn pattern was shown to be derived from the dog-motive.

MATHEMATICAL.—Feb. 9.—Prof. A. R. Forsyth, President, in the chair.—Mr. E. Cunningham was elected a Member.—Dr. L. N. G. Filon was admitted into the Society.—The President referred to the loss sustained by the Society by the death of Mr. R. Tucker, who held the office of Secretary for thirty-five years, and moved a resolution of condolence with Mr. Tucker's surviving relatives. This was seconded by Dr. Glaisher, and carried unanimously.—The following papers were communicated: 'On the General Theory of Transfinite Numbers and Order-Types,' by Dr. E. W. Hobson; 'On a Certain Function defined by a Power Series,' by Mr. G. H. Hardy; 'On the Reducibility of Covariants of Binary Quantities of Infinite Order,' Part II., by Mr. P. W. Wood; and 'The Maclaurin Sum-Formula' and 'The Asymptotic Expansion of Integral Functions of Finite Non-Zero Order,' by the Rev. E. W. Barnes.

PHYSICAL.—Feb. 10.—Annual Meeting.—Dr. R. T. Glazebrook, President, in the chair.—The Report of the Council was read by the Secretary. The number of Fellows now on the roll is 425, an increase of seven over last year. Fourteen new Fellows have been elected. There have been four resignations, and the Society has lost by death one Honorary Fellow, Prof. Villari, and three Fellows, namely, Prof. J. D. Everett, W. T. Goolden, and Dr. Lawson. The Report of the Treasurer for 1904 was read by the Secretary.—The following officers and Council were elected for the ensuing year: President, Prof. J. H. Poynting; Vice-Presidents, those who have filled the office of President, together with C. Chree, H. M. Elder, Prof. J. A. Fleming, and J. Swinburne; Secretaries, W. Watson and W. R. Cooper; Foreign Secretary, Prof. S. P. Thompson; Treasurer, Prof. H. L. Callendar; Librarian, W. Watson; other Members of Council, T. H. Blakesley, C. V. Boys, A. Campbell, Prof. W. Cassie, W. B. Croft, W. Duddell, W. A. Price, S. Skinner, Prof. F. T. Trouton, and Prof. S. A. F. White.—Prof. Poynting then took the chair, and delivered an address on 'Radiation Pressure.'

#### MEETINGS NEXT WEEK.

- MON. Royal Academy, 4.—Lecture by Prof. G. Aitchison.
- Bibliographical, 5.—'The Localization of Books by their Bindings,' Mr. Strickland Gibson.
- Society of Arts, 8.—'Internal Combustion Engines,' Lecture II, Mr. Dugald Clerk (Cantor Lecture.)
- TUES. Royal Institution, 5.—'The Structure and Life of Animals,' Lecture VI, Prof. L. C. Miall.
- Institution of Civil Engineers, 8.—Discussion on 'Alfreton Second Tunnel' and 'The Reconstruction of Moncreiffe Tunnel'; Paper on 'Surface-Condensing Plants, and the Value of the Vacuum Produced,' Mr. R. W. Allen.
- Society of Arts, 8.—'The Queen Victoria Memorial as compared with other Royal Memorials Abroad,' Mr. Marion H. Spielmann.
- WED. Society of Arts, 8.—'Some Misconceptions of Musical Pitch,' Mr. J. E. Borland.
- Geological, 8.—'The Order of Succession of the Manx Slates in their Northern Half, and its Bearing on the Origin of the Schistose Breccia,' Rev. J. F. Blake; 'The Wash-Outs in the Middle Coal-Measures of South Yorkshire,' Mr. F. E. Middleton.
- THURS. Royal Academy, 1.—Lecture by Prof. G. Aitchison.
- Royal, 4.
- Royal Institution, 5.—'Recent Work of the Geological Survey,' Lecture II, Prof. J. J. B. Teall.
- Institution of Electrical Engineers, 8.—Discussion on 'The Value of Overhead Mains for Electric Distribution in the United Kingdom.'
- Antiquaries, 8.—'Notes on Fourteenth-Century Conveyancing,' Mr. T. E. Kirby.
- FRI. Physical, 5.—'On the Curvature Method of teaching Geometrical Objects,' Dr. C. V. Drysdale.

- FRI. Institution of Civil Engineers, 8.—'Morecambe Sewerage: Method of laying a 15-inch Cast-Iron Sewer under the London and North-Western Railway,' Mr. F. D. Flint; 'The Reconstruction of Bow Bridge over the River Lea,' Mr. H. M. Rootham. Students' Meeting.
- Royal Institution, 9.—'Fungi,' Prof. Marshall Ward.
- SAT. Royal Institution, 3.—'Archæology,' Lecture I., Mr. D. George.

#### Science Gossip.

MESSRS. DUCKWORTH & Co. are publishing 'Metapsychical Phenomena,' by Dr. Joseph Maxwell, translated by Mrs. Finch. The book should be of special interest, for it presents a kind of interim report by Dr. Maxwell of a series of experiments, already extending over several years, undertaken by him without any bias or preliminary hypothesis as to the possible causes of the alleged facts. The title embodies the phraseology by which Prof. Richet prefers to describe the phenomena otherwise known as "occult" or "spiritistic."

THE Royal Society for the Protection of Birds will hold its annual meeting at the Westminster Palace Hotel next Tuesday. The ruthless slaughter of rare birds constantly reported shows the need of support to this excellent body.

At Gresham College four lectures on 'The Infinitesimal Calculus' (Second Series) will be delivered from Tuesday to Friday next inclusive, by Prof. W. H. Wagstaff.

THE Prix Lacaze, of the value of 10,000 francs, awarded every four years by the Paris Faculté de Médecine to the author of the best work concerning tuberculosis, has just been given to Dr. André Jousset.

NEW editions of Mr. Lynn's 'Remarkable Comets' (twelfth) and 'Remarkable Eclipses' (seventh) were issued last week by Messrs. Sampson Low, Marston & Co. That the information is well brought up to date is shown by the references to the last returns of Encke's comet and Tempel's second periodical comet, as well as to the total solar eclipses of 1903 and 1904 as past.

WE have already noticed the death of Prof. Ernst Abbe, of Jena; but we may call special attention to his astronomical labours. He took charge in 1877 of the University Observatory at Jena, an institution which had been much neglected and had almost fallen into decay. After a few years of superintendence, Abbe found the only satisfactory means to restore it to efficiency was to erect a new building and furnish it with instruments. This was done by 1889, and as Abbe's health did not admit of his undertaking night-work himself, he appointed Prof. Otto Knopf as Observer; and when he resigned the directorship in 1901 the latter was nominated his successor.

THE partial eclipse of the moon which will take place to-morrow evening will be best seen in Western Asia and Eastern Europe. At the middle of the eclipse (7h. 0m. Greenwich time) the moon will be vertical over Southern India, and 0.41 of her disc will then be obscured. She will rise at Greenwich at 5h. 16m., already involved in the penumbra; but the first contact with the shadow will not take place until 5h. 54m., the last at 8h. 7m., and the moon will be clear of the penumbra at 9h. 19m.

THE Harvard College Observatory Circulars, Nos. 90 and 91, announce that Miss Leavitt's examination of the photographs taken of a large nebulous region in the constellations Scorpio and Ophiuchus has resulted in the discovery of no fewer than one hundred and five new variable stars, the last of which will be reckoned as var. 262, 1904. Scorpi.; whilst a similar examination of plates taken for observations of Phoebe, the ninth satellite of Saturn, near the triad nebula in Sagittarius, has led to the detection of sixteen new variables there, the last of which is numbered var. 278, 1904, Sagittarii. Of all these stars, only one (the ninth in the latter list) exceeds the tenth



magnitude when at its highest. The one in question ranges between 9.5 and 11.9. The first nebulous region mentioned extends over many square degrees in the constellations Scorpio and Ophiuchus. Like the great nebula in Orion, it has a tendency to attach itself to individual stars, the principal condensation being about the quadruple star  $\rho$  Ophiuchi.

M. FAYET's last discussion of the orbit of Borrelly's comet (e, 1904) clearly shows that it is an ellipse of short period, probably of about seven years in duration. The perihelion passage took place on the 17th inst., at the distance from the sun of 1.40 in terms of the earth's mean distance, and its brightness is now only about half what it was at the time of discovery.

THREE new small planets are announced from the Königstuhl Observatory, Heidelberg: one detected by Dr. Götz on the 8th ult., and two by Prof. Max Wolf on the 26th. Prof. Bauschinger, Director of the Astronomical Recheninstitut at Berlin, states that a discussion of the orbits of those bodies discovered in 1904 has resulted in the assignment of permanent numbers to twenty-seven of them, the last of which was detected by Dr. Götz on October 14th, and will be reckoned as No. 548.

## FINE ARTS

*The Celtic and Scandinavian Antiquities of Shetland.* By Gilbert Goudie. (Blackwood & Sons.)

IT needed not the modest preface to assure us of our author's "absorbing interest" in his subject, and his readers will be hard to please if they do not gain a reflected experience of the same kind.

There is an interest all their own in these islands "remote and bare," in the silent memorials which have stood through phases of war as wild as their surrounding seas, in the traces of the Picts and the Papes, in signs of the long Scandinavian occupation, in documents bearing on the transition from the old manners and language to the new, in evidences of an ancient naval and strategic importance which might revive.

The book is a condensation, in chronological sequence, of the result of thirty years of patriotic study. It is remarkable for painstaking and clearness; a little ponderous and circuitous in style; weighted, too, with some repetitions of which our author is aware, but, on the whole, a good specimen of antiquarian work.

In Shetland "there are no relics," says Mr. Goudie,

"that can be safely asserted to be earlier than the Celtic, or, as it is usually designated in its northern relationships, the Pictish race (locally Pekts)."

Besides instruments of the Neolithic period (the oval polished stone knife of disc shape here exemplified is not known to have been found out of Shetland), grave-mounds, cists, and standing stones exist, but no great discoveries appear to have been made in regard to them. More is known about the "brochs," which the author, probably with reason, attributes to the pagan Celtic period, contesting the views of Pinkerton and the late Dr. Fergusson.

The islands contain some eighty sites of these "Pictish" towers, which are held to have been constructed for defence against Vikings and others. That of Mousa (Moseyarborg of the sagas) is twice men-

tioned in connexion with incidents in Scandinavian history. As late as 1155

"Erlend, with the widow of Maddad, Earl of Athol, went to Shetland, where he was besieged in the castle of Mousa by her son Harald, Earl of Orkney."

Of the broch of Clumlie a ground plan is given:—

"In this long-buried town.....one may recognize the place of strength of a local magnate or of a small village community of vast antiquity. The dwellings of a few modern representatives still cluster round its ruins. As a community this has been successively, first, of pagan Celts, in probably the early ages of the Christian era, or in pre-Christian times; secondly, of Celts Christianized at a later period; thirdly, of pagan interlopers from Scandinavia, who overran and absorbed those native Celts in the ninth century, and in all probability were the demolishers of the town, or, at all events, suffered it to fall into decay; and, fourthly, of the descendants of those Scandinavians settled and Christianized in the century following. From that time the town has come down through the Scandinavian and Scoto-Scandinavian period, first, as a picturesque ruin with the village comfortably settling at its base; and, lastly, as a mysterious fairy mound, the contents of which had been attempted to be explored."

We quote this passage as incidentally an accurate *résumé* of the history of the islands. To the post-Christian times probably may be assigned the Ogam inscriptions which appear here, as elsewhere, but nowhere in Dalriadic territory. Our author dwells upon the St. Ninian's and Lunnasting stones. He does not seem acquainted with Mr. Nicholson's interpretations, lately published (see *Athenæum*, No. 4006). He deals with the coincidences, local and monumental, between St. Ninian's in Shetland and the possibly parent church at the saint's own Whithorn in Galloway, which are striking enough.

But, of course, the essence of Shetland history is Scandinavian. First, the Runic stones, of which some half dozen have been found, built up in walls and otherwise maltreated, and then a long series of documents testify to the dominion of the Norseman, A.D. 870 to 1468. The most striking trait of the Norse character is the "law-girdled" freedom. The udal system of freeholds was accompanied by one of legal declarators of title, as in the Schuynd Bill, in which excambions and devolution of property were witnessed before the Fowd, constituting a perpetuation of testimony as valuable as the Scottish Register of Sasines. Of these, as of many other documents, full extracts are given here. To a conveyancer there is much pleasant pabulum in the quaintness of the "general words." "Fra the heast stane in hyll to the lawest in the eb," a sixteenth-century formula, brings the Norse *skuthald*, or common appendant, very vividly to the mind.

A legal article might well be written on this book, with its references to lawright-men and ranselmen, customs of *opgestry*, dues of *wattle*, *umboth* duty, and the like. It may be said that after the arrival of the Stewart earls, and notably of their first factor, the egregious Laurence Bruce, of Cultamalindio, the burdens were retained, but the Norse rights of the islanders gradually disappeared. Among other interesting documents may be named a mortgage

by Else Trondsdaughter, a sister of that Anna whose unhappy connexion with the Marian Earl of Bothwell is noted by Dr. Masson in his Introduction to vol. xiv. of the 'Register of the Privy Council of Scotland.' Other references are made to matters touching general history, especially the repeated attempts by the kings of Denmark and Norway to redeem the islands. The book ends with a number of antiquarian notes on the Shetland mill, ploughs, and other instruments.

## THE NATIONAL GALLERY.

THE retirement of Sir Edward Poynter from the Directorship of the National Gallery has naturally given rise to a good deal of speculation. Already names of possible candidates for the post have been discussed. This is, we think, premature. A great opportunity has arisen, which, if it is not now embraced, may not arise again for a long time. Even more important than the question of who the new Director is to be is the question of the position the Director is to occupy. That can more profitably be discussed during an interregnum, and it is, therefore, most desirable that the appointment should not take place until some satisfactory solution of this preliminary problem is attained.

It is notorious that the present system has not worked well. To those who are outside official life it is not given to know the exact details of procedure; but it is an open secret that Sir Edward Poynter has never had a free hand. We have always endeavoured to bear this in mind, and in our criticisms of the purchases made for the nation—criticisms which, in fairness to the public, have at times been severe—we have endeavoured to lay the blame rather on the operations of a clumsy and inefficient machinery than on individual persons, whose precise share in any particular transaction could never be ascertained.

We believe that no connoisseur, however confident he might be in his own judgment, would be likely habitually to buy pictures for the nation without at least comparing notes with other authorities whose judgment he had reason to trust. For himself or for a private individual he might dare this; but where the responsibility is so heavy and the light of criticism so searching, he would be likely to fortify his personal opinion in the best way which lay to his hand. This being so, the relative position which the Trustees and the Director have, so far as we can gather, occupied to each other in the past is not the best which can be conceived for compassing the objects for which they are intended to co-operate. The Director should, we believe, have at once greater freedom of action and a correspondingly greater responsibility. He should, if possible, be in touch with the most learned and authoritative opinion obtainable, and he should be ready to make every use of this wherever possible; but while many authorities might be consulted, the final decision as to the merits and desirability of a work of art should rest with one man. The case for or against a particular work may be stated for him by some specialist who knows a particular branch of the subject better than the Director himself; but with this assistance he should be in a position to judge absolutely whether the work is, in all the circumstances, a desirable acquisition for the National Gallery.

The Trustees would be naturally the first to be consulted, and they would have the further duty—in itself a serious and important one—of deciding at the end of a given period whether the Director had fulfilled his functions adequately, or whether a still better man might not be found; and for that reason it would be well that re-election at the end of a

term should not be regarded as a foregone conclusion.

The other important principle which at the present juncture might well be discussed is that of the subdivision of the National Gallery into ancient and modern art. That division already virtually exists in the disposition of the pictures at Trafalgar Square and Millbank; and if the State is ever to accomplish anything in the way of encouraging modern art, it can, we believe, only be done by giving to the keeper of the Tate Gallery a free and independent position, and, if possible, allocating to that institution a certain yearly sum, either deducting it from the sum allotted to the National Gallery as a whole, or, in view of the inadequacy of this, by a separate and extra grant. No large sum need be asked for this purpose; a skilful Director of the Gallery for Modern Art ought to be able, by appealing to the patriotism of artists, and the honour which such a purchase confers on the artist, to secure every year a few masterpieces of modern art for a comparatively trifling amount. Such an arrangement would set the Director of the National Gallery free to devote his whole time and energy to the purchase of the works of old masters; and in view of the keen and incessantly increasing competition for whatever is really important in this kind, his work will be none of the lightest if we are even to hold our own, still more to make up some of the leeway which maladministration in the past decade has made painfully evident.

We have endeavoured to state what we believe is the general opinion of those who know something of the extreme difficulty of buying works of art, and who recognize that, with the slender funds at the disposal of the National Gallery, the only chance of success is to get the best man, and to trust him as far as possible. It is only so that the nation can hope to compete with the private collector or with the directors of certain foreign museums, who have the advantage of implicit confidence in their discretion and judgment.

Whatever decision be arrived at, we may be sure that, if the present opportunity for investigating the whole question is made use of, great improvements in the existing machinery will be found practicable.

#### WATER-COLOURS AT PATERSON'S GALLERY.

A SMALL and select exhibition of water-colours at this Gallery is worth a visit, if only for the sake of seeing a few drawings by Mr. Crawhall. We could name artists who produce more than is good either for themselves or the public, but Mr. Crawhall sins against both by the opposite extreme. He hardly ever exhibits, and apparently he hardly ever produces, for of the four drawings here shown, two have been seen before. But these are of such exceptional merit that some one should surely make it his business to force Mr. Crawhall to give scope to his talent. Of these two the *Aviary* (No. 7) made its appearance many years ago at the New English Art Club. It is a brilliant arrangement of masses of positive colour, laid on with a masterly dexterity of touch, and a grasp of the main lines of characteristic form; but it shares with much of the work of the Scotch School, to which Mr. Crawhall has affiliated himself, the fault of a too summary simplification, and a want of subtlety in the contours of the masses. The other drawing, the *Black Cock* (8), is much more remarkable. The artifice of the patterned design is more skilfully concealed; the rendering of form, without losing anything of brilliancy and decision, is at once more searching and more sympathetic; while the design has the breadth and large decorative intention of an Oriental painting. The other two drawings are altogether slighter, and are hardly more than

*hors d'œuvre* to whet our appetite for more serious and important work; but they show the same certain and rapid grasp of the characteristic direction of line, though in itself the line might have more flexibility and be more continuously expressive. We cannot help grudging Mr. Crawhall to the Scottish School, because we think that in other artistic circles he would develop yet more remarkable powers. As it is, he seems to be confined by the habit of asserting at all costs too wilful and too summary a unity.

This, perhaps, is at the bottom of a certain dissatisfaction which accompanies one's admiration also for Mr. Nicholson's work, of which there are some delightful examples in the present show. The little studies of Oxford are very vigorous in light and shade, and at once discreet and piquant in colour. The still life again shows a real and personal colour sense, and is altogether a charming invention. *Ben*, a boy playing with a Punch and Judy, has also great vivacity, but the convention by which the boy's face is rendered is wanting in subtlety and fulness of content. It suits to perfection the wooden faces of his playthings.

A delightful little landscape by Mr. Clausen, and some by Mr. Peppercorn, which show real distinction and refinement of colour, and two large and well-massed drawings by Mr. Macgregor, are among the other exhibits of interest.

#### ADOLPH MENZEL.

ALTHOUGH posterity may not fully ratify the verdict which has recently been pronounced that Adolph Menzel, who died on the 9th inst., was the greatest German artist of the nineteenth century, there will probably be a consensus of opinion that he was one of the greatest and most original forces of his times in his own country. Art, moreover, has no topographical limitations, and his book on Frederick the Great was not only an artistic triumph, but also exercised a powerful influence over the illustrators of various European countries—notably England, and Charles Keene and Du Maurier more especially. It is curious to note that Menzel, who began his artistic life, and remained to the end, as an "independent," yet achieved great success as a Court painter. The two things are usually so antagonistic that they are rarely found in one man. Romney, for example, was not a Court painter, but Winterhalter was! It is not easy to imagine anything less in line with the Court portraits of convention than the great official works of Menzel. He painted up to his own ideas rather than worked down to the level of his subjects.

Menzel distinguished himself in no fewer than three branches of fine arts—in lithography, in design, and in oil painting—and either of these would have stamped him as a genius. He was born at Breslau on December 8th, 1815, the son of a lithographer, at whose death Adolph Menzel found himself, at the age of fifteen, the sole support of his mother, and compelled to carry on his father's business, which he did for several years. He himself designed many things, such as title-pages and book-covers, and there can be no doubt that his training as a lithographer gave him an immense advantage in his earlier efforts as an illustrator. His great opportunity came with the invitation to illustrate Franz Kugler's popular life of Frederick the Great. To this he devoted four years, and produced about four hundred drawings, which were engraved by Vogel, Unzelmann, and Müller. The book appeared in 1840. Its success was immediate; the historical accuracy of the illustrations was universally admitted, and the death-knell of "theatrical" painting sounded. The whole "atmosphere," indeed, was so perfectly reproduced that Wilhelm IV. commissioned Menzel to illustrate the official edition of the works of Frederick the Great, and this immense

task occupied him for about seven years. Menzel's artistic work in connexion with the life and times of Frederick the Great is analogous to that of Meissonier for Napoleon I., and each may be said to have given both life and actuality to what was fast degenerating into a dreamy "legend."

Not satisfied with his remarkable success as an illustrator, Menzel took up painting in oils and water colours, and achieved equal success with historical subjects and with the various scenes of Court life in Berlin. His important pictures of this period range from 'Frederick the Great at Sans Souci,' 1855 (exhibited at the Salon of that year), to 'Frederick the Great on the Night of Hochkirch,' 1867, and with the latter picture he may be said to have finished with historical subjects. 'The Coronation of King Wilhelm at Königsberg,' 1861, and 'King Wilhelm starting to join the Army,' the thrilling scene in Berlin on July 31st, 1870, have not been judged faultless, but they must for all time remain the two greatest pictures of events which had far-reaching effects on the history of modern Germany. The war was one which Menzel must have regarded with mixed feeling; for at the great Exhibition in Paris of 1867 he became acquainted with Meissonier, with Stevens, Courbet, and others, and it was in Paris that he produced "his first pictures of popular contemporary life," in which, as in his historical subjects, he was a pioneer. It was with Meissonier that he became the most intimate, hampered as both were by a complete ignorance of the other's language. "It was curious," says one writer,

"to see the two together at exhibitions—the little figure of Menzel with his gigantic bald forehead and the little figure of Meissonier with his gigantic beard, a Cyclops and a Gnome, two kings in the realm of Liliput."

Menzel has left several souvenirs of his visit to Paris, notably the 'Sunday in the Tuileries Gardens.'

Menzel depicted with equal success nearly every phase of continental life, and his subjects range from the famous 'Ball Supper' of 1870 to a glowing picture of the busy life in the Piazza d'Erbe, in Verona; from the famous 'Cercle' of 1879, with the figure of the Emperor in red uniform, surrounded by the Court celebrities of the day, to 'The Forge' of 1878; and from 'Divine Service at Kösen' to the grimy realities of every-day working life. Profound as was the impression created by his works on German art, it may be questioned whether he has created a new school. He has left no followers, and his work forms a distinct and independent chapter in the history of modern art in Germany. But his greatness will not be denied; he has died full of years and full of honours. On January 1st, 1899, the Emperor conferred upon him the Order of the Black Eagle, the first instance in which this distinction has been given to an artist. But posterity will judge him not by the innumerable honorary distinctions, academic and otherwise, of which he was the recipient, but by the high quality and originality of his works.

Menzel's works are very little known in England, although he was for many years a Foreign Member of the Royal Academy, and of the Royal Water-Colour Society, to which he sent two works. The French Gallery in Pall Mall exhibited in 1903 a collection of his pictures. To the Paris Salon he was long a contributor, of later years chiefly of drawings and water-colours of monks and churches, which always had a great attraction for him.

W. R.

#### ARCHÆOLOGICAL NOTES.

PROF. DELITZSCH's third lecture on 'Babel and Bibel' reads much like an attempt to revive a controversy, always more popular than learned, which has now lost all actuality. In showing that an ethical tendency can be



detected in Babylonian religion he has, of course, an easy task. Few people are as bad—or as good—as their creed, and in commercial communities such as those of Babylonia, a respect for truth and upright dealing soon manifests itself. A like evolution in ethics has taken place in like circumstances in China, where it seems to have no connexion whatever with religion. As to charity, in the sense of love of one's neighbour, this also is mainly a product of city life, and in the last centuries of Imperial Rome was as much to the fore as ever it seems to have been at Babylon, though in both cases the institution of slavery was a check upon its full development. Nor are Prof. Delitzsch's new arguments for the existence of a monotheistic basis for Mesopotamian religion any more convincing than the old. That the worshippers of Marduk in Babylon tried to represent most of the other gods as forms of their own special deity is plain from the tablet published some years ago by Dr. Pinches, but there is no reason for thinking this doctrine was ever accepted outside Babylon, or that it went further than the fancy of the Greeks for seeing their own gods in those of the barbarian, as when they spoke of Amen as Zeus, and of Osiris as Dionysus. In Assyria, indeed, Asshur was held to be the king of the gods, and to him was attributed almost unlimited power, as was natural in a Semitic autocracy, where subjects possessed hardly any rights as against their sovereign. Yet even here Ishtar of Arbela reigned with him, and Tiglathpilezer I. speaks of her as the first among the gods. To Prof. Delitzsch's preconceived conclusions we much prefer the dictum of Prof. Jastrow that "the monotheistic tendency" in Mesopotamia never rose beyond a tendency, and had little, if any, ethical results.

Dr. Alfred Jeremias has quickly followed up his remarks on the Old Testament in somewhat the same sense as Prof. Delitzsch, by a *brochure* entitled 'Babylonisches im Neuen Testament.' He seems to think that the religious syncretism current at the beginning of our era may have had more purpose in it than is generally thought, and that, unconsciously or otherwise, it formed the indispensable preparation for Christianity. There is, no doubt, much in this position, though it might, perhaps, be treated with more breadth of view and more first-hand knowledge of the facts than here appears. The expectation, for instance, in the West of the birth of a "god-like child," at once a king and a saviour, as shown in Virgil's Fourth Eclogue, is undoubtedly to be traced to the influence of the Persian religion, perhaps even in the shape of that Mithraism which was then beginning to steal into Europe. But there is no occasion to go back, as does Dr. Jeremias, to Babylon and its very shadowy Paradise for the origin of "water of life" in the New Testament. "Give to me, O Osiris, the cooling water!" is to be found on hundreds of tombstones of Greek worshippers of Sarapis, and the inscription and the idea that it conveys must, therefore, have been much more familiar to the primitive Church than any early Babylonian beliefs. So in the Jewish Apocalyptic literature Egyptian influence is as clearly marked as Babylonian. The seven-headed serpent in the 'Pistis Sophia'—quoted by Dr. Jeremias only at second hand, and as a "cabalistic text"—has much closer analogy with the many Apeps, Rereks, Naus, and other demoniacal serpents in the 'Book of the Dead' than with any animal known in Babylonian legend. Had Dr. Jeremias carried further his researches into the 'Pistis Sophia,' he would have seen that the serpent in question here means death, which may have been a tradition inherited from Pharaonic times.

In *The American Journal of Semitic Languages*, Prof. James H. Breasted, of Chicago, discusses a phrase found in the Karnak inscription set up by Sheshonq I., the Biblical Shishak,

who was probably Solomon's suzerain. This he would read "Heqal Abram," or Field of Abraham, and he claims that as this inscription was erected in the tenth century B.C., and is, therefore, far older than any Biblical MS., it is the earliest mention of the name of the patriarch extant. M. Maspero, however, as Dr. Breasted records, has already dealt with the phrase in the *Transactions* of the Victoria Institute, and would read the last word as *Ablim*, or as a supposed plural of *Abl*=meadow. Dr. Breasted also asserts that his reading is supported by Prof. Erman and Dr. Schäfer. His somewhat acid remark that "the customary juggling with Semitic roots taken from a Hebrew dictionary is a pastime which may be indulged in by anyone with a slight knowledge of hieroglyphics," is, in this connexion, amusing.

M. Legrain has at last published a summary of the results of his work at Karnak in 1903. The new discoveries include a representation in bas-relief of the wars of Amenophis II. against the Rutennu or Syrians. This shows for the first time the group of the chariot-borne Pharaoh smiting his enemies, which was later made into a conventional type by Amenophis III., Seti I., and Rameses II. There are also a geographical list of the same king's victories; a well-preserved and beautiful group in black granite of Thothmes IV. and Queen Tia; and a series of bas-reliefs from Amenophis IV.'s Temple of Aten, which last are said to be important. All are going to the museum at Khasr-el-Nil.

M. Maspero has written for the Institut Égyptien an interesting article on the little figures "in the round" discovered in Egyptian tombs, which were much in evidence in the exhibitions of antiquities by M. Naville and Mr. Hall and by Mr. Garstang respectively, held last year in London. He has little difficulty in showing that the object of burying these dolls—as they were at one time thought to be—with the dead, was to ensure the continuance in the next world of the services of the baker, butcher, and brewer that they represent, and that they replaced the primitive slaughter of slaves upon the bier. He thinks that this interpretation can be applied even to the regiments of cavalry and infantry represented in a few instances, which were supposed to help the prince with whom they were buried to defeat his enemies in the Netherworld. He also gives some reasons for thinking that they were nearly always hidden in a pit or well, so that they might act as a sort of reserve if the tomb should be broken into and the frescoes, which were supposed to serve a like purpose, were destroyed. If any fault can be found with the essay, it is, perhaps, that the writer does not sufficiently insist on the essentially magical character of these rites, and on the belief, common to practisers of magic all the world over, that the pictured or sculptured representation of an act would cause similar action elsewhere.

Prof. G. Arvanitakis has communicated to the same body a collection of funeral steles in Greek, made for the most part in Christian times, which present some novel features. One, which speaks of "the twentieth year of the twentieth indiction," brings further confusion into the question of the indiction, which has been generally supposed to consist of fifteen years only. Others seem to show that one of the forms of the Greek "Macarios," or "blessed," in itself apparently a transcription of the Egyptian *Ma-kheru*, was *μακαρίτης*. Another, reading "Eat manna," upon three Eucharistic spoons seems to be an allusion to the promise in Revelation to the Church of Pergamos, "To him that overcometh will I give to eat of the hidden manna." The most important of them, according to Prof. Arvanitakis, is that engraved on the base of a bas-relief representing a woman suckling an infant in the well-known style of the representations of Isis nursing Horus. The

female proclaims herself the "herald of her brother," which can be identified as one of the expressions by which Isis declares her relations to her husband Osiris. But it concludes with the words *Σέβασμα πανακίας*, no doubt in allusion to the magical "healing" by Isis of the mutilated remains of her murdered spouse. Yet it may be doubted whether this may not be the origin of the epithet "Panagia," so early applied to the Virgin Mary by the Christians of Egypt. The inscription dates from the first year of Antoninus.

#### NOTES FROM ROME.

THE rediscovery of the cemetery of Commodilla has been hailed with great satisfaction by Christian archaeologists as well as students of ancient topography. There are two sets of documents concerning these long-lost catacombs: the itineraries of pilgrims, which tell the truth, and the *Acta Martyrum*, which, in the present case, do not. We gather from the first that between the Via Ardeatina and the Via Ostiensis, somewhere along the present Strada delle Sette Chiese, there were catacombs named, from the (otherwise unknown) female owner of the ground, *Cœmeterium Commodillæ* and that pilgrims used to visit them on their way from St. Sebastian's to St. Paul's, or *vice versa*, to perform their devotions at the grave of St. Felix and St. Adauctus. The Einsiedlen itinerary adds to these two a third and not less uncertain name of a female martyr: *a porta ostiensi.....per porticum.....usque ad Sc'm Paulum: inde ad S. Felicem, et Adauctum, et Emeritam*.

The *Acta* say that Emerita suffered martyrdom in the persecution of Valerian (257-8), and her associates in that of Diocletian (303-5), and give many details concerning their trial, passion, and execution—all apocryphal. In fact, Delahaye has proved the *Acta* to be a pious novel framed by a priest, Benedict by name, on the pattern of the *Acts* of St. Afra of Augusta Vindelicorum (Augsburg), whose feast day, August 5th, coincides with that of Emerita. There is no doubt that a saint of this name has existed, and that her grave in the catacombs of Commodilla was the goal of many pilgrimages. As regards, however, her association with a would-be Santa Digna, her alleged partner in martyrdom, it rests only on the mistaken evidence of a broken epitaph showing the words:

DIGNAE ET MERITAE VIRG(ini)  
"to.....(name lost) worthy and deserving maiden"—the "worthy" and the "deserving" having been changed by devout, but ignorant priests from mere adjectives into names of saints.

Pope Damasus, after decorating the crypt of Felix and Adauctus with marble incrustations and fresco paintings, wrote for their grave a short poem (seven hexameters), the text of which is known from copies made by early pilgrims (Einsiedlen, Lauresheim, Closterneuburg, Goettweih, &c.). The oratory was restored by Popes John I. (523-6) and Leo III. (795-816), and finally abandoned to its fate towards the middle of the ninth century.

In 1720 Boldetti came across it by accident, by following the track of a landslip which had occurred in the vineyard of the Cavaliere Mandosi. He found at the bottom of the chasm a fragment of the poem of Damasus mentioned above, and also three figures of saints, painted above an "arcosolium," and inscribed respectively with the names *SCS FELIX*, *SCS ADAUCTVS*, *SCA MERITA*.

Having gathered all this information, and having ascertained that the Vigna Mandosi of the eighteenth century corresponds to the one now owned by Signor Giuseppe Serafini, the Commissione di Archeologia Sacra has undertaken the rediscovery and permanent excavation of Commodilla's cemetery. The chapel or

oratory of the three martyrs was re-entered on December 11th, 1903. It contains a remarkable set of paintings with the figures of the Redeemer, of Peter and Paul, of the Virgin Mary and St. Stephen, besides those seen and described by Boldetti. One hundred and twenty-four inscriptions, in more or less complete state, were discovered in the adjoining galleries. One refers to certain repairs made at the time of Pope Syricius (384-99); the others are mostly gravestones of no special importance. The earliest date marked upon them is the year 367; the latest is the year 527, when the cemetery had already become the property of the Chapter of Santa Sabina. One contains the following complex indications:—

"here lies.....[name lost] who was born in the year 386, under the Consulship of Honorius and Evodius, on the 23rd day of August, on a Sunday, on the twelfth day of the moon, and under the sign of Capricorn."

What makes, however, the exploration of this cemetery singular and almost unprecedented, is the discovery on February 14th, 1904, of a wing absolutely intact, that is to say, a wing no human being had entered since the year (523-6) when its entrance was walled up by the masons of Pope John I. The graves are still marked by special objects of recognition which were embedded in the mortar when it was fresh, such as drinking-cups, perfume bottles, lamps, toys, and labels cut out of bone, one of which contains the words, "Victor vivas in Deo!" ("Victor may you live with God!") But the best information we have gathered from the find is this: that the workmen employed by Pope John I. in walling up the entrance to the gallery had first rifled the more promising graves of their valuable contents. The tombstones by which they were sealed have been found lying in fragments on the floor, and among the objects of recognition mentioned above, none was left which had the least marketable value. We shall reckon, henceforth, the beginning of the spoliation of the catacombs from the first quarter of the sixth century instead of the last quarter of the seventh.

An interesting gaming table has been discovered in the cemetery of Marcus and Marcellianus on the Via Latina. It is inscribed, as usual, with six words of six letters each, engraved on the right and left of the middle line, in the following manner:—

|        |        |
|--------|--------|
| PARTHI | OCCISI |
| BRITTO | VICTVS |
| LVDITE | ROMANI |

This is not the first instance of an allusion to the latest political events on a gaming table. De Rossi published in 1891 the wording of another, found in the cemetery of Priscilla, which refers to the invasion of the barbarians in the year 271, and to their defeat (by the Emperor Aurelian, the builder of the walls of Rome) on the banks of the Metaurus. The last one belongs to the time of Diocletian, and alludes to the two great victories gained in the years 296 and 298 at the two opposite ends of the Empire by his colleagues. The foes of the Empire defeated in the East, however, were not Parthians, but Persians, the Persian dynasty of the Sassanidæ having occupied the Parthian kingdom of the Arsacidæ since the year 226. The allusion to Britain is evident. Constantius Chlorus had just put an end to the rule of the usurpers Carausius and Allectus. It seems a curious fact that the only epigraphic record of such an event should have been found written on a gaming table, employed to seal the grave of an obscure Christian in the catacombs of Marcus and Marcellianus.

The best-known Jewish catacomb in the suburban district of Rome is the one discovered by Antonio Bosio on December 14th of the year 1602 in the hills of Monteverde, somewhere above the present railway station of Transtevere. Bosio attributed it to the Hebrew Trans-

tiberine community on account of the seven-branched candlestick and the formula "here rests in peace" by which several tombstones were distinguished, but he did not carry his exploration very far, probably on account of the crumbling and dangerous state of the crypts. Several attempts have been made since to re-enter the crypts—the first by Bianchini at the beginning of the eighteenth century; the second by Gaetano Migliore about 1750; the third by Padre Marchi in 1843; the fourth by an amateur, whose name I have forgotten, in 1892. I have described this last attempt in 'New Tales of Old Rome,' p. 247. The vineyard under which the cemetery is excavated has been lately identified with that called "Colle Rosaro," which was the property of Bishop Ruffini in the seventeenth century, of Muzio Vitozzi in the eighteenth, and belongs to Marchese Pellegrini at the present day. Here, not many weeks ago, a descent into the crypts was discovered, and two or three galleries were explored. They are entirely in ruins; still the symbol of the seven-branched candlestick outlined in red tint above several *loculi*, and the formula EN IPHNH KOIMHCIC, visible on one or two broken epitaphs, leave no doubt about the identity of the place. Its exploration and its illustration have been entrusted to the specialist best qualified to carry them through, Dr. Nicholas Mueller, who is Professor of Christian Archaeology in the University of Berlin.

The reason why I have gathered the elements of this correspondence from the field of Christian antiquities exclusively is that no discovery has been made lately in pagan and classic Rome. At all events, no official account of any such finds has been published by the Board of Antiquities since the month of March, 1904, much to the disappointment of the subscribers to the *Notizie degli Scavi*.  
RODOLFO LANCIANI.

#### SALES.

THE sale at Christie's, on Tuesday, of Messrs. Lawrie's collection of art books, to which reference was made in *The Athenæum* of last week, produced 1,043*l.* 6*s.* for 111 lots. The prices were throughout unusually high, and nearly the whole of the books, it is understood, go back to one of the two partners in the recently dissolved firm. Many of the books still in print sold at very nearly the prices at which they were published, and at considerably more than second-hand booksellers are in the habit of asking for them. The most amazing example of all was the copy of George Redford's *Art Sales*, 1888, originally published at 5 guineas, and now usually valued at 20*l.* This particular copy has the second volume interleaved and extended to two volumes with manuscript additions, and also three other MS. volumes uniform with Redford, containing the record of picture sales to about 1902; this set realized 160*l.* There were also Algernon Graves and W. V. Cronin, *History of the Works of Sir Joshua Reynolds, 1809-1901* (subscribed at 25 *gs.*), 62*l.*; a collection of 24 of Christie's illustrated sale catalogues, including those of the Carmichael, Pender, Magniac, Hope, and others, 15*l.* 10*s.*; an extensive and valuable collection in 73 vols. of French picture sale catalogues from 1767 to 1896, with the prices, and many illustrated, 39*l.*; a collection of sale catalogues of pictures, &c., principally Christie's, from 1892 to 1904, with the prices, in 12 vols., 12*l.* 10*s.*; two copies of John Smith's *Catalogue Raisonné of the Works of the most Eminent Dutch, Flemish, and French Painters*, with the Supplement, 1829-42, 38*l.*; another copy, interleaved, with numerous MS. notes and additions, 9 parts bound in 14 vols., 72*l.*; J. Chaloner Smith, *British Mezzotint Portraits, 1884*, illustrated edition, 38*l.*; Edmund Lodge, *Portraits of Illustrious Personages of Great Britain, 1835*, large paper, with 240 portraits, proofs on India paper, 12 vols. in 6, 24*l.*; Sir E. J. Poynter, *The National Gallery, 1899-1900*, and L. Cust, *The National Portrait Gallery, 1901-2*, 5 vols., 22*l.*; Sir Walter Armstrong, *Gainsborough and his Place in Art, 1898*, 11*l.* (published at 5 *gs.*); and Sir Henry Raeburn, by the same, 1901, 5*l.* 5*s.*; *Galerie du Palais Royal*, with upwards of 350 highly finished engravings by J. Couchée, brilliant impressions, 1786-1808, 20*l.*; W. Bode and C. Hofstede de Groot, *Complete Works of Rembrandt, Paris, 1897-1902*, one of 500 copies (the concluding volume to be supplied

when published), 50*l.*; and Sir Joshua Reynolds, *Works, 500 mezzotint engravings of portraits, historical and fancy subjects, engraved by S. W. Reynolds and others, 5 vols.*, 78*l.*

The same firm sold on the 11th inst. the following works:—Drawings: J. Downman, *A Young Girl, in a pink dress, holding some cherries in her lap*, 78*l.* L. Deutsch, *The Emir*, 99*l.* J. F. Herring, *The Derby, 1835*, 71*l.* Pictures: T. S. Cooper, *Summer Showers*, 262*l.* T. Faed, *The Bather*, 162*l.*

#### Fine-Art Gossip.

MESSRS. AGNEW held a private view yesterday of water-colour drawings at their Old Bond Street Galleries.

MESSRS. OBACH & Co. hold a private view to-day of oil paintings, drawings, and lithographs by Fantin-Latour.

TO DAY also 'Dutch and Venetian Waterways,' an exhibition of water-colours by Miss Emily M. Paterson, is opened to private view at Mr. McLean's Gallery.

MR. ANDREW COLLEY'S exhibition of oil paintings of Holland, Italy, &c., in figure and landscape, is now on show at the new premises of the Modern Gallery, in 61, New Bond Street, till the 4th of March.

A SHOW of sketches of 'Meadow, Wood, and Garden,' by Miss Burnaby-Atkins, is also on view at the Modern Gallery.

AN exhibition of pictures and drawings by the late Edward Neale will be held at 107, Marylebone Road from Monday, the 20th, to Saturday, the 25th inst. inclusive, and will be open from 11 A.M. to 5 P.M. Edward Neale, who was a pupil of the late Joseph Woolf, and well known as an animal painter of the first rank, was also a good horseman, shot, and fisherman, and had a first-hand acquaintance with nature. It is to be hoped that this exhibition will be useful to all interested in ornithology, which science he did a good deal to advance by his illustrations to E. T. Booth's 'Rough Notes' and the late Lord Lilford's 'Birds of the British Islands.'

MESSRS. WILLIAM MARCHANT & Co. have opened additional premises at 2, Haymarket, opposite the Carlton Hotel.

It will interest many English readers to learn that the well-known collector Mr. Charles J. Freer, of Detroit, proposes not only to give his fine-art collection to Washington, but also to erect a suitable museum for its reception. Mr. Freer lent fifty of his Whistler pictures and drawings to the Boston Exhibition a year or so ago, and since then he has purchased the famous Peacock Room, which was exhibited in Bond Street before it was transferred to America some months since. *The New York Evening Post* characterizes Mr. Freer's gift as "if not the first of its kind in America," at all events "the first of importance." Mr. Freer owns not only a good collection of pictures by American artists, but also a fine one of Japanese colour-prints and paintings.

MR. E. A. WALTON, painter, Mr. W. Birnie Rhind, sculptor, and Mr. John Kinross, architect, have been elected members of the Royal Scottish Academy. Should the Government agree to the Calton Hill as a site for the proposed new National Gallery, the Town Council of Edinburgh is prepared to grant the same without monetary consideration.

MR. E. F. STRANGE will lecture to the Society of Designers on 'Ornament from Old English Rood-Screens,' on Tuesday evening, March 7th, in the galleries of the Royal Society of British Artists, Suffolk Street, Pall Mall.

WE are sorry to hear of the death of M. Rodolphe Kann, the picture collector. M. Kann, who amassed a large fortune in South Africa, built himself a palatial residence in the Avenue d'Iéna, Paris, and formed one of the finest private collections of old masters in existence. M. Kann was himself an almost



infallible judge of the artists of whose works he made a special study, and never allowed himself to be carried away by the blandishments of the picture-dealer. For some years he had been in very indifferent health. His fine collection (the fate of which is still uncertain) was always open to the inspection of properly accredited visitors.

WE are invited to view, on February 28th, at the Grafton Galleries paintings and sculptures by Emil Fuchs.

MESSRS. DURAND-RUEL & SONS, of Paris, have issued a remarkably cheap volume of reproductions of some of the more interesting pictures now on view in their exhibition at the Grafton Gallery, which, it may be mentioned, closes on Saturday next. The forty-two plates reproduce forty-seven of the pictures, and form a most handy volume for reference.

THE landscape painter Oswald Achenbach, whose death in his seventy-eighth year took place recently at Düsseldorf, was for several years professor at the Düsseldorf Academy. His paintings, more ideal in their treatment than those of his well-known brother Andreas, whose pupil he was, were chiefly representations of Italian scenes. Among the best are 'The Market-Place of Amalfi,' in the Berlin National Gallery, 'Villa Torlonia,' &c.

THE death is reported from Rome of Pietro Vanni, well known to visitors of that city by his picture of the plague in Siena in the Gallery of Modern Art, and his 'Funeral of Raphael,' which hangs in the Vatican.

THE *Journal des Arts* of February 4th prints in full the report of M. Henry Maret dealing with the purchases and "commandes" of the French Administration of the Beaux-Arts up to June 20th, 1904, presumably for the financial year ending on that date. There are no fewer than 172 entries of purchases, the total of the payments amounting to 586,235 francs. For his two decorative panels for the Panthéon M. Detaille received 50,000 frs.; for a picture for the French Embassy at St. Petersburg M. G. Becker had 30,000 frs.; and for his engraved plate of the triptych after Ugo van der Goes, L. Flameng received 22,000 frs. These are the three highest payments; the others are on a fairly liberal scale.

THE extensive art collection of M. Louis Germeau, the dispersal of which began at the Hôtel Drouot last Monday, and will not conclude until next Saturday (25th), contains a highly interesting little box in "argent doré et niellé," known as the reliquary of Thomas à Becket. It is regarded as one of the most important works of the *nielleur* of the twelfth century, and measures 55 mil. by 70 mil. On the two large sides of the box are representations of Thomas à Becket and of his entombment, with inscriptions. On the two smaller sides are figures of angels and other ornaments. The owner of this reliquary was offered a very large sum for it some years ago, but he refused to part with it, and there can be very little doubt that it will now realize a large amount. It may be mentioned that two articles, both totally different, called the reliquary of Thomas à Becket, have passed through English sale-rooms: one was lot 1320 in the Bernal sale of 1856, a small coffer of copper gilt, richly enamelled; and the other was in the Libri sale on June 1st, 1864. This was in gilt metal richly adorned with cloisonné.

THE rearrangement of some of the rooms at the Luxembourg Gallery is now completed, and they were thrown open to the public a few days ago. Some of the more important of the recent acquisitions by the State have been hung, notably 'Le Coin de Bataille' of Hoffbauer; 'Ma Femme et ses Sœurs,' by Caro-Delvaile; 'Haleurs,' by Adler; 'Noce en Bretagne,' by Estienne; and 'Coylas, Mendiant Espagnol,' by Lappara. There are also new pictures by

Bergerat, Lepère, Paul Buffet, Desvallières, Jacques Martin, Le Sidaner, Troncy, and Cottel. The whole of the room devoted to works of foreign artists is taken up by English painters. Besides additions to the sculpture, special reference may be made to the temporary exhibition of *hauts-reliefs* by Rodin. The director of the Cluny Museum has also set forth for public inspection some of the recent acquisitions, notably the fine collection of rings of the sixteenth, seventeenth, eighteenth, and nineteenth centuries, bequeathed to the museum by Baron Arthur de Rothschild.

A 'PHOTOGRAPHIC AND PICTORIAL SURVEY AND RECORD OF ESSEX' has been inaugurated by the Essex Field Club for the purpose of gathering a permanent collection of photographs and other pictures, also maps, plans, and various documents, so as to give a comprehensive survey and record of all that is valuable and representative of the county of Essex and of the neighbouring rivers and sea. The hon. secretary, Mr. Victor Taylor, will be glad to correspond with societies of kindred nature, archaeological or photographic societies, and with any one willing to assist in the work of the survey. His address is Ashleigh, Buckhurst Hill.

## MUSIC

### MASSENET'S 'LE JONGLEUR DE NOTRE-DAME.'

M. MASSENET's latest opera, 'Chérubin,' libretto by Maurice Léna, based on an old legend of the Middle Ages, was produced at Monte Carlo on Monday, and, according to notices in the Paris papers, with brilliant success. The merits of some works written for the stage are only gradually recognized; one or two now extremely popular were, indeed, failures at the outset. The numerous successes of M. Massenet are apt to raise a doubt in the minds of those who have not heard his recent works as to whether reports have been exaggerated. Last Monday we had an opportunity of hearing a performance at the Paris Opéra-Comique of 'Le Jongleur de Notre-Dame,' originally produced at Monte Carlo in 1902, and first performed at Paris, May 10th, 1904. We heard 'Salomé' last year in London, the music of which seemed for the greater part out of keeping with the *dramatis personæ*; especially was this the case with the Jean. In 'Le Jongleur' the composer has caught the right musical atmosphere. The story is quite simple, and the same may be said of the music, although it is the simplicity which comes of rare artistic skill. The prior of a convent, outside of which Jean the Juggler is singing a profane song to amuse the crowd and thereby to gain a few pence, remonstrates with him, and Jean, allured by the sight of brother Boniface returning from market loaded with good things for the monks, decides to give up his vagrant life and enter the convent. In Act II. the monks are seen occupied, one rehearsing an anthem, another painting a statue of the Virgin, and others in various ways; to Boniface is assigned the humbler duty of preparing the food. Jean is worried. He cannot sing in Latin, he can neither paint nor carve wood; but Boniface bids him not be discouraged—the Virgin will accept any offering, however humble, provided it be offered in the right spirit. In the third and last act Jean decides to offer her the only thing within his power, *i.e.*, his songs and juggling tricks. He does so, and suddenly a bright light illuminates the altar, and the hand of the statue of the Virgin moves, beckoning Jean towards her. He advances, and the monks, who had witnessed his strange conduct, and thought him out of his senses, now call out, "A miracle! a miracle!" Jean falls dead in

front of the altar, and the prior, advancing, announces the blessing in store for the simple-hearted Jean. The soft "Amen" of celestial voices is then heard, and the curtain falls. The work, it should be noted, is styled a "miracle," and not an opera. The solemn scene was received at the close with little applause; and silence throughout the piece would have been the most fitting attitude.

Certain ecclesiastical phrases and cadences add to the quaintness of the music, while in the legend related by Boniface to Jean the composer is at his best; but the whole shows refinement and delightful colouring. The orchestration throughout the work is, indeed, masterly. In the old miracle plays, even in the most solemn, there was a comic element by way of contrast. Here we have a more fitting one: Jean's secular calling and the homely remarks of Boniface serve as excellent relief to the seriousness, tenderness, and pathos of the piece.

The performance under M. Luigini was most satisfactory. Jean, Boniface, and Le Prieur were admirably impersonated by MM. Maréchal, Fugère, and Allard. The only woman's part is the *role muet* in the altar scene at the close.

### Musical Gossip.

MR. PERCY GRAINGER and Mr. Herman Sandby gave a pianoforte and violoncello recital at Bechstein Hall last Monday evening. The strength of the first-named artist's technique was fully demonstrated in his effective performance of Tchaikowsky's exacting Sonata in G major, and he also showed skill in his treatment of two rhapsodies by Sir Charles Stanford, founded on scenes from Dante's 'Inferno,' the first of these, called 'Beatrice,' being suave and poetical. Mr. Sandby, who draws a rich tone from his instrument, played Valentini's Suite in E, and two movements from Marcello's Sonata in F, and also joined Mr. Grainger in some of the latter's interesting duets on Scandinavian folk-music.

AT the third Monday Subscription Concert at the Æolian Hall the programme was provided by Madame Blanche Marchesi and Miss Janotha. The vocalist introduced several new songs, amongst these being two clever and picturesque examples, 'Chevaux de Bois' and 'Mandoline,' by Claude Debussy; two striking 'Poèmes du Silence' by Ernest Moret; and André Gedalge's piquant 'Au Rossignol.' Madame Marchesi also brought forward Miss Isabel Hearne's tasteful songs 'To Heliodore' and 'With Courage,' and Madame Liza Lehmann's 'Mutterliebe,' singing all with her customary ability and judgment. Miss Janotha played solos by Chopin.

SIR EDWARD ELGAR will conduct the London Symphony Concert at Queen's Hall on March 8th, when the programme will be entirely devoted to his works. It comprises two new compositions, the March in C minor, 'Pomp and Circumstance' No. 3, and the Introduction and Allegro for string orchestra. The scheme also includes the concert overture 'In the South,' the 'Cockaigne' Overture, and the 'Enigma' Variations. Two extra concerts have been arranged: one on April 11th under the direction of Wassili Safonow, from Moscow; the other on June 6th under Arthur Nikisch.

TEN scores were sent in to the Paris Academy of Fine Arts for the Rossini Prize, but not one was deemed worthy of it. Honourable mention, however, was made of the score bearing the motto "Alea jacta est," and should the composer desire it, the sealed paper containing his name will be opened. The same libretto, 'L'Ame de Paris,' by M. Fernand Beissier, will again be offered to candidates for next year's competition.

MLLE. VANDA LANDOWSKA, whom we are shortly to hear in London, is giving concerts of

ancient music with harpsichord, also pianoforte, at Paris. Her first one last week was very successful.

SIR EDWARD ELGAR'S 'Enigma' Variations were performed for the first time in Paris at the Concert Colonne last Sunday afternoon.

To celebrate his hundredth birthday, on March 17th, Mr. Manuel Garcia will be presented with his portrait, painted by Mr. John Sargent, R.A. The veteran musician will be entertained at dinner in the evening.

THE programmes of the Concert Society at Turin at its forthcoming season will include Giuseppe Martucci's Second Symphony, and one by Gustav Mahler, each under the direction of its composer; also Elgar's 'Orchestral Variations.' A series of eleven concerts is announced to be given at the Victor Emmanuel Theatre: two to be conducted by Max Fiedler, one by Giovanni Bolsoni, one by Siegfried Wagner, two by Arturo Toscanini, two by Martucci, two by Weingartner, and one by Oscar Nedbal.

THE following are the dates, together with the works, of the Mozart festival performances at the Residenz Theater, Munich, in the autumn: September 11th and 19th, 'Figaro'; September 13th and 17th, 'Cosi fan tutte'; and September 15th and 21st, 'Don Giovanni.'

EDWARD GEORGE DANNREUTHER, who died last Sunday at Chester Studio, S.W., was born November 4th, 1844, at Strasburg. He wrote an interesting set of papers in *The Monthly Musical Record* on 'Wagner and the Reform,' besides contributing articles to Grove's 'Dictionary of Music'; his treatise on 'Ornamentation' is the standard work on the subject. He was appointed Professor of the Pianoforte at the Royal College of Music in 1895. He was especially known as the friend and champion of Wagner, and founded the Wagner Society in 1872.

THE opera 'Fiamma,' libretto by Luigi Sbragia, music by Mario Pieraccini, which failed to win the prize at the Sonzogno competition, will, according to the *Ménestrel* of February 12th, be shortly produced at La Pergola, Florence.

#### PERFORMANCES NEXT WEEK.

|        |   |
|--------|---|
| SUN.   | Concert Club, 3.30, Bechstein Hall.                       |
| —      | Sunday Society Concert, 3.30, Queen's Hall.               |
| —      | Sunday League, 7, Queen's Hall.                           |
| MON.   | Subscription Concert, 8.30, Aeolian Hall.                 |
| TUES.  | Miss Marie Hall's Violin Recital, 3, Queen's Hall.        |
| —      | Miss Alys Bateman's Concert, 8.30, Bechstein Hall.        |
| WED.   | Mr. Leon Sametini's Violin Recital, 3.15, Bechstein Hall. |
| —      | Miss Ivy Angove's Orchestral Concert, 8, Queen's Hall.    |
| —      | Miss Ethel Rooke's Violin Recital, 8.30, Bechstein Hall.  |
| THURS. | Broadwood Concert, 8.30, Aeolian Hall.                    |
| FRI.   | London Ballad Concert, 3, Queen's Hall.                   |
| SAT.   | Symphony Concert, 3, Queen's Hall.                        |
| —      | London Trio, 3, Bechstein Hall.                           |
| —      | Madame Albani's Concert, 3.30, Crystal Palace.            |

## DRAMA

### THE WEEK.

WYNDHAM'S.—'The Lady of Leeds,' in Three Acts. By Robert Marshall.

ST. JAMES'S.—'Mollentrave on Women,' a Comedy in Three Acts. By Alfred Sutro.

ROYALTY.—'The Diplomats,' a Farce in Two Acts. By Sydney Grundy. Founded on 'La Poudre aux Yeux' of Labiche and Martin.—'A Case of Arson.' By Herman Heyermans. Translated by Howard Peacey.

To what shifts managements are driven in their attempts to obtain novelty is testified by the class of pieces they are content, or at any rate compelled, to produce. Of last week's works which, by the employment of indulgence or euphemism, can be regarded or described as new, two are those of men belonging to our very youngest school of authors, while a third is an adaptation by one who may perhaps be styled a stage veteran. As a first product it is

doubtful whether one of these would have had a chance of finding its way before the footlights, or when there of passing muster, to say nothing of building a reputation. It is doubtful, indeed—sanguine as is the self-estimate of authors, and flattering as is the tale which Hope is in the habit of whispering in their ears—whether any of the three writers would have dreamt of submitting his future career to an arbitrament such as would attend the choice of any of the works as an opening production. It follows, then, inferentially at least, that the recent plays are either "pot-boilers," brought forward to meet a new and unexpected state of affairs, or works rejected and shelved, but now judged capable of being furbished up to serve a temporary purpose, and accepted, *faute de mieux*, by starving managements.

Entering upon his career of dramatist after an honourable and active life, Capt. Marshall, in addition to quickness of perception, a full sense of humour, and a pleasant literary style, had had experiences such as it is granted to few men to acquire. Aided by these gifts and possessions, he raced to the front with unexampled rapidity, and became a spoiled child of fortune. Unless his 'Lady of Leeds' prove a check, he has hitherto never been at fault. This piece is, as the world now knows, a sort of parody of 'The Lady of Lyons.' So far as it is this, it is a success, not perhaps of the highest order, but a success. One act is distinctly entertaining. So soon as our author quits his original he becomes uninteresting. His observations on the life of to-day have none of the freshness of those on the life of yesterday, his picture of the humours of a bridge party is dull, and his plunging of the hero and heroine into a canal through the clumsiness of the former belongs to the most elementary aspects of rough-and-tumble farce. There remains Capt. Marshall's neat, polished, and effective style. The value of this may not easily be overestimated. It is not enough, however, to support a piece which is otherwise invertebrate. Hampered by the conditions under which they found themselves, the actors were not at their best, though they may perhaps soon be so. On Mr. Weedon Grossmith and Miss Nancy Price fell the chief burden of the performance. Mr. Vane Tempest and Mr. C. M. Lowne made the most of thankless parts.

Mr. Alfred Sutro shares with Mr. Hubert Davies the responsibility of being the youngest of our successful dramatists. His 'Walls of Jericho' is perhaps in its line the most successful of modern dramatic efforts. But for its triumph and the success thereof begotten, his 'Mollentrave on Women' would scarcely have found its way on to the stage. Though owing, possibly, some suggestion to the thirty-seventh Nouvelle of 'Les Cent Nouvelles Nouvelles' and the 'On ne s'avise jamais de Tout' of La Fontaine, his new work is pleasantly and quaintly conceived, has a humorous and piquant title, and a pleasing first act. The author is unable, however, to carry out his own conceptions, and a stream swift-flowing at the outset finds its way through marsh lands to the sea. A public favourably disposed from

the first received the performance with enthusiasm, and almost succeeded in resisting the somnolent influence of weak second and third acts. Before the play can be made sympathetic, a love interest between the hero and a fair widow must be strengthened. We are almost inclined to think that Mr. Sutro has backed the wrong horse of the two which represent his stable, and that he would have been wiser to accept a *dénoûment* which apparently he went out of his way to avoid. Mr. Eric Lewis played in happiest fashion as Mollentrave, the writer of a book on women which is accepted as authoritative; Miss Marion Terry exhibited her ripe powers as a widow, and Miss Lettice Fairfax was entertaining as an *ingénue*. The play may be seen with a certain measure of enjoyment, but is far below the expectations raised by its author's previous work.

So great was the popularity enjoyed by 'A Pair of Spectacles,' an adaptation of 'Les Petits Oiseaux' of Eugène Labiche, that Mr. Sydney Grundy, largely on the credit of his treatment of it, became the acknowledged paragon of adapters. At some time of his career, then, he executed a rendering of 'La Poudre aux Yeux,' which may be regarded as a companion piece of the same author, produced a few months (October 19th, 1861) earlier, and belonging to the same period of development. This he has now brought out, without being well advised in so doing. It is only by way of contrast that the later adaptation can be compared with the earlier. Out of a neat and sympathetic comedy, satirizing pleasantly *bourgeois* weaknesses and pretension, leaning a little in the direction of exaggeration and caricature, Mr. Grundy has made a farce in which exaggeration and caricature run riot. Some clever actors are engaged in its production, but make, as a rule, little of their respective parts.

Against this rather saddening exhibition of English shortcoming we may put one foreign triumph. 'A Case of Arson' is an authorized rendering of 'Brand in de Jonge Jan,' a one-act piece by Herman Heyermans, given for a solitary occasion in Dutch at the Albert Hall Theatre on July 1st. Since the appearance of the original Mr. Henri de Vries has, by way of fitting himself to appear in English, acquired a considerable knowledge of our language. The work, in which he plays seven different characters, shows the investigations of a magistrate into a crime which has been committed in his district. A cigar factory has been burnt down. Its destruction is clearly due to design, not to accident, and has involved some lamentable loss of life. In the course of the investigation conducted the guilt is brought home to an individual against whom suspicion had not been directed, and a confession is wrung from him in a fashion familiar enough in French law, which apparently conforms to that of Holland. In this powerful and rather gloomy little piece Mr. de Vries assumes the seven characters examined by the magistrate. The task of differentiating these is cleverly accomplished, and the exhibition of the various individuals, all belonging to types immediately above the peasant, is a *tour de force*, and furnishes opportunity for some display of psychology.



**Dramatic Gossip.**

MISS TREE'S appearance as Hero adds to the picturesqueness and interest of Mr. Tree's presentation of 'Much Ado about Nothing.' Hers is a pleasant, ingenuous, and agreeable performance. Loth as we are to father any interference with Shakspeare's text, we would suggest that in the case of an impersonation so exceptional in some respects, allusions to Leonato's short daughter should be altered or omitted, as begetting a species of mirth inconsistent with the intention and aim of the play.

'HEART OF GOLD,' a one-act play by Miss Beatrix de Burgh and Mr. Lawrence Grant, was produced at the Coronet Theatre on Saturday. Its scene is laid within the Russian lines at Manchuria, and the action shows the suicide of a Japanese maiden who has facilitated the escape of her lover, a prisoner, after pledging her life not to do so. It was fairly acted, and received with favour.

'OUR FLAT,' a three-act farce, first produced in the country, and still highly popular there, and seen in 1889 at three London theatres, has been revived at the Comedy. Mr. Willie Edouin remains, as he always was, its principal support. His performance of Nathaniel Glover, a theatrical manager, is a clever piece of caricature. Miss Nora Lancaster gives also an excellent piece of acting as the heroine.

It is stated that Mr. Walter Stephens, who offers a considerable contribution to the fund for a repertory theatre, has ready for production an adaptation of 'Paradise Lost,' permission to act which is refused by the Censure. Dryden, having received from Milton a contemptuously accorded permission to tag his verses, wrote his 'State of Innocence' and 'Fall of Man,' which, though thrice printed in the seventeenth century, were never performed. It was concerning this, presumably, that Marvell wrote to the poet:—

Or if a work so infinite be spann'd,  
Jealous I was that some less skillful hand  
(Such as disquiet always what is well,  
And by ill-imitating would excel)  
Might hence presume the whole creation's day  
To change in scenes, and show it in a play.

ON Tuesday next Mr. James Welch, Mr. Henry Kemble, Miss Annie Hughes, and Miss Compton will appear at the Avenue in 'Mr. Hopkinson,' a light comedy by R. C. Carton.

M. COQUELIN sees no necessity for an English repertory theatre, and expresses a doubt, which others are disposed to share, whether such a thing is obtainable in this country.

'LEAH KLESCHNA,' a drama by Hugh Morton (Mr. Charles McLellan), was said to have been obtained by Mrs. Patrick Campbell. Later and more trustworthy intelligence states it to have been secured by Mr. Frohman, who will produce it in London by Easter, with Sir Charles Wyndham as Paul Sylvaire and Miss Lena Ashwell as the eponymous heroine.

MISS TITA BRAND promises in May a short West-End season, to begin with 'Othello,' in which she will play Desdemona.

MADAME RÉJANE has arranged for a three weeks' season at Terry's Theatre during the coming summer.

The production at the Imperial by Mr. Lewis Waller of 'Romeo and Juliet' is postponed until Easter.

WE regret that by a printing error Covent Garden was in our last issue given for the Coronet as the scene of Mr. Benson's forthcoming experiment.

'DER KILOMETERFRESSER' is the title of an amusing if nondescript farce in three acts of Herr C. Kraatz, which is the latest novelty at the Thalia Theater, Berlin. Herr Thralscher, known for his performance in 'Charley's Aunt,' plays the hero. The title indicates a "scorcher" on a motor-car.

ZOLA'S 'Thérèse Raquin,' first produced at the Théâtre de la Renaissance in July, 1873, has been revived at the Odéon, in the repertory of which theatre it will henceforth remain.

OF three novelties produced at the Théâtre Antoine, 'L'Amourette,' a three-act comedy, is the most ambitious. It is neither very original nor very striking, but is at least moderately cheerful, which in the case of pieces given at this house is a novelty.

'DAS GERETTETE VENEDIG,' a five-act drama by Herr Hugo von Hofmannsthal, produced at the Lessing Theatre, Berlin, is an adaptation of Otway's 'Venice Preserved,' in which Fräulein Triescho played Belvidera; Herr Rittner, Pierre; and Herr Bassermann, Jaffier.

**MISCELLANEA****COLERIDGE'S POEMS: NEW INFORMATION.**

Heidelberg, Bergheimerstrasse 45, Feb. 7th, 1905.

WITH reference to the communication under the above heading in *The Athenæum* for February 4th, it ought to be pointed out that Mr. Bertram Dobell, the well-known bookseller and editor of Traherne's poems, had already done something towards fixing the origin of 'Fancy in Nubius.' On p. 2 of his Catalogue No. 116, issued in November, 1903, the poem was printed from Charles Lamb's autograph in a copy of the 'Sibylline Leaves' which had been in Lamb's possession. The title is 'Fancy in the Clouds: a Marine Sonnet'; there are a few textual variations from the standard version, and the ascription at the end is to "S. T. Coleridge, Little Hampton, Oct., 1818." The date cannot, of course, be maintained in the face of Mr. Weare's discovery. It is probably only another instance of Coleridge's frequent lapses of memory where autobiographical data were concerned—or the error must be laid to the gentle Elia's charge.

LIONEL R. M. STRACHAN.

TO CORRESPONDENTS.—J. H. M.—G. W. P.—G. le G. N.—F. M.—received.

A. E. S.—Duly inserted.

W. H. C.—Already allotted.

W. A.—T. A.—Not suitable for us.

No notice can be taken of anonymous communications.

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## CONTENTS.

|   | PAGE    |
|---|---------|
| THE EXPEDITION TO LHASA ... ..  | 231     |
| MR. HOLYOAKE'S REMINISCENCES ... ..   | 232     |
| THE CHURCH IN MADRAS ... ..   | 233     |
| SYDNEY SMITH ... ..   | 234     |
| CROSS RIVER NATIVES ... ..  | 235     |
| NEW NOVELS (His Island Princess; Lady Penelope; The Gate of the Desert; Diane; Helen of Troy; The Religion of Evelyn Hastings; The War of the Sexes) ... ..   | 236-238 |
| THE STUDY OF JAPANESE ... ..  | 238     |
| SHORT STORIES ... ..  | 238     |
| OUR LIBRARY TABLE (The Balkan Question; Uganda and its Peoples; Sociological Papers; The Thackeray Country; The Dickens Country; The Autobiography of Franklin; Poems of Fergusson; Dickensiana; Reprints and New Editions; A "Pocket Anthology" of Lyrics; Debrett's House of Commons; The Clergy List) ... .. | 239-240 |
| LIST OF NEW BOOKS ... ..  | 241     |
| THE ORIGINAL BODLEIAN COPY OF THE FIRST FOLIO OF SHAKESPEARE; COMPULSORY GREEK AND SCHOOLMASTERS; THE ADVANCED HISTORICAL TEACHING FUND; A FRAGMENT OF CANTON; THE SPRING PUBLISHING SEASON ... ..  | 241-242 |
| LITERARY GOSSIP ... ..  | 243     |
| SCIENCE—THE DYNAMICAL THEORY OF GASES; ANTHROPOLOGICAL NOTES; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ... ..  | 244-247 |
| FINE ARTS—ALBERT DÜRER; FANTIN-LATOUR; PORCELAIN AT MESSRS. DUVEEN'S; ROMAN BRITAIN IN 1904; SALES; GOSSIP ... ..   | 247-250 |
| MUSIC—MADAME CARRENO'S AND HERR VON DOHNANYI'S PIANOFORTE RECITALS; MISS MARIE HALL'S VIOLIN RECITAL; GOSSIP; PERFORMANCES NEXT WEEK ... ..   | 251     |
| DRAMA—MR. HOPKINSON; GOSSIP ... ..  | 251-252 |

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Speaking of the mission of George Bogle, the first envoy sent to Tibet by Warren Hastings in 1774, Mr. Landon says, on p. 13, "his object was not Lhasa." Of course, every one acquainted with the rudiments of Tibetan history knows that he was sent by Hastings to the Teshu (now Tashi) Lama, "the guardian of the young Dalai Lama, the sovereign of the country," but Bogle expected, and was commissioned, to go on to Lhasa. In Hastings's letter of appointment of May 13th, 1774, Bogle was given power to establish, if he thought it useful, "a residence at Lhasa," and to leave there such persons as he considered fit to act as agents "till a proper resident can be appointed." Bogle did not reach the forbidden city, but it cannot be said that "his object was not Lhasa." A few pages further on Mr. Landon calls the well-known French missionary-traveller Huc a Jesuit. He was

a Lazarist, not a Jesuit. Mr. Landon's chronology is also defective. He dates Nadir's invasion of India in 1727 instead of 1739; he talks of "the Old Guard at Fontenoy" more than sixty years before there was an Old Guard; and he places the capture of Lhasa by the Eleuths in 1717 instead of 1710. Sir Henry Howorth is entitled to the credit among English writers of having cleared up this point by the aid of the Russian envoy Unkoffsky (see 'History of the Mongols,' vol. i. pp. 643-4), who, visiting the Eleuth head camp or capital a very few years after the event, states precisely that the expedition to Lhasa took place in 1709 or 1710.

When Mr. Landon leaves the shadowy past, he finds himself in his true element as a keen observer, with a lively sense of the beauties of nature and a felicitous diction to bring them before the mind of the reader. On the very threshold of the journey the foliage of Sikkim, which Hooker spoke of as unparalleled anywhere, inspires his pen. The giant rhododendrons in this valley are described as being over 80 feet, or as high as a London house, orchids grow like weeds, and timber, from the oak to the juniper, abounds; then, as Sikkim is left behind, there is a sharp and sudden change from a land of green foliage to a region of barren rock. From Sikkim the expedition, after a first experience of aridity, passed over the Natula Pass into the Chumbi valley, which was to have been the security for the war indemnity promised by the Tibetans in the treaty, but which is apparently to be given up now. If Sikkim is remarkable for its trees and plants, Chumbi seems to be most productive of granite, incomparable in colour and of a hardness that almost defies dynamite. The third and final stage is reached at the northern exit from Chumbi. Here the Himalayan landscape is left behind, and for three thousand miles northwards, with the exception of the Sanpu valley, the "scenery remains monotonous, waterless, heart-breaking."

We have thought it most suitable in treating a book dealing largely with natural scenery, and with strange and almost unknown sights in a newly opened country, to call attention to the three stages so clearly marked in the character of the region through which our representatives passed. The major part of Mr. Landon's first volume is given up to this side of the subject, and, indeed, throughout his narrative he appears to us to have subordinated with prudent discrimination his account of the daily experiences, political and military, of the mission, to the description of a new land and a strange race. As a chronicler of daily events he has rivals, as a describer of the picturesque and the curious he has struck out a line of his own. There are only two incidents of the campaign in his version to which we wish to refer specifically because they have not been mentioned elsewhere. One is that the night attack on the mission at Changlo, during the absence of Col. Brander's force, was only repulsed with the ease that it was by the fact that a mere boy, the last-joined recruit, who had been almost rejected, fortunately saw men moving at a short distance from the stockade whom the sentries had failed to discover. The

second matter, gratifying to our national pride, was the admission by the Tibetans that the English did not attack women or enter their nunneries, for which reason the treasures and ornaments of many of the monasteries were hastily conveyed on our approach to these places of safety. Indeed, there was a curious and striking contrast between the confidence reposed by the Tibetans in our proceedings, and the fatalistic belief in the lamas' charms against our weapons (agreeing in this with the belief of the Boxers) with which other Tibetans, as at Gyantse, fought us under hopeless conditions to the bitter death. The following passage, besides giving a favourable instance of the author's descriptive powers, also provides a strange picture of peace during war:—

"Agriculture is a serious business with the Tibetans. Here and there, but very rarely, the darkened garnet or dirty amber of a lama's dress adds a note of colour to the thirsty stretch of alluvial soil, fenceless and flat. But generally the work is done by quiet little figures whose patched grey dresses are blotted out among their own furrows, and whose very existence is often betrayed only by the slow plod and turn of the scarlet-and-white head-dressed yaks in the plough-yoke. Among these people there is no shyness, scarcely even curiosity.....Always, of course, there was civility as we rode by. The Tibetan peasants' manners are perfect. The small boy jumps off the harrow upon which he has been having a ride, and, stopping his song, bows with his joined hands in front of his face, elbows up, and right knee bent. A householder smiles, exhibits two inches of tongue, and gives a Napoleonic salute as we pass by, pulling his cap down over his face to his chest. Rosy backed and breasted sparrows fly in a twittering company before us through the grey-white willowthorn brake, and a vivid golden wagtail flirts his tail beside a puddle. Redstarts sit on the top of prayer-poles, and hoopoes flash black-and-white wings by the stream. Ruddy sheldrake and bar-headed geese barely move aside from a wet patch of recent ploughland as we approach, and iridescent black-green magpies, half as large again as our English luck-bringers, keep pace beside us with their dipping flight."

Mr. Landon gives a tolerably complete account of the Russian agent, the Buriat Dorjief, who acquired so remarkable an influence over Tibetan politics of recent years, and he exposes the full course of Russian intrigue at Lhasa. Whatever hopes and ambitions the Emperor of Russia may have entertained in this quarter, he certainly could never have anticipated the honour his Tibetan admirers had reserved for him, viz., that the spirit of Tsong Khapa, the Luther and Reformer of the Tibetan Church, had been reincarnated in his Imperial person! The reader of these pages will learn from them how this move was parried by those in the Lhasa Council who were not bound to Russia, and how the late Queen Victoria herself was accorded another reincarnation as a sort of set-off to the Tsar's. If Dorjief was our enemy because he was a Russian sympathizer and subject, it was our misfortune to have incurred the animosity of another Tibetan of far greater influence in the earlier phases of the question by an accidental affront with which politics had nothing to do. This was the Shata Shapé, or Prime Minister, who had been ducked in a pond at Darjeeling for some rudeness, intentional or not, to an



English lady, and who had returned to Lhasa in no amiable frame of mind. His support helped the progress of Dorjief's plot, and contributed to lead the Dalai Lama astray; but there came a day when he was charged with lukewarmness and other more definite faults, deposed from office with his brother ministers, and cast into prison. There does not seem then to have been any one of influence enough to arrest the Dalai Lama in his anti-English policy. The Chinese Amban tried for his own purposes, but failed so completely that he became alarmed for his personal safety, and sent a singular request to the Maharajah of Nepal for a thousand Gurkha soldiers. This is not the only case in which Mr. Landon throws light on what may be called the secret minor incidents of the expedition.

Half of his second volume is taken up with a description, in the fullest and most faithful detail, of the city of Lhasa. The idea of giving an exhaustive account of the mysterious city before it again returned to its normal state of concealment was singularly happy, and not less so has been Mr. Landon's execution. Curiously enough, the same idea does not appear to have presented itself to the other writers on the subject, and consequently Mr. Landon has this field entirely to himself. His final account amply bears out his first impression that, "judged by the standards of the East and West alike, Lhasa is a city which can hold its own with most." The mission found it "unique, dowered with a mingled magnificence and green luxuriance for which no step of our long journey had given us warning." With regard to the Potala itself, Mr. Landon states that "further acquaintance does but increase one's amazement and admiration."

The illustrations, which form a special feature throughout the two volumes, include views of all the principal buildings of Lhasa, and some of the most effective have been taken in colour from pictures by Countess Helena Gleichen. These give a very realistic representation of the exceptional wealth and variety of hues and shades in a Tibetan landscape. The pictures of the Turquoise Bridge, and the view of Lhasa showing the golden roofs of the Jo-kang Cathedral, are two of the most striking of the attempts to convey to the reader's eye a faithful appearance of the extraordinarily brilliant colouring of landscape and building in this weird country, which might otherwise be set down as mere phantasmagoria. There is, of course, another side to this attractive aspect of Tibet, and although we do not refer to it, Mr. Landon does not omit the description of the squalor and the dirt that exist side by side with priestly pomp and splendour of a curious and antique sort. It would not be far from the truth to declare that the national life of the Tibetans—who seem, by all accounts, to deserve a better fate—is blighted by degrading superstition and the selfishness of an ignorant priesthood, who have exploited the simple trust of their countrymen for their own indulgence. In conclusion, we may congratulate Mr. Landon on his success, because it was not easy to do what he has done. To use his own words, he has unquestionably imparted to his narrative more than

"a flash from that aurora of fascination which haloed every step we took in this strange country, which danced will-o'-the-wisp-like along our road before us, which at the end sat like St. Elmo's fire within the shrine of the great golden idol in the heart of Lhasa."

*Bygones Worth Remembering.* By George Jacob Holyoake. 2 vols. (Fisher Unwin.)

MORE than twelve years ago, on December 31st, 1892, we reviewed Mr. Holyoake's 'Sixty Years of an Agitator's Life,' and now we have from him these two volumes of 'Bygones,' which show that the veteran agitator, or, more properly, the "young patriarch," is as full of energy as ever. As a contribution to the history of the political and social progress of the nation these 'Bygones' are of great value, for Mr. Holyoake, as is well known, has taken part in almost every recent attempt of importance to improve the condition of the people. Born in "tinder-box days," he had to strike a light for his grandfather's early pipe by means of flint and steel. After sundown

"the household lived in gloom. Children who could, read, as I did, by the flickering light of the fire, which often limited for life the power of seeing."

There were no public wash-houses, and one pump in a yard had to serve several families. Sir Edwin Chadwick said "that more dissensions arose over party pumps in a day than a dozen preachers could reconcile in a week." This unfortunately is still the case in some few instances. Mr. Holyoake considers that "of all the benefits that have come to the working class in my time, those of travel are among the greatest." In his early days third-class passengers to Brighton travelled in an open cattle-truck, exposed to wind and rain, and a journey from Newcastle to London took a third-class passenger from a quarter to five in the morning until nine in the evening. In later years Mr. Holyoake took a leading part in obtaining the repeal of the penny a mile tax on all third-class fares.

In his youth men were paid late on Saturday night.

"Poor nailers trudged miles into Birmingham, with their week's work in bags on their backs, who were to be seen hanging about merchants' doors up to ten and eleven o'clock to get payment for their goods."

The working hours were twelve or more a day, and the wages were cut down at will. Mr. Holyoake relates that "a pressman in my employ has worked at a hand-press twenty-four hours continuously before publishing day." In these times "the mechanic had no personal credit for his work, whatever might be his skill. Now in industrial exhibitions the name of the artificer is attached to his work, and he is part of the character of the firm which employs him." He has also now—if co-operation prevails—"a prospect of participating in the profits of his own industry." At the present time, Mr. Holyoake tells us, "two hundred workshops exist on the labour co-partnership principle.....sixteen years ago there were little more than a dozen workshops owned and conducted by working men. There are more than a hundred now, and hundreds in

which the workers receive an addition to their wages, undreamt of in the last generation."

Mr. Holyoake's first public discussion in London was with Mr. Passmore Edwards: "personally the handsomest adversary I ever met. A mass of wavy black hair and pleasant expression made him picturesque." He was the first person who mentioned to him the idea of a halfpenny newspaper, and he asked Mr. Holyoake if he thought it would pay. The chief difficulty Mr. Holyoake foresaw was, Would newsagents give it a chance? It afterwards cost the house of Cassell—the first to make the experiment—many thousands.

Of the Chartists Mr. Holyoake has much of interest to tell, and a chapter is devoted to "the 10th of April, 1848, when the Duke of Wellington filled London with soldiers, and a million of special constables were out staff in hand." The procession of actual Chartists able to leave their work could never have amounted to four thousand. There was not a single weapon among them, nor any intention of using it had they possessed it. The founder of the real Chartists was Francis Place, known as "the old Postillion," for he was "always ready to mount and drive the coach of the leaders of the people"; he laboured unceasingly for the enfranchisement of the working classes. Interesting reminiscences are given of Harriet Martineau; the three Newmans (of these "Francis William was the handsomest. He had classical features, a placid, clear, and confident voice, and an impressive smile which lighted up all his face"); Mazzini, whose list of works fills nearly ten pages of the catalogue of the British Museum; Kossuth, who "astonished us with his knowledge of English"; and John Stuart Mill, whose first speech at a public meeting was made at Mr. Holyoake's request before a gathering of co-operators at the Whittington Club.

There are also pleasant reminiscences of Lord Shaftesbury, of whom Mr. Holyoake writes, "There are saints of the Church and saints of humanity. Lord Shaftesbury was a saint of both churches"; Samuel Morley, "who excelled all lay Dissenters I have known in the manly sense of the dignity and independence of Nonconformity"; and Garibaldi, with "his square shoulders and tapering body," his "calmness and imperturbable modesty." Mr. Holyoake was the acting secretary for sending out the British Legion to Garibaldi, and he retains the flag which the "Thousand" carried when they made their celebrated invasion of Naples. Two interesting chapters are devoted to the Cowens. It was Joseph Cowen the younger who purchased *The Newcastle Chronicle* and made it the leading political power in Durham and Northumberland; but he had to sink forty thousand pounds before it began to pay; he never went into society, but occupied himself with his collieries, his ships, newspaper, and public meetings from early morning until late at night, without rest and without hurry. "He was never exhausted and never still. One evening he lay down on his sofa, fell asleep, and none around knew he was dead."

With a reference to Gladstone we must close our notice. Mr. Holyoake

was walking through the passage which leads from Downing Street into the Park when he saw a pair of gleaming eyes approaching him. "The passage was so dark I saw nothing else. As the figure passed me I saw it was Mr. Gladstone." On returning to the House Mr. Holyoake mentioned it to Mr. Vargas, who had sat at the Treasury door for fifty years. "Yes," he answered; "there have been no eyes enter the House of Commons like Mr. Gladstone's since the days of Canning."

In closing his 'Bygones' Mr. Holyoake takes a view of the progress of the nation during the past sixty years. The material conditions of life are improved, food is purer, health is surer, life itself is safer, and lasts longer. Comfort has crept into a million houses where it never found its way before. The press is free, and a poor man can buy a better library for a few shillings than the middle-class man possessed fifty years ago. In all this progress the veteran agitator has taken his full share, and he has this message of hope to future workers:—

"Since so much has been accomplished in half a century, when there were few advantages to begin with, what may not be gained in the next fifty years, with the larger means now at command, and the confidence that the great success of the past should inspire?"

*The Church in Madras.* By the Rev. Frank Penny. (Smith, Elder & Co.)

In *The Athenæum* of September 22nd, 1900, we reviewed a work by Mrs. Frank Penny, entitled 'Fort St. George, Madras: a Short History of our First Possession in India.' We now have to notice a book from the pen of Mr. Frank Penny, who, having spent several years as a Government chaplain in Madras, has appropriately taken for his subject (to quote the sub-title of his work) "the history of the ecclesiastical and missionary action of the East India Company in the Presidency of Madras in the seventeenth and eighteenth centuries." This book, says the author in his preface,

"is not intended to be a religious history of the period and the place with which it deals, nor a complete history of missionary effort in the south of India in the seventeenth and eighteenth centuries. It is a record of ecclesiastical events as they affected or were affected by the East India Company and its local government at Fort St. George."

Even with these limitations, the story that Mr. Penny has set himself to tell occupies nearly seven hundred pages, though, as a matter of fact, there is a good deal of repetition of details, owing to the manner in which the work is arranged. Perhaps this arrangement was unavoidable; but it tends to create confusion in the mind of the reader. For instance, after getting to the end of chap. vii., which brings him down to the surrender of Fort St. George in 1746, he is transported to earlier and later times and other subjects in the next six chapters; so that, when he reaches chap. xiv., he has lost the thread of the story of the events in Fort St. George, and is fain to refer back to chap. vii. to refresh his memory. It would have been better, perhaps, to divide the book into sections, each dealing with its special

subject, such as 'The Church in Fort St. George,' 'The Company and the Schools,' 'The Company and the S.P.C.K. Mission,' 'The Company and the Roman Catholic Mission,' and so on, instead of, as here, splitting up the subjects, and dealing with the portions comprised under certain periods of time. However, in spite of this drawback, Mr. Penny has produced a work of considerable interest and not a little value, thanks chiefly to the fact that he has drawn largely on the original records preserved in Madras, and especially in the India Office in London. From these archives we have many quaint and curious extracts quoted in the pages of this book, the spelling being, for the most part, modernized, though here and there, for no apparent reason, an antiquated or erroneous form is retained.

In an introductory chapter Mr. Penny gives some account of the steps taken by the Directors of the East India Company, from its foundation to 1640, for the spiritual welfare of its servants in the East, especially in sending chaplains on the ships of most of the voyages, some of whom stayed at the agencies in India and elsewhere, not always to the benefit of those to whom they were supposed to set an example of holy living. Of most of these chaplains we are given some biographical details, especially of Patrick Copeland, who in 1614 brought home an Indian boy, on whom, when he was christened in London with great ceremony in 1616, the name of Peter Pope (chosen by the King) was bestowed. Regarding Copeland Mr. Penny makes the astonishing statement that he "is not mentioned in the 'Calendar of State Papers' (East Indies) before 1619." If he had referred to the indexes of the first two volumes of the 'Calendars' he would have found some half-dozen earlier references to Copeland, including summaries of the passages that he quotes on p. 14 from the 'Court Minutes.' He will also find from *Notes and Queries*, 9<sup>th</sup> S. iii. 285, that this worthy chaplain was with Capt. Best at Surat in 1612-13, and wrote from Swally to a brother minister in London an account of the famous naval battle in that port between the English and the Portuguese. In 1630-40 Fort St. George was founded, and in 1645 a petition from the English soldiers there was sent to the Directors, begging for the appointment of a minister, "for the maintenance of their souls' health." Accordingly, Master William Isaacson was sent thither in 1647, he being the first of a long succession of resident chaplains with whose doings the pages of this book are largely concerned, the last chapter containing a list of all these from 1647 to 1805, with a succinct biography of each. Of the greater number of these even the names have been forgotten by their fellow-countrymen; but one or two have gained for themselves niches in the temple of fame, such as Andrew Bell, the inventor of the "pupil teacher," or "Madras," system of education, in whose honour a tablet was placed in Westminster Abbey, and Robert Palk, who, beginning as a naval chaplain, was appointed by the Madras Government military paymaster, much to the annoyance of the Directors, and subsequently, when these same Directors had discovered his value, was sent out as Governor of Fort St. George. During his

tenure of this office his name was, in token of gratitude, bestowed by James Rennell on the straits and bay between India and Ceylon, to prove a stumbling-block in after years to writers on the origin of place-names. Though the Directors were at pains to select as chaplains men whom they considered most suitable for the position, their choice was not always happy, and the pages of this book record many unseemly quarrels between the chaplains at Fort St. George and differences between them and the civil authorities. The Directors, as Mr. Penny justly says, were to blame in the policy they pursued for a number of years of listening to tales against their servants behind their backs; and this applies, of course, to other agencies besides Madras. Drunkenness and immorality were not worse at Fort St. George than at Surat; and these evils were not to be cured by the writing of well-meant letters, or by the dispatch of pious books. The greatest sin, however, in the eyes of the Directors, was for any of their servants, whether lay or cleric, to engage in trade on his own account; and we find the Rev. John Evans dismissed in 1690, after a warning, "having betaken himself so entirely to merchandizing."

The teaching of the young was one of the not least important duties that engaged the attention of the Madras Government and the chaplains, and many pages are devoted to schools founded chiefly for the instruction of native and Eurasian children, in one of which—the Male Asylum—the system we have spoken of above was first successfully carried out by Dr. Andrew Bell at the end of the eighteenth century.

Some of the most curious and interesting chapters in Mr. Penny's book are those describing the relationship of the East India Company to the Roman Catholic mission in its territory. São Thomé, within three miles of Fort St. George, was an old Portuguese settlement with a bishop exercising jurisdiction over the whole of the Coromandel coast, along which were to be found communities of Catholics, native and half-caste. These Catholics the Fort St. George Government found it necessary to employ in considerable numbers as soldiers, interpreters, clerks, &c., and provision had to be made for their spiritual welfare. When the English first came to the place where Fort St. George was built, they found two French Capuchin priests settled there, ministering to the fishers and other folk. (This fact, stated in a letter of 1661, quoted by Mr. William Foster in his 'Founding of Fort St. George, Madras,' Mr. Penny seems to have overlooked.) These priests soon proved a source of trouble, accusations of proselytizing being brought against them by Padre Isaacson, the first resident English chaplain; and in later years the Portuguese envoy to the Court of St. James complained to the Company of the presence of French clergymen in Madras who were outside the King of Portugal's patronage.

There are many pleasing references to the S.P.C.K. missionaries—Ziegenbalg, Schwartz, Gericke, and many others—men of simple lives and whole-hearted devotion to their work. It is true that there are records of one or two unpleasant incidents, such as the imprisonment for debt in 1787 of the aged and scholarly Fabricius, and



the purchase by the same missionary a quarter of a century earlier of a pipe of the Company's madeira, for his own consumption, apparently, at a cost of 40%. But these are almost the only blemishes in the history of these excellent men of the Tranquebar mission as related by Mr. Penny.

In reviewing Mrs. Penny's work mentioned above, we said that the most interesting chapter in the book was that dealing with the building of St. Mary's Church and the vestry, because it showed that the writer had had access to original documents not utilized by Talboys Wheeler in his 'Madras in the Olden Time.' As might have been expected, in the present work those documents and additional ones are freely utilized and quoted from by Mr. Penny in the two chapters that he devotes to the building of the church and to the vestry respectively. Unfortunately, in the case of the latter, all the records prior to 1749 have been lost, or were destroyed by the French at the capture of Madras by La Bourdonnais. St. Mary's Church has been more fortunate; and we are here told how, owing to the falling-off in trade at Surat in 1676-8, and the transference of Streynsham Master from that factory to Fort St. George, the latter place, and not the former, had the first English church in the East Indies; how the work of excavating was begun on Lady Day, 1678; and how the edifice was solemnly dedicated and consecrated on October 28th, 1680, the documents connected with this service being quoted verbatim. "There is nothing in the records," says Mr. Penny,

"to show who the designer was; but it is possible to give more than a shrewd guess; for Edward Fowle, the master gunner, was present in the Fort at the time building the northern curtain of the Fort, and it is known how capable a builder and designer he was, and how he was afterwards chosen for this reason to design and build the fort at Bencoolen. Most probably the credit of designing and building the church belongs to him; and as it is both well proportioned and strongly built, the credit is considerable."

This is but faint praise: contemporary writers—and these not English—were more laudatory in their language. For instance, Dr. Daniel Havart, who saw the church within a few years of its completion, says of Fort St. George, in his 'Op- en Ondergang van Cormandel':—

"Inside the small fort is a little church, very neat, and prettily built of wood, and inside so beautiful, that it is a pleasure to peep into it: I do not know that I have anywhere in the whole of India seen a finer; and I must acknowledge, in respect of this fort, that it far surpasses the Dutch one at Palaeacatta, as also most of the English *logies* on the whole Cormandel coast are better than ours."

There is a curious error in this description: the church was built entirely of masonry, with a bomb-proof roof: "no wood was used," says Mr. Penny, "except for the doors and windows." Another medical man, the Belgian Dr. Ægidius Daalmans, who in 1689 was ordered to go from Pulicat to Madras on a professional visit to Governor Yale, who was ill, says:—

"The church of the English Protestants also stands in this town; it is not very large, but

really handsome, with a tower pyramid-wise, on which stands a great cross."

St. Mary's Church is to-day substantially the same as when it was first built, the chief alterations being the addition of a vestry and the extension of the sanctuary for the formation of a choir. During the siege of Fort St. George in 1758-9 the church was used as a barrack, and in 1782 it was turned into a storehouse, the stone slabs inside the church and the memorial stones outside being carried off to the ramparts to form platforms for the guns. To this day the damage then done remains partly unrepaired; and we hardly think that all his readers will agree with Mr. Penny that "the loan of the consecrated building was patriotically necessary" for such a purpose.

In chap. xii. Mr. Penny gives an account of the churches erected before 1746 in the presidency of Madras, viz., those of St. Francis, Cochin; Zion Church, Tranquebar; Pulicat Church; and St. Peter's, Negapatam. Of these the first was built by the Portuguese, the second by the Danes, and the third and fourth by the Dutch: all are now Government trust property. In connexion with the second Mr. Penny gives a very erroneous account of the origin of the Danish settlement at Tranquebar (or "Trincombar," as he spells it): the actual facts are to be found in the Royal Asiatic Society's *Journal* for 1898, p. 625, *et seq.* The Danish inscriptions on the church plate, as given on pp. 255, 256, also contain several errors in spelling. With regard to the Pulicat church, Mr. Penny considers it probable that "the present plain but solidly built structure is coeval with the building of the fort itself." This is very doubtful, for, according to Havart (*op. cit.*, i. 105), the church in the Dutch fort mentioned above, in the latter part of the seventeenth century was approached by flights of steps. (These are shown in the plan in Baldaus's 'Malabar en Choromandel.') In his history of the church at Negapatam Mr. Penny has mixed up in a most extraordinary fashion the visits paid by Baldaus to that town in 1658, and to Tuticorin in the same year and in 1660, the error being all the more inexplicable, seeing that on p. 580 he gives a correct account of this Dutch minister's first unsuccessful mission to Tuticorin. As regards this latter place, however, he is mistaken in stating that "being only a subordinate factory the Dutch did not have a Predicant there." A reference to the work of Baldaus would have shown him that the first of a succession of predikants at Tuticorin was the noted ex-Roman Catholic priest and subsequent translator of most of the Bible into Portuguese, João Ferreira d'Almeida. According to the Dutch surgeon Wouter Schouten, who visited Tuticorin a few years after its capture, the Dutch found there three large Portuguese churches, one of which they used as their factory, retaining the other two for the service of the Reformed Church.

As an example of the curious information culled by Mr. Penny from the archives of the East India Company, we may refer to the extracts printed on pp. 69-70 from the Metchlepatam (Masulipatam) Consultation Book, recording the visit of Abu-l-Hasan, the last King of Golconda, in 1678, to the English factory at that place, and his

attendance, by his own desire, at divine service, the chief thing that seems to have struck him being the fact that the women were able to read, which he tested for himself. The extract ends as follows:—

"After his departure he went to the Dutch Factory (who had made preparation in like manner, and had been very busy to prevent us of the honour of the king's first coming hither) where after their prayers were ended they entertained him with music and dancing wenches, belonging to their chief's lady, in the very place where just before they had performed their devotions."

Havart (*op. cit.*, i. 191, *et seq.*) gives a detailed account of the king's attendance at the Dutch service, when, in the absence of a predikant, the *zielen-bezoeker*, Joannes Koekebakker, read the Christmas sermon from the *Huys-postil* of Bulæus (it was December 25th with the Dutch, but the 15th with the English), pausing now and then for Havart to interpret into Persian. The king does not seem to have been a very attentive listener, smoking most of the time, and frequently conversing with his minister, Shah Raza. According to Havart's account, after the service, at the king's request, the Dutch partook of a meal in the church, when they drank his health, standing bare-headed. Havart says nothing of the dancing-girls, and the statement of the English writer might be regarded as a malicious invention were it not confirmed by a contemporary Dutch manuscript journal quoted by J. P. I. Du Bois in his 'Vies des Gouverneurs Généraux' (p. 207). According to this authority the Dutch acceded to the king's request to have the nautch in the church with great repugnance, but feared to offend his Majesty by refusing.

It is a pity that Mr. Penny did not get some one with a knowledge of Dutch to look over his proofs. He would then have avoided some bad errors that disfigure these pages. One of the funniest is on p. 582, where we read that

"the Rev. G. U. Pope was probably the first English missionary to visit Tuticorin in the official capacity of a God's Dienst, as the Dutch would have called him."

The statement on p. 344, that "the Portuguese called the place [Mylapore] St. Thoma (a *asin ar*)," is utterly wrong. The Portuguese always called it "São Thomé." Nor was the place invariably "called St. Thoma by the English merchants up to the middle of the eighteenth century," as the Consultations prove.

In conclusion we must accord a word of praise to the illustrations, and wish we could speak as favourably of the index, which is capable of great improvement.

*English Men of Letters.*—Sydney Smith. By George W. E. Russell. (Macmillan & Co.)

THOSE responsible for the additional volumes in the "English Men of Letters" series made no mistake when they invited Mr. George Russell to undertake a study of Sydney Smith. He is familiar with the Whig tradition, a point of no small advantage in dealing with so vigorous a party advocate. He has also obtained some interesting information from Sydney Smith's descendants, chiefly, it would seem, out of

family records. Those, however, who expect from him a collection of the Canon's jokes are doomed to disappointment. He illustrates Sydney Smith's use of the pun—a form of humour which he frequently adopted while professing to despise it—but otherwise he is content with referring his readers to the catalogues to be found in the previous memoirs and in Sir Wemyss Reid's 'Life of Lord Houghton.' The omission is intelligible enough in a volume which is professedly devoted to literary achievement. Still, we cannot help thinking that a little more concession might have been made to human weakness, since it was as a conversationalist rather than as a writer that Sydney Smith impressed himself on his generation. His jokes were kindly, and it was but seldom that he abused his position as an established jester. On one famous occasion, however, he more than met his match. At Holland House, in the presence of the Prince Regent, the conversation took the turn of discussing who was the wickedest man that had ever lived. "The Regent Orleans," said Sydney Smith, "and he was a prince." The Prince's reply was, "I should give the preference to his tutor, the Abbé Dubois, and he was a priest, Mr. Sydney." Much can be forgiven the Regent for that prompt and stinging retort.

If, however, Mr. Russell is chary of illustrating Sydney Smith as a humourist, he has much to say about him as a parish priest, a vocation which he filled admirably. His life, both at Foxton and Combe Florey, is described with appreciative insight, and it is a pleasure to be introduced once more to the horse Calamity, and "Bunch," the "little garden girl shaped like a milestone," and to follow the energetic clergyman as he builds his house, manages his farm, and doses his parishioners. There can be no doubt that Sydney Smith felt his banishment from London, and that he rejoiced to return to it as Canon of St. Paul's. But, as he bravely wrote to Lady Holland:—

"I am resolved, therefore, to like it, and to reconcile myself to it; which is more manly than to feign myself above it, and to send up complaints by the post, of being thrown away, and being desolate, and such-like trash."

He may not have magnified his office, but he certainly did not despise it. He put his mind into his sermons, and the critical Greville called him "very good; manner impressive, voice sonorous and agreeable; rather familiar, but not offensively so." His theology was that of Paley, but he had little concern with Biblical scholarship, and was content to be a practical preacher. Religions other than his own he treated with scorn. In the very passages in which he pleaded for the civil rights of the Romanists he poured contempt upon "Catholic nonsense." He would have nothing to do with "Puseyism," and actually sneered at the saintly missionary Carey.

Mr. Russell puts Sydney Smith's place as a man of letters very high. He contends that

"'Peter Plymley' and the 'Letters to Archdeacon Singleton,' the essays on America and on Persecuting Bishops, will probably be read as long as the 'Tale of a Tub' or Macaulay's review of 'Satan' Montgomery; while of detached and isolated jokes—pure freaks of fun

clad in literary garb—an incredible number, current in daily converse, deduce their birth from this incomparable clergyman."

The comparison with Macaulay may stand, but the importation of Swift into the argument is not altogether felicitous. Even at his best—and his best is very good—the Canon of St. Paul's fails to touch the Dean of St. Patrick's. Banter with him takes the place of irony, and its form is not seldom trivial. Spencer Perceval may have invited legitimate ridicule, but the perpetual assumption that Canning was to be regarded as a mere mountebank is much less defensible. Sydney Smith probably caught the trick from Earl Grey, who hated the statesman, whom he professed to look upon as a political adventurer, with the cold, undeviating hatred of a Whig aristocrat. It says much, by the way, for the conciliatory atmosphere of Holland House that Sydney Smith should constantly have associated there with several of Canning's most devoted friends, Hookham Frere, George Ellis, and Lord Dudley among them. His host, who styled Canning "the first logician in Europe," would never have countenanced such a belittlement. Apart from their manner, the Canon's writings deal with controversies which have largely lost their meaning nowadays, or perhaps it would be more correct to say, have assumed shapes which he never anticipated. His girdings at the bishops fall dead upon an age in which the cry is for the exercise of ecclesiastical authority. We are disposed, therefore, to assign to Sydney Smith a smaller measure of vitality as an author than does Mr. George Russell. If he lives, it is less through his arguments than his illustrations, which are often most felicitous. Thus in 'Peter Plymley's Letters' he brings home the injustice of excluding the Roman Catholics from the highest posts in the learned professions by the simplest, most direct of means:—

"Look at human nature. Your boy Joel is to be brought up to the Bar: has Mrs. Plymley the slightest doubt of his being Chancellor? Do not his two shrivelled aunts live in the certainty of seeing him in that situation, and of cutting-out with their own hands his equity habiliments? And I could name a certain Minister of the Gospel who does not, in the bottom of his heart, much differ from these opinions. Do you think that the fathers and mothers of the holy Catholic church are not as absurd as Protestant papas and mamas? The probability I admit to be, in each case, that the sweet little blockhead will in fact never get a brief. But I venture to say that there is not a parent from the Giant's Causeway to Bantry Bay, who does not conceive that his child is the unfortunate victim of the exclusion, and that nothing short of positive law could prevent his own dear, pre-eminent Paddy from rising to the highest honours of the State. So with the army, and Parliament. In fact, few are excluded; but, in imagination, all. You keep twenty or thirty Catholics out, and lose the affections of four millions."

At the same time Mr. Russell has ample reason to count Sydney Smith as "a patriot of the noblest and purest type; a genuinely religious man according to his light and opportunity." He was a most consistent supporter of the Whigs, and they ought to have acknowledged his services more handsomely than they did. In the preface to his collected works he wrote, not without

feeling, after relating the establishment of *The Edinburgh Review*:—

"To set on foot such a Journal in such times, to contribute towards it for many years, to bear patiently the reproach and poverty which it caused, and to look back and see that I have nothing to retract, and no intemperance and violence to reproach myself with, is a career of life which I must think to be extremely fortunate. Strange and ludicrous are the changes in human affairs. The Tories are now on the treadmill, and the well-paid Whigs are riding in chariots: with many faces, however, looking out of the windows (including that of our Prime Minister), which I never remember to have seen in the days of the poverty and depression of Whiggism. Liberalism is now a lucrative business."

The Prime Minister in question was Lord Melbourne, and he had the good grace to admit that the neglect to make Sydney Smith a bishop was an act of cowardice.

*Cross River Natives: being some Notes on the Primitive Pagans of Obulura Hill District, Southern Nigeria.* By Charles Partridge. With Maps, Appendices, and Seventy-four Reproductions of Photographs taken by the Writer. (Hutchinson & Co.)

EVEN more valuable than the actual information contained in the late Miss Mary Kingsley's eccentric and excellent books about West Africa is the encouragement, not to say the enlightenment, they have given to others in a position to carry on and, to some extent, to carry out her teaching. Her generous views had, it is true, been within limits anticipated by a few earlier students of negro savagery, notably by Mr. R. Austin Freeman, who in his 'Travels and Life in Ashanti and Jaman' states, as an official visiting and resident in 1888 in what is now part of our Gold Coast Protectorate, conclusions arrived at by him, but not generally acted upon by his Colonial Office superiors. "The contemptuous pity with which the white man tends to regard the 'benighted African,' he says, for instance,

"is apt to give place to something akin to admiration and respect when it is observed how perfect is the adaptation of the latter to his surroundings, and by what simple means he can continue to obtain a comfortable livelihood where a European would find it impossible to exist at all."

But Miss Kingsley was the founder of a new school, in which some officials, together with many others, are being educated, and Mr. Charles Partridge, in the book before us, shows himself to be one of its most promising scholars.

Perhaps the book is all the better for its apparent shortcomings. Mr. Partridge, who is Assistant District Commissioner in the north-easternmost section of Southern Nigeria, tells us that last summer he brought home a number of photographs he had taken in the previous twelve months, together with notebooks in which he had "jotted down a few descriptions of customs and ceremonies of anthropological interest," but that he had no thought of writing a book until this was suggested to him by the publisher to whom he had shown the photographs. His volume, therefore, "does not pretend to be otherwise than a very sketchy production," the text being written "to explain the illus-



trations, instead of *vice versa*"; and he apologizes for not having, when on the spot, "tried to accurately note down much that is here represented by generalization only." His work is certainly too scrappy to satisfy the requirements of ethnologists and other men of science whose curiosity has been aroused by earlier and less observant writers, or whose appetite Mr. Partridge's own gossip serves to whet, especially as regards the strangely sculptured stones that he came across while visiting the Aweyong River, yet more remote than his station at Obubura from such "civilization" as has its centre at Calabar, a hundred miles or so nearer to the sea. On this and kindred subjects, however, we may hope that Mr. Partridge will have opportunity for writing leisurely and learnedly before he is transferred to other parts. Meanwhile, the impromptu character of his remarks on the qualities and capacities of the natives with whom he has been in contact, making their truthfulness all the more manifest, enhances their importance. On these matters, also, we may hope for more precise and comprehensive information than we have here; but, as it stands, the volume is a welcome and notable contribution towards solution of the difficulties that empire-makers in this part of the world have brought on themselves and our nation.

Mr. Partridge does not forget that he is a West African official. Having obtained from the Colonial Office permission to write his book, he properly abstains from criticism of his superiors' action or exposure of anything he may disapprove of in their policy. He informs us that his late chief, Mr. Probyn, now Governor of Sierra Leone, at their first interview, "laid stress on the importance of our being patient and tactful in our dealings with the native chiefs," and he goes out of his way to quote a statement by Sir Ralph Moor, till recently the High Commissioner for Southern Nigeria, that "a study of the native, and effort to see and appreciate his point of view, practically ensures success in your work." Moreover, he leaves us to find for ourselves the evidence afforded by Blue-books and other publications as to the lamentable consequences of neglect of that sensible doctrine in the numerous "punitive expeditions" in the past few years for which Sir Ralph Moor is mainly responsible. But all that Mr. Partridge records about his own dealings with natives shows the truth of the doctrine and the commendable zeal with which he did his best to apply it. Of this a good illustration occurred in his voyage up the Cross River on his way to his new station:—

"In the height of the rainy season, when the currents of the river were very fierce and strong, the writer's canoe was wrecked off the Ikwe village of Ichoko. The little steam pinnace Parrot, to which the heavy steel canoe was attached, was saved from destruction by the promptness of the crew in cutting the connecting ropes. The Parrot having got among rocks and overhanging trees, there was some difficulty in getting her to the bank. The villagers—notorious for their raids on passing canoes and their general lawlessness—swarmed down from their huts and watched our every movement. My men were cutting down the branches that impeded progress, and were about to do execu-

tion upon those of a huge large-leaved tree, when I noticed a sudden excitement among the watching natives, and, guessing that this particular tree might be sacred in their eyes, ordered the crew not to touch it. On seeing my gestures and the result, the Ichoko people instantly came to our help, and, plunging into the water and pushing us clear of the rocks, brought the Parrot safely to the bank. I then learnt that this tree was their 'Life,' the most sacred thing in their community, and that anybody cutting it or breaking a twig would have been sold into slavery or have had to pay a fine. They had never before been visited by any white man, but my protection of their sacred tree had won their confidence, and so they came to our assistance, and eventually did excellent service in recovering the canoe and some of my kit."

If Mr. Partridge always treated the natives as discreetly and generously as in that instance—and we can well believe that he did—his year's work among them must have been indeed beneficial to them and helpful to the pacific spread of British rule over the district. As he reminds us, and as too few of our agents in the administration of savage communities we have overawed understand, "patience, tact, common sense, good temper, and a sense of humour—above all, much long-suffering patience, are very necessary" in dealing with

"primitive people whose degree of culture is no greater than that to which the ancient Britons had attained when the Romans overcame them two thousand years ago."

He might have added that the Cross River and neighbouring tribes, whom some of us expect to be turned, if not into our equals, at any rate into ideal servants, at the first flashing of our civilization over them, are not even the "primitive people" their ancestors seem to have been four or five centuries ago. Through all but the latest of those centuries the Guinea Coast, which has the Cross River for its largest waterway, except the Niger, was the chief haunt of the slave-dealers, for whom the sturdier natives were bribed to convert the weaker into human chattels by doles of firearms and firewater, which greatly aggravated their original savagery. In the latest of the centuries, and especially in our own day, the slave trade having been abolished, they are coaxed or forced into supplying white men with palm oil and palm nuts instead of slaves, and the worst practices of the old "Oil River ruffians" are happily now little more than traditions. But evidence of the vitiating effects of some parts of our "civilization" appears in the empty gin bottles and demi-johns that are the principal adornments of most of the ju-ju shrines, and in the perversions of Christian notions that are mixed up with fetish creeds and practices.

The decivilizing concomitants of European "civilization" are less apparent among the inland natives of Mr. Partridge's district than in Calabar and the rest of the coast, and in the sculptured stones that he photographs and describes we probably have illustrations of the rude art as well as the rude customs and beliefs of those who were "really primitive people" in the Niger Delta. But as British rule is being rapidly established over them, with German rule to compete with it on the adjacent Cameroon territory, Mr. Partridge's notes on the subject are of substantial value, and

would bear considerable amplification. The supersession, if not the extinction of the old customs and beliefs, in which social, political, and religious institutions form one strange tangle, will come all the sooner if for the reckless and futile efforts to stamp them out violently are substituted the kindlier and sympathetic methods Mr. Partridge advocates. There can be no doubt that many of the customs and institutions prevalent in the Niger Delta are exceptionally debased and debasing. Its paganism is perhaps the lowest to be found in Africa, and its squalid superstitions permeate and corrupt the whole life of the people. It may be difficult or impossible to raise them to our standard of civilization, but it ought to be easy to improve their condition by appealing to the common sense in which they are by no means deficient, however cramped it may be by their benighted traditions and their worse surroundings. It is clear from Mr. Partridge's experience that the doctor, or the layman with even elementary knowledge of sanitary rules and the arts of healing, can do much more good to them than the political administrator, the soldier, or the missionary, unless to the functions of any or all of these would-be pioneers are added as a controlling force those of a health-giver. Meanwhile Mr. Partridge insists on the duty of tolerance in dealing with all superstitions and also with all pernicious practices, including even human sacrifices and cannibalism, until those guilty of them can be convinced of their folly. These sentences show the boldness of his charity:—

"The pagan natives of Obubura Hill district all believe in a future life of some kind or another—that death is only the passing from one to another sphere of environment—*Mors Janua Vitæ*. The life and whereabouts of the soul after 'death' depends upon a variety of circumstances which they believe that they can more or less control. Sometimes the soul or spirit goes up to the sky to live with the Big God, sometimes it passes into the great tree that predominates over their central meeting-place, sometimes it is born again in the bodies of its own grandchildren and great-grandchildren, sometimes it goes into a wild beast and gives people a great deal of trouble, or it may wander about in the bush in some mysterious undefined form doing nothing in particular except scare those who come across it, and so on. In short, the negro has no more definite knowledge of what happens to the spirit of man after death than we ourselves have. The science and philosophy of modern Europe have as yet found no answer to this superlatively interesting question, and the negro of the West African bush cannot enlighten us.

Strange, is it not? that of the myriads who  
Before us pass'd the door of Darkness through  
Not one returns to tell us of the Road,  
Which to discover we must travel too."

Most of the photographs here reproduced are capital. They deserved printing on a larger scale, or, if that was too costly, they should at any rate have been so distributed as to be in near relation with the paragraphs they are intended to elucidate.

#### NEW NOVELS.

*His Island Princess.* By W. Clark Russell.  
(Methuen & Co.)

UNTIL the publication of 'The Nigger of the Narcissus,' in 1897, Mr. Clark Russell's pre-eminence as a novelist of the sea was

commonly unquestioned. His work is deficient in architectural merit, and though no living prose writer describes with more of a spectator's vividness the glory and mystery of the sea, he has not the psychologist's power of creating characters which are fascinating to observe for long under normal conditions or in the ordinary routine of a sailor's life. Lacking this, he is hardly unwise to be as fantastical as he dare. At any rate, 'His Island Princess' is very interesting, although it demands almost as much credulity as 'Sindbad.' It is the narrative in the first person of the second mate of a convict-ship in the fleet commanded by Commodore Phillip when he sailed to Australia to establish a new colony. He is impressed by an unscrupulous American, who first signals for water, and then locks his cabin-door on his reliever. Shipwreck and mutiny follow, and a terrible voyage, in which the appearance of the legendary phantom ship portends the death of all but the hero, who is finally rescued by the daughter of a *soi-disant* King of Great Britain, descended from the Duke of Monmouth. The princess is not so much a character as a beautiful ideal, dreamt of so loyally and perseveringly that the reader dreams of her too, and is touched as he was by Byron's Haidée when her idyll tragically ends. Her father's megalomania is never allowed to degrade him into a comic figure. Mr. Clark Russell has never imagined a more agonizing situation than that of the escaping sailors, who find they have been ladling their drinking water into the sea while striving to cope with an imaginary leak in their boat. The story is illustrated by Mr. H. Austin.

*Lady Penelope, an Extravaganza.* By Morley Roberts. (White & Co.)

AFTER a course of Mr. Percy White's elegant social satire, it would be a pleasant and not too uncompromising change to read 'Lady Penelope.' Titian, Correggio, and Reynolds together only furnish Mr. Roberts with parallels for three-fourths of his heroine's beauty, and we are, therefore, easily persuaded of her lack of humour and the devotion of her eight suitors. The secret of her choice is cleverly kept till near the end of the book, although we learn that she has not only chosen but also married one of her "horde" before we are half-way through. The comic element is supplied by Penelope's desire that the suitors should improve each other. At her command the French marquis fraternizes with the Hebrew speculator; the American hustler with the lazy English peer; the unæsthetic war correspondent with the A.R.A. The spectacle of such incongruous attachments is certainly droll, and when each of these men in turn—with the most creditable intention— informs a horrified duchess that he is the husband of Lady Penelope and the father of her child, the words of the situation are hardly necessary to win our laughter. The effect of motoring on the imagination of a bishop informs one of the best passages in the book.

Mr. Roberts writes with the raciness of a born journalist. Here and there, by reiteration, his comicality palls, but one

prefers to remember a slight but real debt to its enlivening influence.

*The Gate of the Desert.* By John Oxenham. With a Frontispiece by Harold Copping. (Methuen & Co.)

MR. OXENHAM has made considerable strides in the art of novel-writing since he wrote 'Our Lady of Deliverance.' Fully a third of his latest story is good enough to excuse its air of prearrangement and artifice. His principal characters are shipwrecked and taken prisoner by Moorish bandits. Their sufferings in captivity are described with painful realism, and one has even the feeling—so rarely obtainable in modern English fiction—that the heroine's destiny is beyond the author's control, and will not be determined by the taste of the public. There is nothing quite so good in the latter part of the book as the passage of the captives from the coast of Barbary, over sand and flinty hills, to the suddenly-seen oasis below the desert. The tracking down of the Dutch swindler, to whom the heroine conditionally yields her place in the boat which leaves their sinking ship, provides emotional interest of a comparatively inferior kind. The heroine is sublime, but the most individual person in the story is a Jew, who survives the bastinado, and gets the better of a syndicate which he forms for the collection of his party's ransom.

*Diane.* By Katharine Holland Brown. (Heinemann.)

THIS is a tale with an atmosphere of its own. Here we are on the banks and on the tide of one of America's great rivers, in the days before the war, when Quakers and "Comeouters" were plying a regular trade, from philanthropic motives, in helping slaves to escape. But chiefly we are concerned with a Commune—a clan of French folk, who are regarded as a survival of the French Revolution, and who are banded together in the new country to prove the practicability of communistic principles. Mademoiselle Diane, of the title, is a bright and taking little lady, the ward of the Commune's President, and her love affairs form the thread upon which the beads of a picturesque and colourful story are strung. The writer has a distinct feeling for literary style, particularly in description; but she constantly strains the reader's patience by the iteration of catch phrases of preciosity, and elaborately bizarre expressions. These laboriously cut jewels are a blemish on the book, betraying as they do an unrestful striving after literary effect. But the wise reader will overlook the phrase-making in the enjoyment of the broad effects. Some of these, particularly certain river scenes, have distinct charm. The sentimental developments, too, are good, and Père Cabet is alive and realized. Petit Clef, the elfish child of the Commune, is an over-idealized picture, and the winsomeness of Diane herself is too much insisted upon for natural conviction. But the tale, though full of faults, is a creation, and not a mere echo. For this reason it is worth reading, and may lead to something better.

*Helen of Troy, N.Y.* By Wilfred S. Jackson. (Lane.)

MR. JACKSON'S latest piece of work has at least one redeeming feature, which is too seldom to be met with in latter-day fiction. Never for one moment does the author take himself seriously, or attach any oppressive importance to the adventures and accidents which befall his characters. The lightness of his manner does not, however, conceal the clearness of his vision with regard to his fellow-creatures. The idiosyncrasies and the merits of his countrymen are impartially portrayed, and he is equally convincing as to the manliness and honour under distressing circumstances of a German baron with an aggressive personality. A duel is fought in the Green Park on account of Helen of Troy, a New York heiress, who, however, only twice actually intrudes herself into the pages of this irresponsible story. The circumstances of the duel are exceedingly funny; so are the subsequent adventures of the three Englishmen, and especially of one of them, who is betrayed by his visiting card left upon the prostrate body of the German, and who, though he has only been called in from the street to arbitrate, is henceforth pursued as the culprit. The faithful baron meets ultimately with the due reward of devotion and honesty, whilst the two Englishmen, who have thought more of the lady's money bags than of her *beaux yeux*, are easily diverted from the quest. It is a pity that Mr. Jackson, whose style is otherwise good and virile, should help to mar the English language by certain small mannerisms.

*The Religion of Evelyn Hastings.* By Victoria Cross. (Walter Scott Publishing Company.)

THE reader must be left to decide for himself whether the religious views of Victoria Cross, as embodied in the character and experiences of Evelyn Hastings, will assist him in that belief for which he may be supposed to crave, and into which the author professes to have been forced against her desire. She goes so far as to admit that she will be "pleased and relieved if a materialist can be found who will help her to free herself from an undesired faith. The belief in question has its origin in the fact that Evelyn Hastings, as a small child playing on the beach, is called home by an inward insistent voice to see her cousin in her death agonies. After this Evelyn, or the author, believes in prayer, or at least that a God—who, however, is not omnipotent—will give her everything that she demands. When her husband, according to the newspapers, is killed in South Africa, she offends her worldly parent by refusing to believe it, and is waiting in the drawing-room to receive him at the exact hour at which she knows he will arrive. Yet Evelyn is no mystic, and there is little that is spiritual even in her communing with her absent husband on the veldt. Victoria Cross cannot as yet free her writing from a certain grossness, and in her heroine's career there are incidents of repulsive realism. The charitable materialist will probably not be anxious to deprive the author of a belief which does not demand too heavy a sacrifice and must at times prove decidedly convenient.



*The War of the Sexes.* By F. E. Young. (John Long.)

EVEN the sensationalism of Mr. H. G. Wells has not gone so far as to select parthenogenesis as the motive of a romance. It was reserved for Miss F. E. Young to imagine an England populated almost exclusively by women, as the result of propagation by "chemical aid." She takes the precaution, however, of making this state of things the nightmare of an overworked man of science, who awakes and marries at the end of the volume. Miss Young treats her subject in serio-comic fashion. The last Englishman is the victim of amorous persecution, though, strangely enough, the spirit of that old chaperon Mrs. Grundy is still abroad. Hence, in one of several ridiculous scenes, he impersonates a dress-stand, to save a lady's reputation. Vulgarly lies subtly in wait for the author who seeks farce in sexuality, and despite the impressive virtue of her hero, Miss Young pays the penalty of her irresponsible humour. Her vulgarity is of the same discreet sort as, say, Keene's etching of 'The Matrimonial Hurlingham' in a 'Punch's Pocket-Book' of the seventies. It would not be incidental to a large and free treatment of the sensational theme which she has inadequately developed. Dull, however, she is not, and she contrives in the course of a story of A.D. 2300 (or thereabouts) to draw a very lifelike portrait of a nineteenth-century housekeeper.

#### TWO AIDS TO THE STUDY OF JAPANESE.

*Grammar of the Japanese Written Language.* By W. G. Aston. Third Edition. (Luzac.) *Uebungs- und Lesebuch zum Studium der Japanischen Schrift.* Von Prof. Dr. Rudolf Lange. (Berlin, Reimer.)

BOTH these aids to the study of Japanese are worthy of high praise. Dr. Aston's grammar is by far the best that has yet appeared. It may be added to, indeed, in view of the rapid development (if such it be) of modern Japanese, but as a guide to the nobler tongue of Old Japan and its vast and, in many ways, interesting literature it is not likely to be superseded. It is a foundation, at least, upon which all future treatises on Japanese grammar must be based. And whatever the course of the modern speech may be, no true comprehension of it can be attained without such insight into the older forms as this unpretending volume of some two hundred and fifty pages affords. If we had a criticism to make, it would be that the texts in character might well have been omitted, and the room thus gained given to specimens in roman of modern prose taken from one of the leading periodicals as examples of the best descriptive and narrative style of the day, and accompanied by a full syntactical exposition of the structure of clause and sentence—the real difficulty of Japanese apart from its complicated scripts. In the extract from Bakin *kono hi mo kureshikaba* does not literally mean "when this sun too had set," but "as soon as the day had grown dark."

Prof. Lange's treatise on Japanese script is a necessary companion to the above as well as to his own grammar, the value of which students of Japanese have long recognized. The Chinese character as used in Japan by some unlucky chance of history has come to be the most awkward and complicated script the world has ever known. Well might the missionaries of the sixteenth and seventeenth

centuries call it a "conciliabulo de los demonios para enojar a los fideles." In Chinese each character has one form, one sound, and generally one meaning; in Japanese the forms vary almost indefinitely, the pronunciation may be after two or three systems, and the character may be read *japonicè* in a number of different ways, only to be determined by the context, as well as specially in proper names. The abbreviated and cursive forms are also used in Chinese, but to a very limited extent, whereas in old Japanese literature particularly they are almost the rule. To add to these sources of confusion and difficulty, the modern *littérateur* delights in novel and recondite combinations of characters which ingeniously hide whatever meaning he desired to attach to them. The fundamental clue in this labyrinth of forms and values is a thorough—a very thorough—command of a large number of ideographs under their standard forms, of the combinations of these, and of the methods in which modern Japanese makes use of both. This clue is precisely what Dr. Lange offers the means of attaining, and the student who will work carefully through the clearly printed and well-arranged volume before us, as well as through the author's 'Einführung' (the portion of which dealing with the syllabaries might well have been incorporated with the present work), will find himself fully provided with the absolutely necessary equipment for the study of written Japanese.

#### SHORT STORIES.

*The Bell in the Fog.* By Gertrude Atherton. (Macmillan & Co.)—Mrs. Atherton has chosen a curious title for the first of the ten short stories that have gone to make up this volume. It is that of the book, which is dedicated to "The Master, Henry James," and it tells of an American novelist who, having lived most of his life in England, and won a select kind of fame, becomes wealthy by means of an inheritance. He buys a beautiful and ancient country seat, and settles down to work and live out the rest of his life there. He is a bachelor and of retired habit. In the picture gallery of his mansion he finds portraits of a handsome boy and a beautiful girl, both of a long past generation. Gradually the painted figure of the girl becomes an obsession, and he weaves about it a tale which, when published, increases his fame tenfold by finding a much wider audience than any of his previous somewhat esoteric studies of character. Still the portrait possesses his mind. Presently, close to his own estate, he comes upon a little child, playing alone, and is beyond measure startled to find in this little stranger the living counterpart of the painted child of his waking dreams, of the picture gallery in his house. He makes inquiries, and ascertains that this child is actually the descendant of the portrait's original, and forthwith the living girl enters into and dominates his life. The end is vaguely sad. It is a well-written, fanciful tale, falling short of conviction, and altogether an odd comment on the author's dedication. Most of the other stories in the book have appeared in periodicals. Some of them are striking; one, 'The Greatest Good of the Greatest Number,' is horrible; and all are characterized by the sort of passionate virility, the picturesque materialism, with which Mrs. Atherton's previous books have made us familiar. It is a very far remove from the clarified, almost bloodless, subtlety of the novelist whom she calls "Master." The most poignant tragedy Mrs. Atherton sees would appear to be that of the men and women who never succeed in enjoying the fulness of life. It is a crude sort of youthful philosophy that she expounds. But fire and interest are evident in much of her

work. Its faults are want of balance, judgment, and restraint.

*Red Hunters and the Animal People*, by Chas. A. Eastman (Harpers), is another addition to the considerable number of animal stories. It displays a good deal of knowledge, but less charm than some of its fellows. In view of the severely limited nature of the communion between men and beasts, it is perhaps inevitable that a certain sameness and monotony should characterize even the most thoughtful and ingeniously written studies of animals. When a man who knows sets out to depict the life of wild cat, lynx, or puma in narrative form, he necessarily confines his attention to certain highly typical illustrations and phases of cat-life—mating, nursing of the young, the hunt for food, resentment of man's proximity, and the like—all of which have already served other observant writers before him. Nevertheless, we are glad to have such books as this. Mr. Eastman seems to know the red man of America very well. It is odd, then, to find him enlarging upon the intimate relations existing between the Indians and the wild animals of their country, and overlooking the extreme cruelty which frequently characterizes those relations. He says the Sioux will sometimes refrain through life from killing animals of certain species, or will kill them only from necessity. But it is also true that he will sometimes torture animals cruelly for the edification of his children, or encourage the children to torture them, with a view to fostering pitilessness in the hearts of future braves. He may regard certain animals as his brothers, but he does not rate the lives of his human brothers very highly. Mr. Eastman has some picturesque and interesting tales to tell.

*Progress.* By R. B. Cunninghame Graham. (Duckworth & Co.)—The reader has upon this occasion to thank Mr. Cunninghame Graham for generous measure: a pleasingly discursive preface and no fewer than eighteen stories. Scotland to Fernando Po, Yorkshire to the South American Pampas, the dour north to the barbaric Meknas—Mr. Cunninghame Graham has them all pinned to the printed page by the magic of his perverse, inspired pen, and—really, we are beginning to feel his strange, outlandish backgrounds homely places, so vivid are the colours our author uses, so consistent his love of the outside edge of things. One could draw Mr. Cunninghame Graham's route in fiction on a chart, and, far-reaching though it is, embrace the whole of it without lifting pencil from canvas. He begins in the lowlands of Scotland, and journeys through England by way of the Black Country and Charing Cross. Thence, by tramp steamer for choice, to Buenos Ayres, then through the Argentine and Paraguay and back, maybe to the glorious first harbour of Brazil, for his ship to the Oil Rivers and the Gulf of Guinea (he more often avoids the sickly Bight), steering northward then to Bathurst, and round the finely lighted Cape (with possibly a call at Las Palmas or Tenerife) to the Picture City and the home of old-time pirates and famous carpets; and so past the storied Gardens of the Hesperides on the one hand, and gleaming Trafalgar on the other, to the city afflicted of Allah with dogs and Christians—no very secure resting-place for the moneyed Nazarene just now. Thence, by his Catholic Majesty's mail steamer, across to Cadiz, and northward still, through drowsy Andalusia, made gorgeous by the Moor, to Don Quixote's land, the railway, the crowded boulevards, the Channel, and, again, Charing Cross; where you charter a hansom drawn by a broncho from Mr. Cunninghame Graham's own pampas, and so to your home or your club, and the end of our author's romancing.

As a writer of prefaces Mr. Graham has

few equals among modern story-tellers. He takes the art with charming sub-seriousness, and makes braggadocio delightful:—

"So that it has come to be believed that prefaces, when they exist, are written to explain or puff the book, whereas, if rightly comprehended, a mere book is but a peg on which to hang a preface, for in it alone a man is free to write that which he thinks, unfettered by the subject, which has confined your writers since the world began. Who does not love the rambling preface of the past, in which a man displayed his knowledge both of mankind and things, brought forth his erudition, and speculated on the movement of the spheres whilst quoting freely from the classics and telling you about himself, his tastes, dislikes, and why it was he wrote?"

The book is dedicated to another master of vivid prose in fiction, Mr. Conrad; and, except for a perverse inclination to use certain words we most of us agree to avoid in print and in general conversation, it makes very pleasing reading. There is more of real glamour in this writer's work when he handles the Arab than when he is portraying his South American half-breeds.

### OUR LIBRARY TABLE.

MR. JOHN MURRAY publishes *The Balkan Question*, edited by Luigi Villari, a book of great value and importance, but marred by a preface which is not worthy of the chapters. Some passages in the preface are, indeed, barely intelligible, and the first paragraph appears to contain a serious blunder, probably caused by typing without re-reading. The reason given in the preface for the inactivity of the revolutionary bands in 1904 is that usually mentioned by the friends of the Christian population; but it would be hypocrisy to pretend that it is the true one. In private conversation no one ever advances any reason except a very different one. The public reason is that the bands "held their hand" because they thought the Powers would take new and effective measures. The leaders of the bands asserted the exact opposite at the beginning of the year, and stated that they would not "hold their hand." That they did hold it, as expected, was undoubtedly caused by the fact that the embarrassments of Russia in the East and at home prevented the revolutionists from finding any counterpoise to the Austrian influence. The result of serious trouble in the Balkans would have been an Austrian armed intervention, for which Austria prepared. Among the writers of the chapters of the volume, which follow an introduction by Mr. Bryce, are Mr. Valentine Chirol, who is always interesting and well informed, and M. Victor Bérard, of whom the same may be said, with the caution that he has not been hitherto as we think on this side of the Channel specially friendly to us. On the principle of not looking a gift-horse in the mouth, it does not do to examine closely the attitude of France as described by M. Bérard in a chapter which is far more favourable to the present understanding with Great Britain than have been, to our view, some of M. Bérard's clever articles in *La Revue de Paris*. It is indeed a sign of the times to find "the joint action of the three Liberal Powers—France, Italy, and England"—once more to the front, as against "the three empires," and in pages written, not by Mr. Frederic Harrison or by some French Positivist, but by the most considerable of French writers on foreign affairs. When, however, we come to consider the prospect of active co-operation with Italy, the only one of the three Powers inclined to send troops to the Balkans, we feel some alarm. "The policy of Italy" in the matter is not described by a writer of the authority of Mr. Bryce, or Mr. Chirol, or M. Bérard, but by an anonymous "Italian deputy." This gentleman appears to contradict himself. He asserts, with truth,

that the interest of Italy in the question is caused chiefly by the fact that "she cannot afford to see herself excluded from all hope of extension." In other words—Albania. Later in his article he declares it to be "of paramount importance for us that we should favour an equitable division between Albanians and Macedonians." But at the very end he alludes to "those Powers which have no desire to annex any part of the Ottoman Empire." He means to include Italy, as does M. Bérard; but then the inclusion is in the teeth of the previous part of the article. The difficulties of any solution are the same in nature as they have been all along, and are not diminished in quantity or force by the admirable essays collected in this volume.

MR. J. F. CUNNINGHAM'S *Uganda and its Peoples* (Hutchinson & Co.) is described on its title-page and in its preface as a collection of "notes on the Protectorate of Uganda, especially the anthropology and ethnology of its indigenous races," at first intended for incorporation into a second edition of Sir Harry Johnston's larger work on the same subject, but now published separately as being "too considerable and too important to constitute merely an additional chapter to another man's book." Perhaps it is a pity that the original plan was not carried out. Mr. Cunningham has brought together more than two hundred photographs, most of them well chosen and well reproduced; and much of the letterpress given in explanation of them, and filling about as much space, is interesting. As a picture-book for the growing number of superficial students of "the living races of mankind," and as material for lantern-slide lectures, the sumptuous volume is creditable; and we suspect that with some such object in view Mr. Cunningham, before photographing several of his ladies, induced them to put on rather more than their usual stock of clothing. But his statements are too scanty and scrappy to be of scientific value, and even when they supplement or throw fresh light on what has already been told by Sir Harry Johnston, by Mr. C. W. Hobley in his contributions to the Anthropological Institute's publications, and by earlier authorities, they do so in an unconvincing way.

The chief defect of the work is in its failure either to strengthen or to improve upon the views put forward, especially by Sir Harry Johnston, as to the origins and present differences of the various groups of people now scattered about and confusingly mixed up in and around the region known as the Uganda Protectorate. By taking in the Manyema, at present subjects of the Congo State; the Baziba and Basukuma, in German East Africa; and some of the so-called Sudanese, on the western side of the Nile, Mr. Cunningham makes out a list of nineteen tribes or communities, to each of which he devotes a chapter. But many of his chapters are very slight, and in the longest—that on the Baganda, filling nearly a third of the book—there is perhaps less attempt than in any other to add more than desultory gossip to such solid information as we already have. Since Uganda proper became the centre of British administration, of course, there has been and is an ever-increasing arrival in it, particularly in Kampala and Entebbe, of aliens, whose presence helps in the breaking up of old arrangements, inevitable in any case. But the disintegration that is going on renders it all the more important, not solely on scientific grounds, that such accurate observations should be made, and so much folk-lore and the like should be gathered, while there is yet time, as will clearly acquaint us with the diversified characteristics and requirements of these interesting specimens of the uncivilized races now under British rule in Africa. Some of them, with their fashionable

garments and æsthetic furniture, their bicycles and typewriters, appear to be only too rapidly acquiring a sort of civilization. Others are still naked savages, with small capacity for shaking off their savagery. In telling us a good deal about these differences and the racial distinctions to which they are partly due, Sir Harry Johnston left much to be told by others, and it is disappointing that Mr. Cunningham has done so little towards supplying the need. The value of his book as a work of reference is further lessened by the fact that it has no index whatever and a very meagre table of contents.

*Sociological Papers*, 1904. (Macmillan & Co.)—The latest addition to the roll of learned societies is the Sociological Society, which was founded only last year by a band of enthusiasts, with Prof. Bryce as president. Its professed aim is to deal with all the known phenomena of society:—

"The origin and development, the decay and extinction of societies, their structure and classification, their internal functions and inter-action, have to be observed and compared; and all this with increasing precision and completeness. The many standpoints from which social phenomena may be considered have thus all to be utilized. In this way the Society affords the common ground on which workers from all fields and schools may profitably meet—geographer and naturalist, anthropologist and archaeologist, historian and philologist, psychologist and moralist, all contributing their results towards a fuller social philosophy."

It will be seen that this is a wide scope, and we agree with Prof. Bryce in his introductory lecture that there is room for such a society. That all do not think so is evident from the attitude of Dr. Karl Pearson, who, despite the fact that he presided at one of the meetings of the Society, declared himself "sceptical as to its power to do effective work." He does not consider that our present state is advanced enough to justify the establishment of a society, and he demands first a "great sociologist." That is to argue that we should establish no society at all without possessing a great name to take shelter under. So we might have had to wait for Darwin before a Zoological Society was founded, or for Harvey for the institution of a College of Physicians. Dr. Pearson presided at one of the most suggestive meetings, which discussed "eugenics," a term invented by Mr. Francis Galton to replace his former invention, "stirpiculture." This, one cannot doubt, will in due time take rank as a branch of science, but in the meantime its study is absolutely neglected. Mr. Galton has done admirable work in this direction, but its importance has never attracted many other workers into the field. Probably the difficulty of securing data lies in the way of its development. Mr. Galton recognizes this difficulty, and all he asks is that for the present eugenics shall be familiarized as an academic question, so that its importance may be established. Ultimately he looks forward to its being "introduced into the national conscience like a new religion," and he sees no impossibility of its becoming "a religious dogma among mankind." This is probably a sanguine view to take, although, as he points out, "the multitude of marriage restrictions that have proved prohibitive among uncivilized people" is a suggestive fact; and in civilized communities marriages are prevented the objections to which are based on purely dogmatic rules. Other contributors to this volume are Dr. Westermarck, Mr. P. Geddes, Mr. Victor Branford, and Dr. Durkheim; and the criticisms, oral and written, on the various papers are included. But the volume is not wholly composed of papers read before the Society. The most interesting article is one by Mr. H. H. Mann, dealing with the facts and statistics of an English agricultural village. There was no need to apologize for the inclusion of so valuable a contribution. A



number of press notices and appreciations of the Society's aims are embodied in the volume, for which an apology might have been thought necessary. A learned society, once fairly established, ought to be able to dispense with unconsidered approbation. But the Sociological Society is young, and we cannot doubt that its next publication will not only be more valuable, but also characterized by better form and order.

*The Thackeray Country.* By Lewis Melville. (Black.)—*The Dickens Country.* By F. G. Kitton. (Same publishers.)—"Literary geography" is now in fashion, and we are glad to have Mr. Melville's skilful accounts of Thackeray's homes and haunts, into which he has managed to weave many reminiscences of the man and his works. Much of the subject is concerned with London, and here reminiscences of other famous figures will not be regretted. Thus we hear what Fielding has to say of Tyburn in 'Jonathan Wild.' But we do not believe that Fielding wrote "Suave mari magna," &c., and there are other signs that the book has been insufficiently revised. We do not think that Tennyson and Thackeray were friends at Cambridge, and certainly the comic 'Timbuctoo' of the one was not aimed at the prize poem of the other. It is time that this frequent error disappeared. Furnival's Inn is spoken of in the present tense (p. 86), which might send people on a vain quest for it. It was taken down in 1898. John Hollingshead is no longer a "living authority." The proof-reader has let the grammar go wrong on p. 67 and p. 103. The illustrations are excellent.—Kitton, of whose life and work Mr. Arthur Waugh writes an appreciative notice, was the most accomplished master of all details concerning Dickens's life and works that the present generation has known, and his exemplary zeal for research on the fact and fiction of the subject made him the very man to write the book before us. It is as well done as it could be, and a fitting conclusion to the main work of his life. The judicious lover of Dickens will add this book to his library, and turn to it with confidence when there is any dispute about Dickensian haunts. Such occurs pretty frequently, especially in cases where no single prototype has been copied entirely. But it is an odious practice among some writers of the present day to copy wholesale and direct, so that the public is losing hold of the idea that art and taste alike demand some imagination, even in fiction. The illustrations are good in this volume too, though we should have liked to see more of old inns.

THE latest edition of *The Autobiography of Benjamin Franklin* (Dent & Co.) deserves special regard, for it is "now first printed in England from the full and authentic text," the curious history of which is told in a spirited bibliographical preface by Mr. William Macdonald. The genuine form of the autobiography was discovered in France, and is far preferable to others which have altered Franklin's homely and effective English on account of its want of elegance. Mr. Bigelow, who wrote the 'Life of Franklin,' was the patriotic American who secured this treasure after suspecting and suggesting its existence in France, and it is his text that is here printed in a comely and attractive form such as befits the "Temple Autobiographies." What, however, gives this edition an unusual interest is 'An Historical Account of Franklin's Later Life,' also by Mr. Macdonald, added to complete the unfinished text of the printer and patriot. It is a condensed history of the period, of over 100 pages, exhibiting the multifarious energies of Franklin in two continents. It is evident that Mr. Macdonald has soaked himself, if the phrase be permissible, in his subject, and he has succeeded very well in the art of compression without

obscurity. His vivid and personal style might suggest that he was prejudiced in his views of history; but though he is very severe on some people, such as Arthur Lee of Virginia, he holds the scales fairly, with a slight bias, perhaps, in favour of America; but that is right in a biographer of one of her great citizens, and at this distance of time there is no reason to condone the exasperating want of foresight and startling incompetence of English authorities and representatives. We are no enemies to the vernacular, but we are bound to say that Mr. Macdonald spoils a page of otherwise effective writing for us by the remark that "matters got no forarder." The passage is sufficiently animated without this descent into a phrase befitting an after-dinner speech.

*The Poetical Works of Robert Fergusson* have a distinct and honourable place in the long succession of Scottish vernacular poets, and it is well that his memory should be revived by a new edition such as Mr. Ford has given us under the auspices of Mr. A. Gardner, of Paisley. Without the versatility or occasional sublimity of Burns, he was possessed of the quintessence of Scottish humour and pathos, and the greater poet did not overvalue, in his generosity, the debt he owed Fergusson, both in form and matter. The general acceptability of this edition is a good deal marred by the glossary, which labours the obvious and too often avoids difficulties. We do not want to know at this time of day that *wee* is "small," or *mony* is "many"; but that such words as *camscheuch*, *slaister*, *stammer* (for stagger), *pose*, *tift*, and others should be omitted is rating knowledge of the vernacular too high. Where a difficult word is given it is sometimes wrongly explained: *codroch*, rustic, in the place cited connotes "weight" rather than rusticity (cf. the Gaelic *cud-thromach*). *Weyr*, interpreted "war," has, of course, no such meaning in connexion with knitting and weaving:—

I wyt they are as pretty hose  
As come frae weyr or leem,

says the Aberdonian chapman.

On the other hand, the biography and bibliography are adequate, and there is an interesting note on the few portraits extant of Fergusson. That in Dr. Grosart's edition is obviously a caricature. A comparison of the painting by Runciman with the sketch of 'Sir Precentor' at the club will give a just idea, we fancy, of this child of ill-starred genius.

The English poems of Fergusson are dull and conventional. As mountaineers often admire the soft beauties of the plain, Scotch poets have not seldom been attracted by the smoothness of English verse. But Shenstone's level was never attained by his Northern admirers.

MR. TEIGNMOUTH SHORE in his *Dickens*, one of Messrs. Bell's "Miniature Series of Great Writers," gives a fair but not particularly inspired account of the novelist and his works. There is not very much criticism, but 'David Copperfield' is selected for longer examination. Mr. Shore takes broadly the modern point of view, in which we agree, though he lacks subtlety in his judgments.—Mr. J. W. McSpadden has issued a neat little book of *Synopses of Dickens's Novels* (Chapman & Hall), which is well done; and the second number of *The Dickensian* testifies to the vigour and ability with which all that concerns Dickens is pursued.

*Plays and Poems of Ben Jonson* have appeared in Messrs. Newnes's attractive "Thin-Paper Classics." Accustomed as we are to see much in a little space in these editions, we did not think that one volume could contain all Jonson's work, and, in fact, much of it is omitted here, a fact which militates against

the use of the volume. It would have been better, we think, to have two smaller ones which contained all that Jonson wrote.

MR. GEORGE MOORE'S *Confessions of a Young Man* invite combat and contradiction everywhere. But this book deals largely with conflicts that are stale, in which, we hasten to add, Mr. Moore was on the side of the angels, a word not ill-suited to the cloudy efflorescence of the Impressionists. The volume, in spite of its irritating quality, is both able and amusing, and as it has been out of print for some time, we are very glad to see this well-printed reissue, due to Mr. Werner Laurie. The author's new preface is happy and outrageous by turns.

HOLMES'S *Professor at the Breakfast Table* and *The Autocrat of the Breakfast Table* were bound to be added to the "Temple Classics" (Dent). Their gossiping philosophy and science, though rather of the scrappy order, may well be popular in this form, and may even lead a few Philistines to think—a process which adds a pleasure, if it were only known, to ordinary events.

To Ranke's *History of the Reformation in Germany*, translated by Sarah Austin (Routledge), the editor of this issue, Mr. R. A. Johnson, supplies a capable note of introduction, and additions concerning the further books which it is advisable to read on the subject. The present volume may be commended to the student as a firm basis on which to build, and he ought to be grateful for enjoying such facilities at a moderate price.

MR. FISHER UNWIN is reprinting some novels of more than ordinary interest at a shilling. We have before us Olive Schreiner's *Trooper Peter Halket* and Maxim Gorky's *Three of Them*. The first is too much of a tract to please us, but the second is a most vivid account of the sordid life of the small shopkeeper and his associates in Russia.

FITZGERALD'S *Polonius* has been published by the De La More Press in that attractive series "The King's Classics."

*The Red-Letter Shakespeare* (Blackie), edited by so excellent a scholar as Mr. E. K. Chambers and daintily produced, ought easily to hold its own among the numerous editions of the plays available. Volumes containing *A Midsummer Night's Dream* and *Romeo and Juliet* are before us.

IN the same publishers' "Red-Letter Library" Mrs. Meynell writes a graceful, but all too brief, introduction to *Poems by Coleridge*, and Mr. Tighe Hopkins adds to *Carleton's Select Stories* an appreciative notice of the Irishman's somewhat clouded career.

A SECOND Series of *The Hundred Best Poems (Lyrical) in the English Language*, selected by Adam L. Gowans (Glasgow, Gowans & Gray; London, Brimley Johnson), follows after the 'Pocket Anthology' of the same sort which we praised on its appearance, and which has since been highly successful. The new venture shows the wealth of our language in poetry almost as well as its predecessor, and Mr. Gowans is to be congratulated on the results of his taste and freedom to use various copyright texts. The little volume is sent to us in paper, but deserves a more permanent binding.

FROM Messrs. Dean & Son we have received a copy of *Debrett's House of Commons and the Judicial Bench* for 1905. We have tested this work at several places, and found no errors.

*The Clergy List for 1905* (Kelly's Directories) is an admirably complete and accurate record. Proof of every entry is submitted to the person to whom it refers as far as possible, and though this process is laborious and costly, it

is the only one which will secure exceptional accuracy. This 'List' may be used with confidence, and is well up to date, including preferences and obituaries up to January 27th. We congratulate Messrs. Kelly on the organization which enables them to make their various books of reference so complete and trustworthy.

## LIST OF NEW BOOKS.

## ENGLISH.

*Theology.*

- Bacon (B. W.), *The Story of St. Paul*, cr. 8vo, 6/  
Chapman (E. M.), *The Dynamic of Christianity*, 6/ net.  
Coptic Version of New Testament in Northern Dialect:  
Epistles of St. Paul, &c., Vols. 3 and 4, 8vo, 42/ net.  
Dawson (W. J.), *The Evangelistic Note*, cr. 8vo, 6/  
Pioneer and Founder (A.), by A. E. M. Anderson-Morhead,  
cr. 8vo, 5/ net.  
Thompson (W. H.), *Prof. Huxley and Religion*, 2/6 net.  
Windross (H.), *The Life Victorious*, cr. 8vo, 3/6

*Law.*

- Stone's Justices' Manual, 8vo, 25/ net.

*Fine Art and Archaeology.*

- Clement (C. E.), *Women in the Fine Arts from the Seventh Century B.C.*, cr. 8vo, 12/ net.

*Poetry and the Drama.*

- Carman (B.), *Poems*, 2 vols. imp. 8vo, leather, 42/ net.  
Gough (E.), *With Singing unto Zion, and Miscellaneous Poems*, cr. 8vo, 5/ net.  
Grey (B.), *The Heart's Quest*, 12mo, 5/ net.  
Lange (M. R.), *Yseult*, cr. 8vo, 2/6 net.

*Music.*

- Matthay (T.), *The First Principles of Pianoforte Playing*, 2/6

*Philosophy.*

- Plato: *Myths*, translated by J. A. Stewart, 8vo, 14/ net.

*History and Biography.*

- Brockway (F. E.), *Memoirs*, by J. H. Brown, 3/6 net.  
Hantos (E.), *The Magna Carta of the English and of the Hungarian Constitution*, 8vo, 7/6 net.

*Geography and Travel.*

- Hall (R. N.), *Great Zimbabwe, Mashonaland, Rhodesia*, 8vo, 21/ net.  
Nordenskjöld (N. O. G.) and Andersson (J. G.), *Antarctica*, roy. 8vo, 18/ net.

*Philology.*

- Duncan (W. H.), *Worcestershire Place-names*, cr. 8vo, 6/ net.  
Lucas (F.), *Spanish-English Dictionary of Mining Terms*, cr. 8vo, 5/ net.  
Scott (E. H.) and Jones (F.), *A Second Latin Course*, 2/6  
Sexti Properti Opera Omnia, with Commentary by H. E. Butler, cr. 8vo, 8/6 net.

*Science.*

- Ambulanco Work and Nursing, roy. 8vo, 6/  
Farnsworth (A. W.), *Constructional Steel Work*, 10/6 net.  
Geikie (Sir A.), *Landscape in History, and other Essays*, 8vo, 8/6 net.  
Goldring (W.), *The Book of the Lily*, cr. 8vo, 2/6  
Hiscox (G. D.), *Mechanical Appliances, Mechanical Movements, and Novelties of Construction*, roy. 8vo, 12/6 net.  
Kempe (H. R.), *The Engineer's Year-Book of Formulae, Rules, &c.*, 1905, cr. 8vo, leather, 8/  
Manual of Electrical Undertakings and Directory of Officials, 1905, roy. 8vo, 15/ net.  
Proceedings of the Incorporated Association of Municipal and County Engineers, 1903-4, ed. T. Cole, 21/ net.  
Reed (B.), *Lectures on Diseases of the Stomach and Intestines*, roy. 8vo, 21/ net.  
Schofield (A. T.), *Nerves in Order*, cr. 8vo, 3/6  
Symonds (B.), *Life Insurance Examinations*, 12mo, 4/ net.  
Thompson (A.), *The Ancient Races of the Thebaid*, 12/ net.  
Ward (J. J.), *Peeps into Nature's Ways*, 8vo, 7/6

*General Literature.*

- Agnus (O.), *The Root*, cr. 8vo, 6/  
Barnes (J.), *The Unpardonable War*, cr. 8vo, 6/  
Barr (R.), *The Tempestuous Petticoat*, cr. 8vo, 6/  
Briggs (Le Baron R.), *Routine and Ideals*, cr. 8vo, 4/6 net.  
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Cooper (E. H.), *The Twentieth-Century Child*, cr. 8vo, 6/  
Cullemore (H.), *The Garden of Francesca*, 4to, bds., 3/6 net.  
Export Merchant Shippers of Great Britain and Ireland, 1905, 8vo, 15/6 net.  
Fison (L.), *Tales from Old Fiji*, imp. 8vo, 7/6 net.  
Hamilton (M.), *Cut Laurels*, cr. 8vo, 6/  
Healy (C.), *Heirs of Reuben*, cr. 8vo, 6/  
Hill (Headon), *The One who Saw*, cr. 8vo, 6/  
Irving (Hamilton), *University Sketches*, 4to, 5/ net.  
Kenyon (E. C.), *Sir Claude Mannerly*, cr. 8vo, 3/6  
Laughlin (C. E.), *Stories of Authors' Loves*, cr. 8vo, 6/  
Lewis (A.), *Days of Old Rome*, 4to, 3/6 net.  
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Naish (W. P.), *An Awful Legacy, His First Crime, and Frank Tollett's Double*, cr. 8vo, 6/  
Perry (B.), *The Amateur Spirit*, cr. 8vo, 6/ net.  
Smith (O. J.), *Balance: the Fundamental Verity*, 6/ net.  
Steedman (C. J.), *Bucking the Sagebrush*, 8vo, 7/6 net.  
Thudicum (J. L. W.), *Cookery*, cr. 8vo, 3/6 net.  
Vesey (A. H.), *The Clock and the Key*, cr. 8vo, 3/6  
Wood (H. A. W.), *Fancies*, cr. 8vo, boards, 3/6 net.

## FOREIGN.

*Fine Art and Archaeology.*

- Bernoulli (J. J.), *Die erhaltenen Darstellungen Alexanders des Grossen*, 9m.  
Huysmans (J. K.), *Trois Primitifs: Étude Critique*, 5fr.  
Les Unes et les Autres: Cent Dessins par A. Guillaume, 3fr. 50.

*Poetry.*

- Leconte (S. C.), *Le Sang de Méduse*, 3fr. 50.  
Nervat (M. et J.), *Les Rêves Unis*, 3fr. 50.  
Tournier (G.), *Les Voix du Cœur*, 3fr. 50.

*History and Biography.*

- Beauchamp (O.), *Les Contemporains Célèbres*, 30fr.  
Breton (A. le), *Balzac, l'Homme et l'Œuvre*, 3fr. 50.  
Florenz (K.), *Geschichte der japanischen Litteratur*, 3m. 75.  
Laborie (L. de L. de), *Paris sous Napoléon: Consulat Provisoire et Consulat à temps*, 5fr.  
Prod'homme (J. G.), *Hector Berlioz, sa Vie et ses Œuvres*, 5fr.  
Sayous (A. E.), *Le Marin Anglais*, 3fr.  
Wallier (R.), *Le Vingtième Siècle Politique*, 1904, 3fr. 50.  
Winternitz (M.), *Geschichte der indischen Litteratur: Part I, Der Veda*, 3m. 75.

*Geography and Travel.*

- André (A.), *Égypte et Palestine: Notes de Voyage*, 5fr.

*General Literature.*

- Ghistelles (G. V. de), *Marie Lantenin*, 3fr. 50.  
Hire (J. de la), *Vengeances d'Amoureuses*, 3fr. 50.  
Huysmans (J. K.), *Croquis Parisiens*, 3fr. 50.  
Liard-Courtois, *Après le Baigne*, 3fr. 50.  
Margueritte (P. et V.), *Le Prisme*, 3fr. 50.  
Montégut (M.), *Dans la Paix des Campagnes*, 3fr. 50.  
Ville (L.), *L'Hercule du Nord*, 3fr. 50.

## THE ORIGINAL BODLEIAN COPY OF THE FIRST FOLIO OF SHAKSPEARE.

By an agreement between Sir Thomas Bodley and the London Stationers' Company, made in 1611, the latter covenanted to present to the Bodleian one perfect copy of every book entered at Stationers' Hall, and the obligation is recorded to have been very well observed up to the Civil War. In accordance with this arrangement a copy of the First Folio of Shakspeare undoubtedly reached the library in sheets, and it was sent on February 17th, 1623/4, to be bound ("Deliured to William Wildgoose these bookes following to be bound 17 Feb<sup>re</sup> 1623.....6. William Shakspeares comedies histories &c."), and it is marked as duly returned. The volume was then referenced as "S. 2. 17 Art.," and appears in a 1635 printed appendix to the library catalogue. "But," as Mr. Macray writes in his 'Annals of the Bodleian,'

"in the catalogue of 1674 we find only the third edition, that of 1664, which doubtless had been thought to be sufficient as well as best; upon its arrival therefore, from Stationers' Hall, the precious volume of 1623 was probably regarded as little more than waste paper. Nor was it until 1821, when Malone's collection was received, that a copy was again possessed by the library."

There can be no doubt that soon after 1664, when the Third Folio was published, the unfortunate First Folio was sold or turned out as a supposed "double" or as a superseded edition. There is no trace of a *Second Folio* in the library before Malone's copy.

The importance of this particular exemplar over all the 160 enumerated by Mr. Sidney Lee in the 'Census' which accompanied the Clarendon Press Facsimile issue in 1902 was that it was the only one which had never been in private hands until at least forty years after publication. It passed from the officials of Stationers' Hall to the Keeper of the Bodleian Library, John Rous. It was bound in Oxford for the library, and catalogued and chained in its proper place on the shelves. It was, therefore, a standard copy in a sense in which no other copy could be.

Most fortunately this identical copy has been discovered in the possession of Mr. W. G. Turbutt, of Ogston Hall, in Derbyshire, whose family have owned it for at least a century and a half. Even Mr. Lee's widely-cast nets failed to enmesh this particular book; but it was brought up to be examined at the Bodleian by Mr. G. M. R. Turbutt, of Magdalen College, a son of the owner, on January 23rd last, and it is now temporarily deposited in its ancient home. Within ten minutes of its arrival, Mr. Strickland Gibson, the one authority on Oxford bindings, recognized that the book was in an Oxford cover, and comparison with other books sent to be bound by Wildgoose on the same day as the Shakspeare showed beyond all doubt that the Bodleian copy was before him. Consecutive fragments of the same early printed book occur in the binding both of the Shakspeare and of one of the other books; and the

details of the binding, even to the marks of the iron chain staple, and of the pressure of the tape strings, are identical.

Inasmuch as this copy may well be the first sent out from the publishers' house (passing in sheets to Stationers' Hall when the rest of the first batch of copies went to be bound), it might be fondly expected that we should find all the quires or sheets throughout the volume in a "first state." But the circumstances of book production preclude the possibility of this. In the course of printing the five or six hundred copies of each quire and arranging them for the binder, there were several occasions when any original order of the sheets would be disturbed. To begin with, each sheet, according to Mr. Horace Hart ('Introduction to the Facsimile Edition,' 1902, p. xxiv), required four separate pulls, so that the whole five hundred copies of any sheet would pass four times under the platen and be as often (presumably) reversed in order. Again, the copies were hung up to dry in batches of not more than perhaps ten or twelve, and when taken down ready for use they would again break their order. And in the final process of stacking there is no likelihood that the five hundred sheets would be moved or stacked exactly as they lay before removal. Mr. Hart, who has kindly given information on this subject, is of opinion that no ordinary copy of a published work can be expected to exhibit a uniform series of "early states" or "late states" of the sheets which make it up. The importance of this consideration, which sets limits to exact bibliography in respect of "early copies," is, perhaps, not generally recognized, but it fully accounts for the mixed characteristics of exemplars which have been subjected to minute examination.

What may fairly be claimed for the present copy is that it is one of the two or three which remain in original binding; that it was the copy formally deposited at Stationers' Hall as a standard copy; that it was then bound for, and for many years preserved in, a public library; and that the body of the work has never been disturbed and is still almost complete.

It is a subject of congratulation, therefore, that this interesting volume has been brought to light, and, thanks to Mr. Gibson, identified. The facts were first publicly announced at the meeting of the Bibliographical Society on Monday last. The owner wishes that for the present any private communications on the subject may be addressed to Mr. F. Madan at the Bodleian Library. A description of the present condition of the volume is subjoined, the materials for which have been chiefly supplied by Mr. G. M. R. Turbutt.

It may be mentioned that subsequently to the publication of the 'Census,' Mr. Sidney Lee obtained information about the Turbutt copy; but the Bodleian connexion was then, of course, not known.

The Rev. W. D. Macray points out that an item in the Bodleian accounts for September, 1663-September, 1664 ("Received of Mr. Ri: Davis [an Oxford bookseller] for superfluous Library Bookes sold by Order of the Curators—[£]024-00-00"), probably explains the disappearance of the book.

## DESCRIPTION OF THE VOLUME.

(The Chatsworth copy, reproduced in facsimile in 1902, forms a convenient standard of comparison.)

*Collation.*

Prefatory matter (P.): eight leaves, wanting the leaf of verses which should face the title: see below.

Comedies (C.): A—Z, Aa—Bb<sup>6</sup>, Cc<sup>2</sup>.

Histories (H.): a—g<sup>3</sup>, gg<sup>4</sup>, h—v<sup>9</sup>, x<sup>4</sup>.

Tragedies (T.): two unsigned leaves, containing the beginning of 'Troilus and Cressida,' 1, 11, 111, 1111, aa—ff<sup>6</sup>, gg<sup>2</sup>, gg—hh, kk—yy<sup>6</sup>, zz<sup>2</sup>.

This agrees with the Chatsworth copy, except that the latter has the prefatory leaf of verses.



*Text.*

The following are examples of differences from the Chatsworth copy:—

C. (*i.e.*, Comedies), sign. V1 (p. 229). The signature is misprinted Vv. (earlier).

C., sign. X5<sup>v</sup> (252). "Actus Quintus": there is a space between *u* and *i* (earlier).

H., sign. b3 (17). *w* in the catchword has dropped down too low. So with *d* in the catchword of T., sign. x5.

H., sign. m3 (121). The signature is misprinted 13 (earlier).

H., sign. t6 (212). The upper and lower lines are bowed in the Chatsworth copy, but straight in this copy.

T., sign. ff5<sup>v</sup> (70). The *O* of the pagination is inverted, and so appears too high (earlier).

T., sign. qq5<sup>v</sup> (290). The catchword is "Gainst," and is interesting as showing the second of three stages:—

1. Catchword *Gainst*; p. 291 begins *Gainst*.

2. Catchword *Gainst*; p. 291 begins *But*.

3. Catchword *But*; p. 291 begins *But*.

The Chatsworth copy shows the third stage, this copy the second.

T., sign. ss3 (309). The stage direction is "Hedis," not, as the Chatsworth copy, "He dis," *i.e.*, dies (earlier).

T., sign. vv3. The first line is

I have heard too much: and your words and not, as in the Chatsworth copy (by an explicable error),

And hell gnaw his bones.

These variations will serve to distinguish the present copy from others, but in all the other points mentioned in Mr. Lee's 'Introduction' and 'Census' it agrees closely with the Chatsworth Shakspeare, with the single exception that "Foredo" ('Introd.,' p. xxxii=T. p. 278, col. 2, l. 3) is not corrected to "For do," and there is reason to think that this particular correction is a mistake, as it is not found in the Chatsworth copy, which is supposed to be corrected.

*Condition and Binding.*

The Turbutt Shakspeare is a very large copy, measuring 13½ in. × 8½ in.; and many leaves have rough edges at top or bottom. It is in parts much worn from use, and in many places the leaves are damaged and in delicate condition; but, with the exception of the fly-leaf of verses, every leaf is there. It is a curious and interesting point that the comparative use made by Bodleian readers of each play between 1624 and 1664 can be estimated from the signs of wear and tear. The most worn are 'Romeo and Juliet' and 'Julius Caesar'; next to them come 'Macbeth' and '1 Henry IV.'; and the others which show clear marks of special perusal are 'The Merry Wives of Windsor,' 'Hamlet,' and 'The Tempest.' The histories were least read.

The Prefatory Leaves.—The fly-leaf of verses is entirely wanting. The title-page is badly damaged, the whole of the imprint having been cut away and the dimidiated title mounted on later paper. The portrait is perfect and in good condition. The order of the next seven leaves can be best shown by a diagram.

*Chatsworth Copy.*

1. Fly-leaf of Verses
2. Title ...
3. A2 Dedication ...
4. A3 To Readers ...
5. Digges and I.M. ...
6. Actors ...
7. Ben Jonson ...
8. Holland ...
9. Catalogue ...

*Turbutt Copy.*

- (Fly-leaf wanting) 1
- Title (mounted) ... 2
- A2 Dedication ... 3
- A3 To Readers ... 4
- Ben Jonson ... 7
- Digges and I.M. ... 5
- Actors ... 6
- Holland ... 8
- Catalogue ... 9

The importance of the Turbutt copy is that, being in original binding, the accuracy of the above lines (not dots) is certain, that is to say, leaves 3 and 8, 4 and 7, 5 and 6, are each one piece of paper. The Chatsworth order is the easy and

natural one, requiring only one thread to hold the entire sheet together, and the order of leaves is practically the same as in the Second Folio, which was reprinted from the First. But if the order be right, why should the Oxford binder take the trouble to use an arrangement which gave him more trouble and required two threads, unless there were good reason? The point cannot be enlarged on here, but some of Mr. Lee's views of the history of the prefatory matter on pp. xxiv-xxv of his 'Introduction' may be modified in view of the testimony adduced above.

The binding is of dark brown leather, of a plain kind with a small amount of plain blind tooling on the sides and back, and is entirely unrepaid. The covers are damaged, but the sewing is still sound. The original first blank fly-leaf, which probably bore a Bodleian shelf-mark, has gone, and several leaves have been strengthened by the use of coarse blank paper, but except for a few blank margins and a very few cases where a letter or two of the text have been worn off, the text of the plays is entirely preserved.

## COMPULSORY GREEK AND SCHOOL-MASTERS.

IN view of the importance to education of the question of compulsory Greek, upon which a vote will shortly be taken at Cambridge, the Executive Committee of the Assistant Masters' Association has thought it necessary to ascertain the opinions of assistant masters in public secondary schools. The following question was, therefore, sent to all members of the Association, and also to all assistant masters in "Conference schools" (*i.e.*, schools connected with the Head Masters' Conference), whether members of the A.M.A. or not, viz.: "Do you approve of allowing candidates for the Little-Go to offer a sound knowledge of a modern language as a substitute for Greek?" The voting is as follows:—

| A. CONFERENCE SCHOOLS. |     |                       |
|------------------------|-----|-----------------------|
| Yes.                   | No. | Modified or Doubtful. |
| 542                    | 243 | 52                    |

| B. MEMBERS OF THE A.M.A. NOT IN CONFERENCE SCHOOLS. |     |                       |
|---|-----|-----------------------|
| Yes.  | No. | Modified or Doubtful. |
| 546   | 104 | 26                    |

Replies under the heading "Modified or Doubtful" are mainly conditional affirmatives. From the above figures it will be seen that 1,513 replies were received, of which 1,088 were affirmative, and only 347 negative, 78 being doubtful. There are few schools which do not show an affirmative majority. Eton, Harrow, and Winchester each give such a majority. The collective vote at these three schools is:—

| Yes. | No. | Modified. |
|------|-----|-----------|
| 59   | 23  | 2         |

The collective vote from the nine great public schools reported on by the Commission of 1862—namely, the three above mentioned and Westminster, Charterhouse, St. Paul's, Merchant Taylors', Rugby, and Shrewsbury—is as follows:—

| Yes. | No. | Modified. |
|------|-----|-----------|
| 110  | 59  | 7         |

## THE ADVANCED HISTORICAL TEACHING FUND.

24, Bedford Square, Bloomsbury, Feb. 21st, 1905.

THE Committee of this body will, I feel sure, be very grateful for the full and kindly notice given in your last issue of their efforts during the past three years, and of the proceedings at the meeting held in behalf of the Fund on the 3rd inst. May I add that, though we have received assistance beyond what we dared to expect, the sum collected falls short by at least 150% of the minimum required in order to keep two lectureships going for three years more; that we are convinced that we could usefully employ a far larger sum; and that, until we can obtain a permanent endowment for at least two lectureships or a professorship in advanced

history, the scheme must be regarded as on a precarious footing? Subscriptions or donations may be sent to the hon. treasurer, Mr. H. R. Tedder, the Athenæum Club, Pall Mall.

G. W. PROTHERO.

## A FRAGMENT OF CAXTON.

Christ Church Library, Oxford, February 20th.

POSSIBLY some of your readers may care to learn that I have found in the Christ Church Library a fragment of Caxton, bound up into a copy of Petrus Crescentiensis "de omnibus agriculturæ partibus" (Basileæ, 1548). The book was rebound some time last century, and the binder inserted two leaves, which had obviously been used before that to line the covers or serve as fly-leaves. These two leaves belong to the 1489 issue of the 'Directorium Sacerdotum,' of which the Bodleian possesses the only recorded copy. They are by numbering k, i, ii, vi, viii. Mr. Gibson tells me that the binding in which they seem to have been used was possibly an Oxford binding, and probably dates from the early seventeenth century. It is curious that a London bookseller was lately offering another Caxton fragment, bound in a work published in 1668.

F. HAVERFIELD.

## THE SPRING PUBLISHING SEASON.

MESSRS. BLACKWOOD

are publishing: The Yellow War, by O.—Saints and Savages, by Robert Lamb, illustrated by J. R. Ashton.—The Development of Tactics from 1740 to the Present Day, by Lieut.-Col. W. H. James.—Military Operations and Maritime Preponderance, by Lieut.-Col. C. E. Caldwell.—The Licensing Act, 1904, by St. J. E. Micklethwait.—Sonnets and Songs, by A. T. Strong.—Dr. Momerie: his Life and Work, by his Wife.—The Letters of Warren Hastings to his Wife, edited by S. C. Grier.—Studies on Theological, Biblical, and other Subjects, by Robert Flint.—Browning, by Prof. Herford.—The Rake's Progress in Finance, by J. W. Cross.—The Perth Incident of 1396, from a Folk-lore point of View, by R. C. MacLagan.—The History of the Fife Pitcairns, by Constance Pitcairn.—The Story of the World, by M. B. Synge, 2 vols.; and The World's Childhood, 2 vols., by the same.—The Heart of China, by the Rev. W. H. Rankine.—A Woman and her Talent, by L. J. Miln.—Elizabeth Grey, by E. M. Green.—new editions of Hill Burton's History of Scotland; The Forester, by John Nisbet; and a number of popular volumes at sixpence.

MESSRS. CASSELL & CO.'S

new volumes include: King Leopold II.: his Rule in Belgium and the Congo, by J. de C. Macdonnell.—Russia, by Sir Donald M. Mackenzie, an enlarged edition.—Canada as It Is, by J. F. Fraser.—French Porcelain, by E. S. Auscher, translated and edited by W. Burton, a limited edition.—The Book of Photography, edited by P. N. Hasluck.—Reminiscences of a Radical Parson, by the Rev. W. Tuckwell.—History of the Russo-Japanese War, Vol. I.—Great Pictures in Private Galleries, Vol. I.—The Golden Pool, by R. A. Freeman.—The One who Saw, by Headon Hill.—The Adventures of an Equerry, by Morice Gerard.—Cassell's Popular Gardening, edited by W. P. Wright, 2 vols.—The British Isles, depicted by Pen and Camera, Vol. III.—The Blue Adventure-Book, edited by A. T. Quiller-Couch, and The Brown Adventure-Book, by the same.—new volumes of Cassell's Standard Library, and new editions of Nature's Riddles; The Dictionary of English History; The Adventures of Cock Robin and his Mate; The Church of England: a History, by the Rev. H. D. M. Spence; Ambulance Work and Nursing; and other volumes.

MR. T. FISHER UNWIN

announces:—in History and Biography: Bygones Worth Remembering, by G. J. Holyoake.—Cobden as a Citizen, with introduction and bibliography by W. E. A. Axon.—The Personal Story of the Upper House, by K. Wilkinson.—Jusserand's Literary History of the English People, Vol. II.—History of Scottish Seals from the Eleventh to the Seventeenth Century, by W. de G. Birch, Vol. I.—Lady Jean: the Romance of the Great Douglas Cause, by P. Fitzgerald.—Dames and Daughters of the French Court, by G. Brooks.—Essays in Puritanism, by A. Macphail.—The Youth of Washington, by S. Weir Mitchell.—The Coming of Parliament, 1350-1660, by L. C. Jane.—The Story of Greece from the Earliest Times to A.D. 14, by E. S. Shuckburgh.—Old Tales

from Rome, by Alice Zimmern,—Wesley and his Preachers, by G. H. Pike,—and new editions of Jusserand's English Wayfaring Life in the Middle Ages and Villari's History of Florence (for the first two centuries). In Travel, Science, &c.: Travels of a Naturalist in Northern Europe, by J. A. Harvie-Brown, limited edition,—Siberia, a record of travel, by Samuel Turner,—Russia under the Great Shadow, by Luigi Villari,—Studies in General Physiology, by Prof. Loeb, 2 vols.—The Age of the Earth, and other Geological Studies, by Prof. W. J. Sollas,—Astronomy for Amateurs, by C. Flammarion,—British Bird Life, by W. P. Westell,—The Camera in the Fields, by F. C. Snell,—and Birds I have Known, by A. H. Beavan. In Fiction: A Pagan Love, by Constance Clyde,—The Flute of Pan, by John Oliver Hobbes,—The Yarn of Old Harbour Town, by W. Clark Russell,—By Beach and Bogland, by Jane Barlow,—The Siren's Net, by Florence Roosevelt,—Lucie and I, by H. Corkran,—Grand Relations, by J. S. Fletcher,—Tom Gerrard, by Louis Becke,—A Specimen Spinster, by K. W. Yeigh,—The Memoirs of Constantine Dix, by Barry Pain,—and several reprints of popular novels and children's books. In Politics, &c.: Labour Legislation, &c., by G. Howell, a new edition,—Party Organization and Machinery in the United States, by Prof. J. Macy,—International Law and the North Sea Crisis, by F. E. Smith and N. W. Sibley,—American Business Methods, edited by H. R. Hatfield, first series,—Religion and the Higher Life, by W. R. Harper,—Chats on Old Furniture, by A. Hayden,—In Peril of Change, by C. F. G. Masterman,—The Westminster Cathedral, a Criticism, by P. Fitzgerald,—and Gardening for the Million, by Alfred Pink.

### Literary Gossip.

MR. F. M. NICHOLS is engaged upon a third volume of 'The Epistles of Erasmus,' which is to be published by Messrs. Longman. The volume last issued concludes with a letter of 1517. The new instalment will complete the correspondence of that date, and so include all the letters of the fifty-first year of Erasmus, with some sixty more belonging to the following months. Many readers will welcome the continuation of this admirable translation and commentary on the great humanist.

To *The Cornhill Magazine* for March Mr. Thomas Hardy contributes a narrative poem entitled 'The Noble Lady's Tale.' 'The Art of Conversation' is a lecture delivered by Ainger. In 'The Home-Coming of Vincent Brooke,' Mr. Hugh Clifford illustrates the feelings towards England of an Englishman who has lived in India forty years of unbroken exile. 'The Nile Fens' is a record of an almost unknown tract of Lower Egypt by Mr. D. G. Hogarth. In 'The Frankfort Fleet' the Rev. A. T. S. Goodrick describes the earliest effort of modern Germany to secure naval power. Mr. F. T. Bullen concludes his sketches from the West Indies with 'Barbados the Loyal'; while a pictorial study of the real causes of the rural exodus is given in 'The Deserted Village.'

THE March *Blackwood* will contain an article by Mr. Walter B. Harris on 'The Sultan of Morocco in Private Life.' Mr. Harris has lived on terms of intimacy with the Sultan as his guest on several occasions.

MESSRS. HUTCHINSON & Co. have in the press a book of travel pictures in two volumes, entitled 'Letters from Catalonia and other Parts of Spain.' Mr. Rowland Thirlmere, author of 'Idylls of Spain,' is responsible for the text; and the illustrations, which are in colour, half-tone, and line, are from original paintings and drawings by, amongst other English artists, Mr. Seymour Lucas, R.A., Mr. Frank Brangwyn, Mr. George Haité, Mr. Trevor Haddon, Mr.

T. R. Macquoid, Mr. Tom Browne, and Mr. Foweraker. In addition there are several reproductions from the works of well-known Spanish artists, and also from photographs.

MR. FISHER UNWIN will publish before long a work by Mr. Budgett Meakin on 'Model Factories and Villages.' Mr. Meakin, who has for some years made a personal study of the subject on both sides of the Atlantic, deals first with ideal conditions of labour, showing the provisions for the comfort and welfare of their employees which progressive manufacturers and others have found it worth while to make. Secondly, he describes the principal model industrial villages of the world, and points out the direction in which efforts to solve the housing problem are likely to converge. The volume will be illustrated with 140 photographs.

PROF. SANFORD TERRY has made another excursion into the byways of Scottish history, in the volume which Messrs. MacLehose & Sons will publish immediately. He has dealt exhaustively with the Pentland Rising of 1666, and the battle of Rullion Green between the Covenanting Whigs and the Royal forces.

LADY PAGET and Lieut.-General A. von Boguslawski, of the Prussian Army, will contribute papers to the March number of *The Empire Review* on the social relations of England and Germany. Lady Paget is the widow of Sir Augustus Paget, who was successively ambassador at the Courts of Saxony, Sweden and Norway, Denmark, Portugal, Rome, and Vienna.

'IMPERIALISM' is the title of a new work by Dr. Emil Reich, which Messrs. Hutchinson & Co. are bringing out immediately. It is a study of the penalties of Imperialism generally, and British Imperialism in particular, and it includes a discussion of Mr. Chamberlain's fiscal policy.

MR. A. C. FIFIELD has in the press for publication shortly a new book by Mr. Edward Carpenter, entitled 'Prisons, Police, and Punishment: an Enquiry into the Causes and Treatment of Crime and Criminals.' A series of articles by Mr. George Barlow which have recently been appearing in *The Contemporary Review* will also be issued by the same publisher in a week or two, under the title of 'The Higher Love: being Chapters on the Nobler Conception of Human Love and Passion.'

MR. AYLNER MAUDE sends us the following concerning Mr. Carpenter:—

"It may interest your readers to know what Tolstoy thinks of one of our contemporary English writers. In a letter I have just received from him he says: 'Yesterday and to-day I have been reading a book which has only now fallen into my hands; it is Edward Carpenter's "Civilization: its Cause and Cure," and I am charmed by it. The only part of it I knew before was the essay on "Modern Science." Please write me what you know about Carpenter himself. I consider him a worthy heir of Carlyle and of Ruskin.' It will, I think, please some who have long admired Edward Carpenter to know how highly Tolstoy appreciates one at least of that author's books."

WE are sorry to notice the death of the distinguished authority on Sanskrit and Pahlavi, Dr. E. W. West. With Dr. Martin Haug he translated and edited the 'Book of Arda Viraf' (1872), and produced a

glossary and index of this and other Pahlavi texts (1874). Alone he translated and edited the 'Book of Mainyo-i-Khard,' Sanskrit and Pazand texts (1871), and from 1880 to 1882 published translations of Pahlavi texts for the series of "Sacred Books of the East."

MR. ANTHONY HOPE HAWKINS has promised to preside at the annual dinner of the Correctors of the Press, which will probably take place early in May.

At the monthly meeting of the Board of Directors of the Booksellers' Provident Institution held on Thursday week last the sum of 110% was voted to fifty-seven members and widows of members. Four members were elected, and two fresh applications for membership were received.

AMONG very many interesting publications of the Elizabethan period which will be included in Messrs. Sotheby, Wilkinson & Hodge's sale on March 21st and four following days, is a very fine perfect copy, believed to be unique, of the first edition of Sir Philip Sidney's 'The Countesse of Pembroke's Arcadia,' 1590. This belonged to James Crossley; the other recorded examples appear to be imperfect. The sale will also include a copy—apparently the only surviving one of the first edition—of E. H.'s (? Edward Hake's) 'David's Sling against great Goliath,' 1581, which is entered in the Stationers' Company Register under date January 4th, 1581, and was until recently only known from its mention in Maunsell's Catalogue of 1595. The British Museum possesses a copy of the 1598 edition. The example about to be sold is in a very pretty Elizabethan binding of calf, with richly gilt corners, centre-pieces, and other decorative ornaments.

THE London Library has received a handsome and useful present from Mr. H. Yates Thompson, in the form of a copy of Count Litta's 'Famiglie Celebri Italiane,' in eight volumes, published at Milan between 1819 and 1858. This valuable work of reference has the following inscription by the donor:—

"Presented to the London Library by H. Yates Thompson in appreciation of the energy and skill of Mr. C. T. Hagberg Wright, Secretary and Librarian, in the compilation of the catalogue of 1903—the best of the known catalogues."

This is a very practical form of appreciation.

ON the completion, this spring, of his Catalogue of the Coptic MSS. in the British Museum, Mr. W. E. Crum has undertaken to prepare a dictionary of that language, upon a scale considerably larger than any hitherto realized. In the seventy years which have passed since the appearance of Amedeo Peyron's 'Lexicon,' the material, both published and available in MS., has very greatly increased, as has, to a still higher degree, our knowledge of the foregoing periods of the Egyptian language. It should therefore be possible to-day to fill a want of which all Egyptian philologists are conscious, in a manner more adequate to their requirements than was attainable in Peyron's time. There is reason to hope that the Clarendon Press may undertake the publication of the work.



MR. EDWARD MARSTON includes in this week's *Publishers' Circular* some interesting reminiscences of Mr. F. R. Daldy, whose death has been recently announced. Mr. Marston became acquainted with his "ancient junior" more than fifty years ago, when he was an assistant with Messrs. Rivington. Daldy was afterwards associated with Mr. George Bell, and with the firm of Virtue. "His real hobby was copyright"; he was hon. secretary of the Copyright Association, and on December 9th, 1897, a presentation was made to him to commemorate his efforts in that direction. Mr. Marston adds "that Mr. Daldy used to pride himself on his descent from the Aldus family, the great Venetian printers."

LAST Wednesday the death was announced of Mrs. Caroline Bray, of Coventry, who was one of the early friends of George Eliot, and had reached the great age of ninety-eight. Mrs. Bray was the author of several school-books, and her husband, Charles Bray (1811-84), has a place in the 'Dictionary of National Biography,' being the author of 'The Education of the Feelings' (1838), 'The Philosophy of Necessity' (1841), and 'Phases of Opinion,' an autobiography (1884). The Brays play a large part in the Life of George Eliot as told from her letters and journals.

ALL members of the bookselling trade are invited to apply to the Secretary of the Booksellers' Provident Institution, Mr. G. Larnier, at 28, Paternoster Row, for a ticket of admission to the annual meeting and conversazione on March 9th. The promise of Lord Avebury is proving an attraction to many. This year lady booksellers and assistants are invited to attend.

SIR HENRY C. BURDETT will take the chair at the meeting of the Newsvendors' Benevolent Institution next Tuesday, to be held at the Institute of Journalists, when a pension will be proposed in memory of the late Thomas Miles, who became a member of the committee in 1858, and took an active part in the affairs of the Institution until 1901. Lord Glenesk has described him "as one of those earnest workers who, practically without fee or reward, have helped to build up the splendid system of friendly societies."

THE Committee of the Classical Association to consider the spelling and printing of Latin texts is circularizing teachers with a view to ascertaining opinions based not on theoretical grounds, but on actual experience. The main points on which information is asked are: the marking of long vowels in Latin texts intended for the use of beginners, and the writing of the consonants or semi-vowels *i(j)* and *u(v)*. Without wishing to prejudice the answers of practical teachers, we have good reason for thinking that the tendency is towards the marking of long quantities in elementary Latin texts, and towards using consistently the symbols *i* and *u* for both vowels and semi-vowels. These two points to some extent are interdependent: thus in such words as *uino* and *avidus* the addition of the marks of long quantity decides the pronunciation, by showing that in the first case *u* is semi-consonantal, and in the second that *u* is a vowel.

WE have received a long letter from the author of 'The Life of Omar Al-Khayyami,' reviewed by us last week. We give all of it that seems to us pertinent:—

"My reasons for not mentioning any of the manuscripts referred to in my book are quite evident. Had I mentioned any manuscripts, would your reviewer or any of my readers have been in a position to verify them? As your reviewer says that 'by a strange oversight' I have not given any names or titles of manuscripts, I now take the opportunity of mentioning some of them, also some native authorities who have been of great use to me in writing this book—for instance, Sheikh Sadik, Mirza Tagi Manshadi, Mirza Mahmoud Shirazi, Hadji Mirza Ali Askar Uskuli, Mirza Jffar Kazwini, and many others. Among the more important manuscripts consulted by me and my friends are 'Tawarikh-i-Shuara,' in 4 vols., by a learned scholar, Muzaffari, written in the third century, and in the possession of my friend, which I hope to translate into English in course of time. I believe there are in existence only six copies of this work. I know the possessors of three of them. Then, again, Asad's 'Treatise on the History of Persian Literature,' now in the possession of the Mosque at Ardabil. There are only three known copies of this in existence in Persia."

The rest of the letter is occupied by a statement of disagreement from our critic or unwarrantable inferences from his review.

M. LÉOPOLD DELISLE has retired from the post of Administrateur-Général of the Bibliothèque Nationale, Paris, and M. Marcel, Director of the Beaux-Arts, has been appointed to the post. M. Delisle, who was born in 1826, and entered the Bibliothèque in 1852, had had the direction of the great establishment since 1874, so that he has justly earned his retirement and his pension. M. Delisle's work as a scholar and as an administrator is well known, and if his reforms were not so numerous and drastic as could have been desired, he has, at all events, left the working of the library in a far higher state of efficiency than he found it. He was hampered by "rules," written and unwritten, by ministers with little or no sympathies, and by the crises which are perpetually in "attendance" on every French Cabinet. Reference was made in *The Athenæum* on June 20th, 1903, to M. Delisle's extraordinary industry as an author, and to M. Lacombe's bibliography of his work. The jubilee of his fifty years' association with the Bibliothèque Nationale was celebrated on March 8th, 1903 (see *The Athenæum*, March 14th of that year). All literary workers will unite in wishing M. Delisle a long and happy period of repose after an unusually extended and busy working career.

BY-THE BY, the Keeper of Printed Books at the library just mentioned is correcting the proofs of the twenty-second volume of the general catalogue of that great institution. It is expected that it will be complete in about 130 volumes.

IN connexion with the centenary of the death of Schiller, the Edinburgh German Clubs are to have an address by Viscount Goschen.

THE death is announced, after a long illness, of Otto Erich Hartleben. Hartleben, who was in his forty-first year, was not among those to whom fame came quickly. Neither as lyrical poet nor as novelist did

he attract much attention, and it was not till the appearance of his play 'Rosenmontag' that he took a prominent place among modern German dramatists. This tragedy was fully discussed in these columns at the time of its performance at the St. James's Theatre, where, under the title of 'Love's Carnival,' it proved so great a failure that Mr. Alexander promptly withdrew it. Whether Hartleben would have maintained his place is a question that must now remain unanswered. His last play, 'Im grünen Baum zur Nachtigall,' can only be characterized as a failure.

COUNT LUTZOW's Ilchester Lectures on the Historians of Bohemia are about to be published by Mr. Henry Frowde. It may be recalled that one of the chapters in Prof. Sigel's Lectures on Slavonic Law (the Ilchester Lectures for 1900) was devoted to the Bohemian kingdom.

IN consequence of the death of Arnold Glover, the publication of the first and second volumes of the edition of Beaumont and Fletcher, upon which he was at work for the Syndics of the Cambridge University Press, will be somewhat delayed. They will be issued as soon as possible, completed by Mr. A. R. Waller, who will be responsible for the remaining volumes of the edition.

MISS M. E. DURHAM, author of that excellent book 'Through the Lands of the Serb,' was recently chosen to act as relief agent in Macedonia for the Balkan Committee. She has written an account of her experiences on this her sixth visit to the Balkan Peninsula, which, taken in connexion with the historical survey which precedes it, should remove some very widespread illusions as to the chronic unrest prevailing in that part of Europe. The book, which is entitled 'The Burden of the Balkans,' will be published by Mr. Edward Arnold on March 2nd. It contains a number of interesting illustrations from sketches by the author.

RECENT Parliamentary Papers include a Report on the Wages, Earnings, and Conditions of Employment of Agricultural Labourers in the United Kingdom, with Statistical Tables and Charts (2s. 9d.); Report on the Educational Systems of the Chief Crown Colonies and Possessions of the British Empire, including Reports on the Training of Native Races: Part I. West Indies, St. Helena, Cyprus, &c. (2s.); and Appendix to the Report of Commissioners of National Education in Ireland, Section III., Examination Papers set 1903, and Summary of Answering (5d.).

## SCIENCE

*The Dynamical Theory of Gases.* By J. H. Jeans. (Cambridge, University Press.)

THE dynamical or, as it is more often but less conveniently termed, the kinetic theory of gases occupies a unique place among the hypotheses of physical science. It is one of the widest generalizations that have been proposed; but though it cannot be directly proved, at least at present, it is, in its simpler forms, accepted by every competent investigator. Bold deductions have been drawn from it by mathematicians,

which have received striking confirmation by experiment, and yet the fundamental principles upon which the calculations are based are still the subject of eagerly maintained controversy. The theory is really as old as the speculations of the Greek philosophers on the atomic constitution of matter, which Lucretius has expounded in his splendid poem; but the essential feature, which gives it importance for the modern world, was not developed till 1738, when Daniel Bernoulli showed that the pressure which a gas exerts on its containing walls could be more easily explained by the impacts of the swiftly moving particles of the gas than by the mutual repulsion between those particles to which it had previously been attributed. This suggestion afforded a basis for mathematical treatment, and Bernoulli was able to deduce Boyle's law and some other simple properties of gases from the supposition that the particles were rigid spheres moving with the same speed; he was also able to estimate this speed and to make it extremely probable that the particles were of a size almost infinitesimal compared with any portions of matter of which we have direct cognizance. More than a century elapsed before any further progress was made, but interest in the subject revived when, about 1860, Clausius extended Bernoulli's work and arrived at all the results we are now acquainted with which do not require the introduction of principles not included in the original hypothesis.

It soon became obvious that all the members of such a swarm of particles, continually in collision with each other and with the walls of the vessel, could not in general possess the same velocity. But the calculation of the distribution of the velocities, without which further progress was impossible, was delayed till Maxwell turned his attention to the subject. However, in the meantime, Waterston had presented to the Royal Society in 1827 a memoir, the result of years of labour, in which he had endeavoured to solve, and partially succeeded in solving, the problem. But his methods were so obscure and so inextricably mixed with inaccuracies and fallacies that his paper was rejected and lay unnoticed for sixty years. The disappointment is said to have broken his heart; he certainly never lived to see his ideas revived in the brilliant work of Maxwell; nor had he the satisfaction of seeing his paper brought to light and published by Lord Rayleigh in 1892.

It would be impossible to ascertain directly by the ordinary methods of dynamics the distribution of velocities in any such swarm of colliding particles as are supposed by the dynamical theory to constitute matter in the gaseous state. Maxwell's method of attacking the problem, though subsequently shown to be unsatisfactory, will always be remarkable as one of the most beautiful researches in the history of mathematical physics. He attempted to show that there was a certain distribution of velocities which, if it ever obtained in a gas, would be unaltered by any collisions or other mutual influence which might be exerted by the particles; the individual particles might alter their velocities to any extent, but the number at any moment moving with any given speed would be permanently un-

changed. It was then a justifiable inference that when a gas had been left undisturbed until a "steady state" had been attained, the velocities of the constituent molecules would be distributed according to this particular law.

Though later criticism has tended to prove that the assumptions on which Maxwell's work was founded are illegitimate and his methods inadequate, all research has shown that the law which he enunciated does represent the state at which a gas tends to arrive. The discussion of the subject is not yet closed, for there is grave difficulty in determining not only what assumptions shall be made, but even what assumptions actually have been made unconsciously by various authors. A full and interesting account of the present state of the matter is to be found in the volume before us.

Another law of great importance and wide bearing announced by Maxwell was that of the equipartition of energy, according to which the energy of an isolated system is shared equally among the degrees of freedom possessed by that system. Doubts have recently been expressed in many quarters as to the validity of this law, but the question seems to be cleared up by Mr. Jeans, who devotes considerable space to its discussion. He draws attention to a principle so evident that it is often overlooked, that

"deductions that have any relation to physical phenomena cannot be arrived at without definite physical assumptions, and any inconsistency between theoretical and experimental results must of necessity be traceable to imperfections in the physical assumptions on which the development of the theory is based."

When the interaction between matter and æther, hitherto ignored in this connexion, is considered, the inconsistencies which have thrown doubts on all but the simplest statements of the theory will be found to disappear.

The advance made in the subject since Maxwell's time has consisted chiefly in consolidating and extending the principles which he established. In this work the names of Kirchhoff, Boltzmann, Tait, and Rayleigh have been most prominent. The complications introduced by the finite size of the molecules and the mutual forces exerted by them when not in actual collision have been treated with some success by Van der Waals; but it soon becomes clear that the "size" of a molecule has no definite meaning, and that the original hard spheres which were supposed to represent the particles of the gas must be replaced by complicated centres of force. Further progress in the determination of the constitution of a gas seems more hopeful when the subject is treated in the light of the results obtained from the study of electrical properties. It seems impossible to derive much more from simple assumptions of the kinetic hypothesis.

A noticeable and altogether admirable feature of Mr. Jeans's treatise is the attention that is paid to experimental work. Of late there has been a tendency to view the kinetic theory as the preserve of mathematicians, and in consequence the physical aspects of the subject have suffered; but while the rigidity of Mr. Jeans's treatment will satisfy the most exacting, much of his

book will be of interest to those whose mathematical attainments are of the slightest. His attempt to estimate the relation between the size of a molecule and its chemical constitution and his chapter on planetary atmospheres, suggested by the work of Johnstone Stoney, are remarkable examples of the diverse subjects which are illustrated by so simple a theory.

There are many text-books and treatises in English, and a still larger number in foreign languages, from which the student may derive a knowledge of this branch of physics; but none of them surpasses in clearness and accuracy, none of them equals in completeness, the volume which we now have the pleasure of recommending to all classes of physicists.

#### ANTHROPOLOGICAL NOTES.

WE are sorry to find recorded in *L'Anthropologie* the recent deaths of several eminent French anthropologists. M. Girard de Rialle died at Santiago in his sixty-fourth year, having been Minister Plenipotentiary to Chili since 1899. He was author of several linguistic works, as well as of memoirs on almost every other branch of anthropology. His popular volumes on the peoples of Africa and America, and on the peoples of Asia and of Europe, in the "Bibliothèque Utile," passed through several editions. He was looking forward to his retirement from the diplomatic service and to his return to France, with leisure to pursue his anthropological researches; and he was so much admired by his colleagues in the Society of Anthropology of Paris that they elected him a vice-president for the present year, in ignorance that he had already passed away.

M. André Lefèvre, who died in his seventy-first year, was one of the most sympathetic professors in the School of Anthropology. He was author of twenty-five volumes devoted to poetry, art, history, philosophy, linguistics, and the science of religions. Among his poetical works was a translation into French verse of Lucretius. It is worth notice that in dying he left his skull and brain to the School of Anthropology. His principal anthropological works are 'Religion and Mythology,' 'Races and Languages,' 'L'Homme à travers les Ages,' &c.

M. Adrien Arselin died suddenly near Mâcon in his sixty-sixth year. He wrote largely on the subject of the important discoveries at Solutré, and was one of the earliest to announce the discovery of worked flints in the valley of the Nile.

M. Anatole Roujou was formerly professor at the Faculty of Sciences at Clermont Ferrand. He was author of papers on the prehistoric remains in Paris and its environs, a thesis on human races, and several works on the natural history of Auvergne.

M. Ernest d'Acy died at Paris on January 1st, aged seventy-eight. Some years ago he gave his geological collections relating to Paris to the Museum of St. Germain; but he was never able to fulfil his intention of preparing a monograph upon them. He was author of numerous communications on prehistoric subjects.

To *L'Anthropologie* M. E. Cartailhac and L'Abbé H. Breuil contribute a remarkable paper on the paintings and mural engravings discovered by them in the cavern of Altamira, at Santander, in Spain. The length of the cavern is 280 metres. In a recess to the left, a short distance from the entrance, are large frescoes; further on, a narrow recess adorned with red figures; in the terminal gallery, shield-shaped devices in black, many figures of bison, deer, and other animals, two human figures, apparently with animal heads and uplifted hands, some polychrome representations of



bison and deer, and other works of great artistic skill.

The publication which the Royal Society of Northern Antiquaries of Copenhagen has just issued to its foreign members, as for the year 1903, is a memoir by Dr. Sophus Müller on the roads and inhabited places of the Stone Age and of the Bronze Age. The author seeks, by the aid of tumuli, to reconstitute certain prehistoric roads. He applies the process to a portion of Jutland 30 by 94 kilometres, plotting on the Government maps the places where tumuli exist, and deducing therefrom the probable direction of the roads which, presumably, they skirted.

*Man* begins the new year's issue with a drawing and description, by Mr. C. H. Read, of a necklace of glass beads from West Africa, the first of a classical style that have been found there. The Rev. J. H. Holmes, a local correspondent of the Anthropological Institute for New Guinea, furnishes notes introductory to a study of the totemism of the Elema tribes of the Papuan Gulf. Mr. W. Bazley reports as to the flint implements and flakes found by him in exploring a bushman's cave or rock shelter, 120 feet by 20 feet, in Alfred County, Natal. Mr. Myres sends a very curious photograph of five Italian boys who reluctantly consented to stand against a wall while the photograph was taken. In dread of the evil eye, all but one wriggled, and their likenesses are confused. That one made the familiar protective gesture, and, considering himself sufficiently protected by that, stood still, so that his features come out clearly. Mr. Andrew Lang writes a characteristic paper on his misgivings as an anthropologist, enumerating ten points on which he doubts whether we have not been too hasty in forming conclusions on the vexed question of totemism.

#### SOCIETIES.

**GEOLOGICAL.**—Feb. 17.—*Annual Meeting.*—The officers were appointed as follows: *President*, Dr. J. E. Marr; *Vice-Presidents*, Prof. T. G. Bonney, Mr. R. S. Herries, Prof. C. Lapworth, and Mr. H. B. Woodward; *Secretaries*, Prof. E. J. Garwood and Prof. W. W. Watts; *Foreign Secretary*, Sir John Evans; *Treasurer*, Dr. W. T. Blanford.—The following awards of medals and funds were made: the Wollaston Medal to Dr. J. J. H. Teall; the Murchison Medal to Mr. E. J. Dunn, of Melbourne; the Lyell Medal to Dr. Hans Reusch, of Christiania; the Bigsby Medal to Prof. J. W. Gregory; the Wollaston Fund to Mr. H. H. Arnold-Beimrose; the Murchison Fund to Mr. H. L. Bowman; and the Lyell Fund to Mr. E. A. N. Arber and Mr. Walcot Gibson.—The President delivered his anniversary address, which dealt with the classification of the sedimentary rocks.

**BRITISH ARCHÆOLOGICAL ASSOCIATION.**—Feb. 15.—Dr. W. de Gray Birch, Treasurer, in the chair.—A lecture was given by Mr. Andrew Oliver on 'London, Monastic and Ecclesiastical,' which was illustrated by a large number of lantern views, many being reproductions of scarce engravings of churches and other buildings of old London now demolished. Maps and plans were also shown upon the screen. Mr. Oliver said that fifteen great monasteries, according to Sir Walter Besant, stood within and without the City before they were destroyed in the reign of Henry VIII. They belonged to different religious Orders, but the Austin Canons possessed the greatest number of establishments. All that remains now of these once great monastic buildings consists of the chancel of St. Bartholomew's in Smithfield, the church of St. Helen in Bishopsgate, the nave of the church of the Austin Friars, part of the Charterhouse, the gateway and the crypt of the nave of the Priory of St. John, Clerkenwell, the church of St. Mary Overie, Southwark, and the Temple Church. Of the parish churches by far the greatest number were situated near the river in the south-east. The saints to whom the churches were dedicated were many times repeated. Thus there were eight dedications to All Hallows, seven to St. Michael, five to St. Martin, four to St. Benet, and so on; while in many cases a second name was added, in order to distinguish one parish from another, as in St. Margaret Pattens (so named from the patten-makers who lived in the parish), St. Margaret Moses or Mosses, &c. The largest number

of churches were, of course, dedicated to St. Mary or the Blessed Virgin. The particular dedication is sometimes indicated externally, as in St. Laurence, where the weather vane is in the form of a gridiron, or in the golden key of St. Peter's, Cornhill. St. Alphege's is known as St. Alphege-on-the-Wall, as it is built partly upon the old wall of London, which, in fact, forms the north wall of the church.—A short discussion followed, in which Mr. C. Lynam, Mr. Emanuel Green, Mr. C. J. Williams, Dr. Birch, and others participated.—Mr. Patrick, Hon. Secretary, announced that the Congress this year would be held at Reading in July. The date has been fixed for the 17th of that month.

**ROYAL NUMISMATIC.**—Feb. 16.—Sir Henry H. Howorth, V.P., in the chair.—Mr. F. A. Walters exhibited two London half-groats of Henry VI. of the rosette-masle coinage, described by Hawkins as being in the Longstaffe collection.—Mr. W. Webster showed a gold crown of Edward VI., with the name of his father, Henry VIII., but with the mint-mark E; and a pattern broad of Charles II., by Thomas Simon, without the artist's initial.—Mr. T. Bliss exhibited a half-crown of George I. of 1717, reading on the edge TIRTIO for TERTIO.—Mr. H. Fentiman showed a crown-size copper blank stamped with the obverse and reverse of the half-crown of 1816, and with the edge inscribed; another crown-size copper blank with the edge inscribed with the fifty-eighth year of the reign of George III.; a pattern for a sixpence (?) of George III., with the reverse type, the star of the Garter; and a United States dollar struck to show the contrast between the actual size of the coin in currency and what it would be if a silver standard was adopted.—Mr. H. H. Baldwin exhibited an unpublished half-crown token issued by R. Simpson, Suffolk Street, Pall Mall, having the Prince of Wales's plumes on the obverse, and the letters R. S. in script on the reverse.—Mr. Stewart A. McDowall communicated particulars of a small hoard of silver pennies of Henry I. recently found at Lowestoft. They are of Hawkins types Nos. 255 and 262, and were struck at Bristol, Canterbury, London, Northampton, Norwich, and Oxford.—Mr. R. L. Kenyon read a paper on a recent find of coins at Oswestry. The hoard consisted of 401 silver coins, ranging from Henry VIII. to Charles I.; and of four gold coins of James I. and Charles I. The silver coins were mostly of Elizabeth, James I. and Charles I., those of the last reign consisting of half-crowns, shillings, and sixpences, amongst which were a few new varieties of legend. Amongst the gold coins was a Britain crown of James I., with the mint-mark a coronet, which is new to the series. The hoard was buried in 1643, in the early part of which year there was considerable military activity in Shropshire.—Mr. H. A. Grueber gave an account of William Hole or Holle, who was appointed *cuneator* to the Royal Mint in the Tower in 1618, and of whom Ruding in his 'Annals of the Coinage of England' makes no mention. As considerable changes took place in the types of the gold coins issued in the following year, 1619, it is most probable that Hole made the new designs for them. He appears to have remained in office till 1633, when he was succeeded by Nicholas Briot.

**LINNEAN.**—Feb. 16.—Prof. S. H. Vines, V.P., in the chair.—Mrs. H. V. Scott and Mr. C. B. C. Storey were admitted.—Mr. T. V. Hodgson and Miss V. A. Latham, M.D., were elected Fellows.—Four vacancies in the list of Foreign Members were announced, due to the deaths of Dr. Michael Woronin, Dr. Rudolph Amandus Philippi, Prof. Eduard von Martens, and Dr. Bernard Renault.—The following resolution was adopted unanimously: "The Fellows of the Linnean Society in general meeting assembled, February 16th, 1905, express their profound sympathy with Mrs. Howes in her recent bereavement; their admiration for the distinguished career of her late husband, Prof. T. G. Bond Howes, F.R.S.; and their gratitude for the long and energetic service which he rendered to the Society as its Zoological Secretary."—Miss E. Willmott exhibited thirty water-colour drawings of roses by Mr. Alfred Parsons, drawn at Great Warley, for her forthcoming volume on the genus *Rosa*.—Messrs. H. J. Elwes, J. G. Baker, and H. Groves raised a discussion on some points suggested by the drawings.—The first paper was 'A Revised Classification of Roses,' by Mr. J. G. Baker. He divided the genus into three groups. In the first group primary species were enumerated; in the second, subspecies and varieties; in the third, the principal hybrids. The primary species, as estimated by the author, are 69 in number, and they are classified under 11 groups.—A discussion followed, in which Mr. H. Groves, Mr. H. J. Elwes, the Rev. T. R. R. Stebbing, Mr. W. C. Worsdell, and Miss Willmott joined.—The second paper was entitled 'The Botany of the Anglo-German Uganda Boundary Commission,' the authors being—Polypetalæ, Mr. E. G. Baker; Gamopetalæ excl. Convolvulaceæ, Mr. S. Moore; Convolvulaceæ,

Apetalæ, and Monocotyledons, Dr. A. B. Rendle. The Commission commenced demarcating the boundary in the Uganda Protectorate in December, 1902, the Commissioner on the British side being Lieut.-Col. Delmé-Radcliffe. The collections which are the subject of this paper were made by Dr. A. G. Bagshawe, the medical officer. At the point where the Kagera river empties itself into the Victoria Nyanza a standing camp was made for three months. The second collecting centre was Mulema, about 60 miles from the Lake; then Barumba, where a few plants were collected, 15 miles further west. Mulema is in South Ankole, lat 1° S., long. 31° E. The next centre was the district of the high hills of Ruchigga, at an altitude of from 5,500 to 7,800 ft. Two visits were paid to an isolated hill, Irunga, altitude 7,160 ft., which lies at the intersection of the British, German, and Congo boundaries; a visit was paid to the River Rufúa, which drains Lake Karengé. The last important collecting centre was the island of Buruma, opposite the exit of the Nile from the Victoria Nyanza. The collection contains a considerable number (some 50) of novelties, as also of known plants not hitherto recorded from the Uganda Protectorate. For the Angolan plant previously known as *Asystasia africana*, C. B. Clarke, which also is in the collection, a new genus, *Styasasia*, is proposed. A considerable percentage of West African coast-plants is a feature of the Protectorate flora as now made known, and worthy of mention is the presence of a small South African element.—In the discussion which followed, Messrs. T. A. Sprague, J. G. Baker, and F. N. Williams engaged.

**ZOOLOGICAL.**—Feb. 7.—Mr. Howard Saunders, V.P., in the chair.—The Secretary exhibited, on behalf of the Hon. Walter Rothschild, a pair of mounted gorillas. The animals appeared to be nearly adult, and were probably from twelve to thirteen years old. The male was unusually red on the head, while the female displayed no trace of this colour. This difference of coloration confirmed Mr. Rothschild's opinion that *Gorilla castaneiceps* of Slack was an aberration, and not entitled to specific or subspecific rank.—Mr. F. Gillett exhibited some mounted heads of the Rocky-Mountain goat (*Haploceros montanus*), with the object of calling attention to a gland lying at the base of each horn, which he believed had not been previously described.—Mr. R. H. Burne exhibited some specimens made from the viscera of the Indian rhinoceros "Jim," that had lately died in the Society's gardens.—A communication from Mr. Nelson Annandale contained a description of two abnormal larvæ of the frog *Rana alticola*.—Mr. G. A. Boulenger gave an account of a second collection of fishes made by Mr. S. L. Hinde in the Kenya district of East Africa. Examples of five species were contained in the collection, three of which were new to science.—A paper was read from Dr. R. Broom, entitled 'On some Points in the Anatomy of a Theriodont Reptile.'—A communication from Mr. G. L. Bates contained field-notes on the mammals of Southern Cameroons and the Benito.—A communication from Mr. G. T. Bethune-Baker contained an account of a collection of Heterocera from the Fiji Islands. Of the species enumerated eleven were new to science.—Mr. F. E. Beddard read a paper entitled 'A Contribution to the Knowledge of the Arteries of the Brain in the Class Aves.'—Mr. Macleod Yearsley read a paper on 'The Function of the Antennæ in Insects.' After reviewing the literature on the subject, he pointed out that Lowne, in his work on the blowfly, suggested that the antennæ were probably balancing rather than auditory organs. Lord Avebury and Latreille were cited in favour of this view, and the work of Yves Delage on Crustacea and of Clemens upon a moth (*Samia cecropia*) as confirmatory experiments. The author then gave details of experiments upon thirty wasps (*Vespa vulgaris*) in which the antennæ had been removed. The results of this mutilation were:—1. Loss of power of flight; 2. Loss of sense of direction; 3. Noticeable slowness in all movements. The conclusion arrived at was that in wasps the antennæ were equilibrating in function. This supported Lowne's surmise, and corroborated the experiments of Clemens on *Samia cecropia*.

**BRITISH NUMISMATIC.**—Feb. 15.—Mr. P. Carlyon-Britton, President, in the chair.—It was announced that Queen Alexandra, the Princess of Wales, and the King of Spain had honoured the Society by becoming Royal Members. The Marquis de Soveral and Count de Lalaing were elected Honorary Members. Earl Egerton of Tatton, Sir Alfred Scott-Gatty, Miss M. F. Spindler, and Messrs. F. H. Appleby, J. H. Renton, R. C. Lockett, P. Berney Picklin, E. J. Kafka, L. W. Just, and H. Tansley Witt were elected ordinary Members; and five further applications for ordinary membership were received.—An address was given by Mr. F. Stroud, Recorder of Tewkesbury, on 'Idiotcy of England Numismatically Exemplified.' The speaker ex-

plained that the initial term was employed in the classic sense of "do-nothingness," and particularly related to the last few years of the eighteenth century and the early part of the nineteenth, when the Government were apparently unable to pay any attention to the national coinage of silver and copper, owing to their thoughts being entirely occupied by the foreign wars then in progress. The result was that silver and copper tokens arose from private enterprise. With this attitude he contrasted the action of Napoleon in striking coins immediately after his escape from Elba. He also drew attention to the want of artistic merit in the designs of most British coins since the time of Queen Anne.—A discussion followed, in which Messrs. J. B. Caldecott, W. H. Fox, H. A. Parsons, and J. Roskill took part.—Mr. Stroud and Mr. A. H. Baldwin exhibited silver and copper tokens of the period referred to.—Four ancient British gold coins recently found on the beach at Clacton-on-Sea were exhibited by Mr. Philip Laver; some unpublished pennies of William I. and II. by Miss Helen Farquhar and Lieut.-Col. Morrieson; and other exhibits of general numismatic interest were contributed by Messrs. Fitch, Hill, Ogden, Roth, and Taffs.—Presentations to the Society's library and collections were made by Messrs. Hamer, Needes, and Negreiros.

## MEETINGS NEXT WEEK.

- MON. Royal Academy, 4.—Lecture by Prof. G. Althison.  
 — Institute of Actuaries, 5.—'Changes in Pure Premium Policy. Values consequent upon Variations in the Rate of Interest or the Rate of Mortality, or upon the Introduction of the Rate of Discontinuance,' Mr. G. J. Lidstone.  
 — Society of Arts, 8.—'Internal Combustion Engines,' Lecture III., Mr. Dugald Clerk. (Cantor Lecture.)  
 — Surveyors' Institution, 8.—'Some Proposals for Improving the Law and Practice of Rating Property,' Mr. H. Griffin.  
 — Geographical, 8½.—'The Scientific Results of the National Antarctic Expedition,' Capt. R. F. Scott.  
 TUES. Society of Arts, 4½.—'The Manufactures of Greater Britain: I. Canada,' Mr. C. F. Just. (Colonial Section).  
 — Royal Institution, 5.—'Some Recent Biometric Studies,' Lecture I., Prof. Karl Pearson.  
 — Institution of Civil Engineers, 8.—'Surface-Condensing Plants, and the Value of the Vacuum Produced,' Mr. R. W. Allen.  
 WED. Entomological, 8.—'New Species of Diurnal Lepidoptera from Northern Rhodesia,' Messrs. Herbert and Hamilton H. Druce; 'On Three Remarkable New Genera of Micro-Lepidoptera,' Sir G. F. Hampson.  
 — Society of Arts, 8.—'The British Art Section of the St. Louis Exhibition,' Mr. Isidore Spielmann.  
 — Dante, 8½.—'La Lupa Dantesca,' Rev. W. J. Payling Wright.  
 THURS. Royal Academy, 4.—Lecture by Prof. G. Althison.  
 — Royal, 4½.  
 — Royal Institution, 5.—'Recent Astronomical Progress,' Lecture I., Prof. H. H. Turner.  
 — Chemical, 8.—'The Latent Heat of Evaporation of Benzene and some other Compounds,' Mr. J. Campbell Brown; 'The Relation between Natural and Synthetic Glycerophosphoric Acids,' Messrs. F. B. Power and F. Tutin; 'The Reduction of Isophthalic Acid,' Messrs. W. H. Perkin, jun., and S. S. Pickles; 'The Transmutation of Geometrical Isomers,' Mr. A. W. Stewart.  
 — Institution of Electrical Engineers, 8.—Discussion on 'Type-Setting by Telegraph,' Mr. Donald Murray.  
 — Linnean, 8.—'Zoological Nomenclature, International Rules and Others,' Rev. F. R. H. Stebbing; 'Biscayan Plankton: Part III. The Chalcidæa,' Dr. G. H. Fowler.  
 — Antiquaries, 8½.—Election of Fellows.  
 FRI. Royal Academy, 4.—Lecture by Prof. C. Waldstein.  
 — Philological, 8.—Paper by Prof. Gallancz; 'Notes on Middle-Irish Declension,' Prof. J. Strachan.  
 — Royal Institution, 9.—'Recent Advances in Wireless Telegraphy,' Chev. G. Marconi.  
 SAT. Royal Institution, 3.—'Archæology,' Lecture II., Mr. D. G. Hogarth.

## Science Gossip.

ACCORDING to a Johannesburg newspaper, 200 or more members of the British Association are expected to visit that town when in South Africa for the autumn meeting. The Mayor of Johannesburg has estimated the consequent expenses at about 6,000*l.* The guests are due at Johannesburg on August 28th. Sir David Gill reports that the various South African Governments have responded in a generous way to the call for hospitality to the members, the Cape Government offering 3,000*l.*, the Transvaal and Orange River Colony 2,000*l.*, and Natal 1,000*l.* The railways are also granting special arrangements, and in some cases free fares. Some five or six men of science are said to be going out ahead of the main body to study their special subjects in South Africa before the meeting.

A DISTINGUISHED scholar has passed away at Tokio in Prof. Julius Scriba. Prof. Scriba, who had only attained his fifty-sixth year, was for many years surgeon at the University of Tokio, and was considered one of the foremost operators in Japan. He was engaged at the time of his death on a work dealing with the flora of Japan, and he wrote a number of important articles for the *Deutsche Gesellschaft für Natur- und Völkerkunde Ostasiens*. He was also an authority on Japanese numismatics, and possessed a very valuable collection of coins.

THE sun will be vertical over the equator about seven o'clock on the morning of the 21st prox. An annular eclipse of the sun will take place on the morning of the 6th, but the central line will be almost confined to the southern part of the Indian Ocean and to South-Eastern Australia; at Adelaide 0.82 of the sun's diameter will be obscured in the early afternoon, at Melbourne and Sydney 0.72 and 0.75 respectively, a little later. The planet Mercury will be at superior conjunction with the sun on the 10th. Venus will be at her greatest brilliancy as an evening star on the 21st, nearly to the east of  $\alpha$  Arietis. Mars rises about midnight in the constellation Libra. Jupiter, like Venus, is in Aries, and the two planets will be in conjunction on the 7th prox., Jupiter about five degrees to the south of Venus. Saturn is on the border of the constellations Capricornus and Aquarius, and does not rise until nearly six o'clock in the morning.

SOME interesting observations of the zodiacal light, obtained by M. Hansky from the summit of Mont Blanc on the nights of the 21st and 22nd of last September, seem to point to the solar origin of that phenomenon, and that it is, in fact, a prolongation of the corona seen to surround the sun during total eclipses. Further observations of the light in localities favourable for the extension of our knowledge are desirable.

WE have received the twelfth and last number of vol. xxxiii. of the *Memorie della Società degli Spettroscopisti Italiani*, which contains a mathematical paper by Prof. Abetti on the treatment of least squares in two special cases of equations of condition; a note relating to the international commission for the study of the relations between solar and terrestrial phenomena; and an obituary notice of the Neapolitan physicist Emilio Villari, who recently died in the sixty-ninth year of his age.

## FINE ARTS

## ALBERT DÜRER.

*Albert Dürer.* By T. Sturge Moore. (Duckworth & Co.)—Mr. Sturge Moore's work must be regarded in a somewhat different aspect from that of any of the other volumes in the "Library of Art," in which it appears, in that his aim has been to give an appreciation of the artist in relation to general ideas. As to matters of fact, he expressly states that the volume embodies no new research. He likewise disclaims the attempt to form any abstract of recent historical and critical researches on the subject, though this latter reservation has not been rigidly held to—indeed, some of the most interesting portions of the book fall under this category. The restriction of the space given to chronological detail has, however, allowed for the exercise of his chief intention. As a result, the book is certainly more readable than any concise summary could well have been. The style is vigorous and picturesque, and, on the whole, dignified, though we cannot but think that a few somewhat pronounced solecisms would have been better omitted. There seems, further, a lack of cohesion between the various parts of the book, and we find ourselves somewhat in the position which Melancthon, in a letter here inserted, describes as being that of the artist himself towards the works of certain theologians: "he used to say that after reading a whole book through he had to consider attentively what idea it was that the author intended to convey." Mr. Moore seems almost to anticipate this difficulty when remarking, as he does, that the lack of general ideas is the British characteristic most apparent to the foreigner. To meet this dearth he contributes liberally in the first part "concerning general ideas important to the comprehension of Dürer's life and art." The first section of this treats of

what is implied by the idea of proportion and the use of the term in relation to art, and the second is devoted to a consideration of the influence of religion on the creative impulse. But the former leads by a devious though pleasant path to Whistler's 'Ten o'Clock,' and debates for two pages the fallacy of calling art "a whimsical goddess, and a capricious." In like manner we think the section on the influence of religion treats of Dean Colet with a fulness hardly relevant to the general issue. The opening words of this section may serve as a favourable specimen of the author's style:—

"There are some artists of whom one would naturally write in a lyrical strain, with praise of the flesh, and those things which add to its beauty, freshness, and mystery.....But, quite as naturally, when one has to speak of Dürer, the mind becomes filled with the exhilaration and the staidness that the desire to know and the desire to act rightly beget; with the dignity of conscious comprehension, the serenity of accomplished duty, with all the strenuousness and ardour of which the soul is capable; with science and religion."

This is, in fact, the root of the matter, for as the mind has been filled so has been the utterance, and it would seem that Mr. Moore's interest in the discussion of general questions has caused some temporary forgetfulness as to their relation to Dürer.

With the remaining sections of the work we find ourselves more in sympathy. In the biographical chapters, for which Sir Martin Conway's edition of the 'Writings' and the 'Life' by Prof. Thausing have served as the principal sources, Mr. Moore endeavours, by extracts from the diaries and letters, to tell the life as far as possible in the artist's own words. The comments on these are both apt and sympathetic, erring, if at all, on the side of brevity. We wish that more attempt had been made to trace the facts as to his relations with Jacopo de' Barbari, who, Dürer states, first showed him, when he was still young, the figures of a man and a woman drawn according to a canon of proportions. Dürer's letter to Pirkheimer of February 7th, 1506, seems to suggest that it was in Germany that he first came under the influence of the Venetian painter, who, according to Thausing, was at Nuremberg before 1500. Somewhat elusive, also, is the treatment of the question of Dürer's probable whereabouts during his *Wanderjahre*, and of that first visit to Venice, mysteriously but unmistakably referred to in the letter of February 7th, 1506, in the words, "The thing that pleased me so well eleven years ago pleases me now no more." These events had brought the pupil of Wolgemut in contact with fresh influences, and already, by 1504, had as their result such work as the 'Adoration of the Magi' in the Uffizi, and the engravings of 'Adam and Eve' and of 'The Nativity.' It is, we think, in his æsthetic judgments that Mr. Moore's work is most satisfactory. These are just and discriminating, and reveal very clearly the line of Dürer's peculiar excellence. In place of the wider claims of much German criticism, we read that

"he was not a painter born, in the sense that Titian and Correggio or Rembrandt and Rubens are, or even in the sense that a Jan van Eyck or a Mantegna is.....and he is at best with difficulty able to avoid glaring discords."

In painting he was ever experimenting, swayed by successive influences, most active when in or fresh from Venice and the Netherlands; and as a colourist he was inferior to Italians whom he far excelled in creative power. But as a supreme master of line he has no superior in Western art, and in engraving, as Mr. Moore says, "he early found a style for himself which he continued to develop to the end of his life." Here it was that his genius found its truest and most natural expression. His art was essentially German in character, and the series of wood engravings of 'The Life



of Mary' and of 'The Little Passion,' as well as the 'Melancholia,' the 'Death, the Knight, and the Devil,' and other works on metal, are typical, because they embody much of the Reformation spirit, and something of that of the Renaissance. He was the friend of the leading Reformers (and so has preserved for us their lineaments), and sympathized entirely with their views. His journal, written in the Netherlands, shows his intense indignation at the kidnapping of Luther. The piety of his upbringing is reflected in his references to his father and mother, and the impress was indelible. But he was never carried away by the vortex as were the artists who came under the influence of Savonarola. From the beginning to the end of his days he was first and foremost an artist. When Charles V., at his entry into Antwerp, bestowed a mere passing glance on the groups of maidens in mythological attire, Dürer remarks: "Being a painter, I looked about me a little more boldly." As Mr. Moore well says: "We touch the very pulse of the Renaissance in the phrase." Dürer's letters from Venice to Willibald Pirckheimer show that he looked not unkindly upon the philosophy which believes in cakes and ale.

In the letter of October 13th, 1506, he says that in ten days he means to go on horseback to Bologna to learn the secrets of perspective, which some one there was willing to teach him. The testimony of his fellow-townsmen Scheurl proves that this visit took place, and there is much to be said for the theory that Fra Luca Pacioli, the friend and companion of Leonardo, was the teacher to whom he referred. Mr. Moore suggests that on this occasion Dürer may, perhaps, have seen Leonardo himself; but this is hardly possible, because Leonardo went to Milan in May, 1506, and letters which passed between the French Governor and the Florentine Signoria shows that he remained there until the autumn of the following year. Fra Luca Pacioli was, however, a link between the two painters, for Dürer's work on the 'Art of Measurement' corresponds very closely in contents and arrangement with Pacioli's 'De Divina Proportione,' for which Leonardo is believed to have made the drawings. The suggestion, also, that by not remaining in Venice Dürer must have missed the opportunity of seeing the early masterpieces of Giorgione reads somewhat curiously, seeing that Giorgione was in his twenty-eighth year at the time of Dürer's visit. The work which Dürer did during the year at Venice, and soon after his return, shows the presence of various influences, notably those of Antonello da Messina and Giovanni Bellini; but the influence of Giorgione is, we think, clearly perceptible in the small picture of 'Christ on the Cross' at Dresden, and in the 'Portrait of a Lady seen against the Sea' at Berlin. This eclecticism prevents our sharing the author's regret that Dürer did not accept the offers made to him to remain at Venice. His refusal was perhaps due to the instinct of self-preservation; he returned in order to be himself.

The artist's subsequent relations with the Emperor Maximilian, and the naïve eccentricities of the latter, are well and effectively indicated; and emphasis is laid on the excellence of his work in portraiture, especially in the series of masterpieces painted at Antwerp and after his return, when he was fresh from the stimulus of Flemish models.

We may add that the book contains an account of Dürer's writings, selected passages, and an able examination of their teaching; that the illustrations are well selected, and that by permission of the Dürer Society they include four good engravings.

*Drawings of Albrecht Dürer.* (Newnes.)—This selection is made from two of the three great storehouses of Dürer drawings, the

Albertina and the British Museum; there is nothing from the third, the Berlin Museum, nor from any of the minor collections. Though chosen on no apparent principle, and arranged at random as regards date, these forty-eight drawings represent Dürer very fairly, and the reproductions are good for a popular publication at a low price. The splendid 'Green Passion' of 1504, at Vienna, has never been reproduced completely in so handy a form, and that alone makes the volume a desirable possession. Both drawing and engraving of the 'Prodigal Son' are given, and one of the 'Tarocchi,' with Dürer's copy of it; but why a woodcut from the 'Great Passion' should be included it is hard to say, unless to afford Prof. Singer an excuse for abusing it. The introduction which he has written is instructive and interesting, though a little paradoxical, for Prof. Singer holds extreme views as to the decline of Dürer's powers from 1511 onwards, and the inferiority of his more elaborate to his slighter drawings. He suffers with reluctance, as a concession to popular taste, the publication of those marvels of patient finish the 'Hare' and 'Corner of a Meadow.' The 'Felix Hungersperg' and 'St. Paul' are given as fine specimens of pen-drawing, the one style of work in which Dürer is allowed by his critic to have excelled in later years.

*Dürer's Dresdener Altar.* Von Ludwig Justi. (Leipzig, Seemann.)—Students of Dürer were startled last summer, if not perturbed, by the publication in the leading Prussian art review of an attack on one of Dürer's most celebrated pictures by so distinguished a writer as Prof. Wölfflin, author of 'Die Klassische Kunst.' The authenticity of the Dresden triptych, so far as its pedigree is concerned, is unassailable; that it is an altarpiece commissioned by Frederick the Wise for Wittenberg is certain; and the only points in its history which documents fail to establish are two—certainly of prime importance—the exact date of its origin and the identity of its author. It has long been accepted as a Dürer, exceptional, certainly, in its tempera technique and in the scale of its figures, but explicable as the first-fruits in painting of that zealous study of Mantegna to which a group of drawings dated 1495 bears witness.

Prof. Wölfflin would strike it out of the list of Dürer's works, though he has no other attribution to propose. He bases his objections to it as a Dürer partly on æsthetic, partly on technical grounds, the most important of the latter being the accomplished perspective of the squared stones in the pillars on either side of the central picture and the tiles on the floor. Such accomplishment, he argues, was not within Dürer's grasp at so early a date. The æsthetic difficulties matter less; we do not all see things alike, nor look at Dürer with eyes accustomed to dwell on Italian triumphs and to exact the like perfection from artists of less favoured climes. Nay, more, we may admit some, at least, of the æsthetic difficulties—the faulty composition, the discrepancy in scale between the figures, the detachment of the foremost group from the great empty room behind it; and yet the historic sense may save us from thinking these faults impossible in Dürer, and a sense of justice from ignoring the beauties which redeem such obvious shortcomings.

Fearing lest the authority of the distinguished Berlin professor should lend undue weight to arguments which in themselves would convince no thinking man, the new Director of the Städel Institute, Prof. Ludwig Justi, has come forward as the champion of the Dresden altarpiece. His defence was intended for a magazine article, but it has appeared as a *brochure* of forty pages, written in the clear and lively style of which he is a master, and with a courtesy and good humour which do not always prevail in German controversy. After destructive criti-

cism levelled at his opponent's arguments, he proceeds to the constructive part of his task, showing what place the picture occupies in Dürer's development, and concludes with an estimate of its historical and its purely artistic value. The vindication of the triptych as a certain and precious work of Dürer's youth is, in our opinion, triumphant, and Prof. Justi's pamphlet is by far the best account of the picture yet written. A minute examination of the canvas out of its frame, which it had not quitted for twenty years at least, enabled him to ascertain the exact amount of the repainting which mars our full enjoyment of the picture. It is satisfactory to know that the figures are hardly affected, but the most important point in its bearing on the present question is the discovery that the jointed pillars and the tiles with their accomplished perspective are wholly the work of the restorer. We cannot go into further details, but it is hardly misrepresenting Prof. Wölfflin to say that after this reply there is nothing left of his arguments against the picture except the fact that he does not like it.

We have spoken hitherto of the picture as a single unit; but one important feature of Prof. Justi's argument is the separation, in point of date, of the centre from the wings. He dates the former 1495–1500, the latter 1508–15. He finds in their addition a deliberate attempt to correct the defects of the central portion: "Wölfflin findet die Engel zu klein, Dürer auch, macht sie grösser.....Wölfflin findet die Bewegung starr, Dürer auch, gibt sie leicht und reich." It is, indeed, amazing that Prof. Wölfflin should appreciate so little the wealth of invention and exquisite workmanship which Dürer has lavished on SS. Sebastian and Antony and their attendant angels. His antagonist is at one with the most recent English critic of the picture, Mr. Sturge Moore, in his generous appreciation of its beauty. Mr. Moore calls it "perhaps the most beautiful of them all [*i.e.*, of Dürer's pictures], at least, so far as the two wings are concerned," while Prof. Justi quotes the opinion of "an important painter of our time," expressed quite seriously, that it is the most beautiful picture in the Dresden Gallery. That is an opinion, of course, that the general public can never be expected to share. Dürer's triptych is essentially a painters' picture, and Prof. Justi appeals to the judgment "der fein empfindenden Menschen," just as Mr. Moore leaves questions of beauty to the decision of "finely touched and gifted men."

The "greater complication of motives" in the central work is well accounted for by the circumstances of Dürer's life. He got his first important commission at the moment when he had just met with Italian art and was going through the crisis which its revelation brought about. He could not deliver the regulation Nuremberg altarpiece, but strained every nerve to do something new and epoch-making, in composition, in technique, in colour. It was a "Sezession eines Einzelnen," the effort of a solitary explorer on a rough and uphill track. For the motive of the Virgin placed behind a ledge on which her sleeping child reposes he was indebted, Prof. Justi conjectures, to some early work of Bellini or his immediate circle. The fruit, the pose and costume of the diminutive angels, and the use of thin tempera combine to suggest the influence of the Paduan-Venetian School. Prof. Justi thinks that Dürer, in accordance with his early habit, drew the figures first and added the background to them, without considering the total effect from the first; he even thinks that he can reconstruct the order of procedure, from the figures to the wall, the background first to left and then to right, and finally the crown and flying angels. That is, perhaps, a little too clever, but our author rarely leaves the safe track of demonstration for the quagmires of surmise; he has a stock of common sense which many of his countrymen might envy.

## FANTIN-LATOUR.

THE collection of paintings by Fantin-Latour at Messrs. Obach's gallery contains, for the most part, minor works. Two portraits alone tell something of his power on a larger scale, and the qualities of these are such that one sometimes wonders that he was so little ambitious of large efforts. The portrait of *Lady Campbell* (No. 10) is one of these larger works. At first sight it is not prepossessing. There is something rather common in the planning of the illumination, so that one feels it might almost have passed without remark on the walls of the Academy; but as one looks longer certain rare qualities of draughtsmanship assert themselves. The strictness of the contour, the mastery shown in the firm and simple curvature of the necklace and the lace collar, the easy pose of the hands really lying relaxed upon the lap, and, above all, the rare sympathy and refinement of the head, make a remarkable, even though it still remains a scarcely beautiful portrait.

Perhaps it was Fantin's lack of invention, together with the intimate and personal character of his perception of certain beauties in nature, that led him to devote himself so largely to small compositions and *natures mortes*. In such small compositions his imagination is all of one kind; it runs in a narrow channel, and is always closely connected with his feeling for music. These scenes are all in the nature of reminiscences of the opera; but they have always this distinguishing characteristic, that we hear the music even more clearly than we see the stage. The figures, emptily operative as they always are, and without definite character or intention, move in the vague light of a fairy-land which the music calls up. The outlines are mercifully blurred for us by the vague generalized emotion proper to musical expression. Only something of the musician's taste—the taste of the first tenor—finds its way into these fantasias, and the fact is curious, when we consider how scrupulously refined Fantin's attitude is before any actual object. In any case, in such pieces as *La Danse* (38) we cannot altogether forget the *bonbonnière*. Nevertheless, it is one of the most brilliant and complete examples of this aspect of Fantin's art that we have seen, and one which shows the great technical resources which he had at command for getting his peculiar effects of irradiating light, saturating even the shadows with its reflected brilliance, and breaking alike the form and the local colour into a tender voluptuous haze. *La Baigneuse* (2) is more elaborate in colour, but some of the others, such as *Venus and Cupid* (15), are too cold to carry out the idea satisfactorily.

Really more interesting and more masterly than these are the flower-pieces, among which the earlier examples are incomparably the best. We cannot remember ever to have seen a finer one than the *Bunch of Autumn Flowers* (25). Here the whites are toned to ivory, the scarlets to a deep burning red, the violets to a strange degraded mauve, and the intense note of the blue *salvia* becomes mellow and sonorous without losing its special *timbre*. It is altogether a superb harmony, in which the strangest, most unexpected notes find their perfect accord. In the later works the artist tries constantly to use his colours with greater vividness and frankness, but the medium of oil paint has never yet been found to answer perfectly to such an attempt, and even the brilliant rendering of *Hollyhocks* (33) is trite and obvious compared to the earlier work.

It is curious, too, how much Fantin's feeling for the quality of paint declined as he went on. The little early portrait of the artist's sister (3) is in this respect unsurpassed in the present exhibition; and by the time he did the *Cup and Saucer* (8) he no longer had a sufficient command of the material beauty of

paint to justify the idea. The conception of colour is exquisite, but it is not expressed in sufficiently beautiful stuff to satisfy one's demands.

Nevertheless, the general impression left on one by this exhibition is that Fantin was always and intensely an artist, with no great gifts of creation, with a comparatively feeble sentiment for the characteristic, but with a delicacy of feeling, a refinement and tenderness which make him a curiously sympathetic personality.

## PORCELAIN AT MESSRS. DUVEEN'S.

THE annual exhibition for the Artists' Benevolent Society is held this year at Messrs. Duveen's Gallery instead of at Messrs. Agnew's, and a magnificent display of porcelain is the result. The study of Chinese porcelain is so highly specialized, and has made such rapid advances of late, that the ordinary critic, who is only familiar with the rough classifications of *famille verte* and *famille rose*, must be content with a purely external and general appreciation of the beauties of this exhibition.

No one, however, can fail to be struck at once by the extraordinary beauty of the blue-and-white "hawthorn" ginger-jar in Case G, which is not only the most magnificent piece of blue-and-white here, but is even comparable with the celebrated Blenheim jar now in Mr. J. P. Morgan's collection. Unfortunately the lid is not of the same quality as the jar itself.

There are no very early pieces in the collection, which is entirely confined to the Kang Hsi and subsequent periods, when no doubt the manufacture reached its highest technical perfection, though the artist, as opposed to the connoisseur of porcelain, may often find more to delight him in the vigorous draughtsmanship and odd invention of the Ming pieces. It is true that the vast majority of what was once ascribed to the Ming period has, as a result of Dr. Bushell's researches, been transferred to the reign of Kang Hsi, and that many of the pieces here rightly ascribed to the seventeenth century would at one time have been placed at an earlier date.

There are some very fine black "hawthorn" jars in Cases A and B, of which the most striking is, perhaps, the large oviform jar, No. 13, which has, moreover, the very rare peculiarity that the *prunus* flowers are red instead of white. Another case that produces a splendid effect is that devoted to the powder-blue vases with panels decorated in the *famille verte* manner. To our thinking, however, those in which the *famille verte* is replaced by cobalt blue monochrome are decoratively superior—indeed, the panel is a somewhat dangerous device, and a finer effect is produced when, as in one example, there are no white reserves, and the brilliantly coloured figures tell directly against the powder-blue.

Among the examples belonging to the second period here illustrated, that of Yung Chêng, there are one or two beautiful canary-yellow grounds. One, a square-shaped tapering vase with outlines in under-glaze blue, seems to us both unusual and of singular beauty. In the same case is one of the rare wine-pots in the form of a Shou character (20), one of those quaint freaks which in any hands but the Chinese would have turned out disastrously.

To the last great period—that of Chien Lung—belong two enormous pear-shaped jars, Stand C, with very large figures, among which familiar types of Dutch art are apparent, though treated with a courtesy that the artists of their own country never accorded them. It is surprising what elegant curves they take on in the Chinese version without losing their typical characteristics.

On the whole, the *famille rose* of this last period, especially the eggshell plates with ruby backs, are, from an artistic point of view, dis-

appointing. The potters had arrived at a point where technical elaboration and display had become an irresistible temptation, and the design is usually frittered away to show the artist's indisputable accomplishment. It would be unfair, however, to apply this criticism to some of the exquisite figure designs on the larger vases in Case N, though none of them reaches the level of the drawing on a great vase of the Kang Hsi period which stands on the mantelpiece.

## ROMAN BRITAIN IN 1904.

THE year 1904 brought with it comparatively few discoveries of Romano-British remains. At Silchester the fifteenth successive season, and at Caerwent the fifth, were prosperously completed. But little was done on the Wall of Pius, nothing on the Wall of Hadrian; Brough (in Derbyshire), commenced in 1903, lay idle; no new enterprise was initiated; and chance finds, so far as known to me, were somewhat disappointing.

At Silchester the examination of the town baths was completed, and a frontage, entrance, and latrine added to the plan. One notable object emerged. This is a tile, found lying loose in the filling of a cesspit which served the latrine. It bears an abbreviated inscription made by a circular wooden stamp 2½ inches in diameter, which is, read in full: "Nero Claudius Cæsar Augustus Germanicus." Presumably it indicates that some sort of imperial estate existed in Nero's reign at or near to Silchester. But we need not suppose that the baths existed at so early a period. The tile differs widely in texture and form from the other tiles found at Silchester, and it has rather the appearance of a survival from an earlier age. It would, therefore, tend to suggest that the baths were not yet built in Nero's time.

At Caerwent, in Monmouthshire, Mr. Thos. Ashby has uncovered some more dwelling-houses, and also the missing south gate. This gate stands (or stood) just half way along the south wall of the town, 50 feet west from a modern lane which crosses that wall. The north gate, discovered earlier, stands some little distance west from the middle of the north wall. The two gates are, therefore, not *vis-à-vis*. But they agree in structural details. Each had a single archway of 9 ft. span, and comprised two arches, the one facing the town, and the other facing the country. The space between the arches was presumably roofed, and the battlement-walk of the walls may have crossed above. Each gate, too, was built up at some time when dangers grew many and defenders few. Such blocked-up gates are common enough among Roman remains. In the present case the blocking was the easier, since the north and south gates of Caerwent served no important traffic. The one great road which approached the town, the highway from England to Caerleon and South Wales, ran (as it runs to-day) through the east and west gates. But one wonders who beset Caerwent. Were they Saxons, sailing round like the later Danes, or Irishmen like the children of Dessi, or wandering bodies of marauders in a disorganized country?

Near the south gate Mr. Ashby found an interesting piece. When perfect it consisted of a sculptured group, and an inscribed oblong panel beneath. The sculpture has been destroyed, except the feet of a man and a bird. The panel, roughly a foot high by eighteen inches long, is better preserved, and bears the inscription:—

"deo] Marti Leno [si]lve Ocelo Vellaun. et num- (inibus) Aug(ustorum), M. Nonius Romanus ob immunitat(em) collign. d(onum) d(e) s(uo) d(at), Glabrio(e) et H[om]ulo cos. x kal. Sept(embres)."

"to Mars Lenus or Ocelus....and the Imperial deity, set up by M. Nonius Romanus, in return for exemption from the fees of the Collegium, — dated, the consulship of Glabrio and Homulius, A.D. 152, 23 September."



Mars Lenus, usually called Lenus Mars, was worshipped in the Mosel valley, whence Romanus may have sprung. Mars Ocelus is known only from an altar at Carlisle. The third name *Vellaun* is less clear. It indicates, I suppose, a Mars Vellaunus. The epithet is new, but the stem (apparently signifying "good") occurs compounded in various Celtic names. Curiously enough, there was a tribe Velauni in the Maritime Alps, and a town Ocelum in the Cottian Alps. The form *collign* also presents difficulties; but *collignium* occurs once for *collegium*, and possibly this may be a second instance. What the guild was which Romanus was allowed to join without fees, it would be idle to guess. The dedicator himself seems to have been in some doubt as to whom he should thank.

Of miscellaneous finds in the rest of England, only a few deserve notice. A Roman villa near Fullerton railway station in Hampshire, previously known, has been further examined, and a fine figured mosaic discovered, taken up, and relaid in a modern house. At Amberley, near Minchinhampton, in Gloucestershire, a hoard of imperial silver coins is stated to have contained an unusual proportion of Greek issues. At Cirencester (Victoria Road) part of a dwelling-house and some striking architectural fragments have been found in sewerage works. They add one more testimony to the prosperity of the place in Roman times. At Kettering, in Northamptonshire, previous finds of coins, &c., have been reinforced by indications of a village or villa on the north side of the town, close to Weekley. Near Hull a villa has been explored at East Harpham. The mosaics (one of which shows an excellent maze) and other finds are to be preserved in the Hull Museum.

On Hadrian's Wall the only discoveries are some centurial stones and an altar found at Benwell: "deo An[t]enocitico sacru[m], coh. i Va[n]gionum, or Vardullorum quib[us] p[rae]est....." ("to the god Antenociticus, erected by the First Cohort of Va.....commanded by....."). The god is named on two older Benwell altars, but nowhere else, and may be a local deity.

On the wall of Pius work has been carried further at Barhill and Rough Castle. At the former, the inner and earlier enclosure, which I conjectured to be the work of Agricola, has proved to be a very interesting little fort, with special defences, which fit in with the remarks of Tacitus ('Agr.' 21) about the strength of Agricola's forts. At Rough Castle, in the "prætorium," or rather "principia" (as an inscription calls it), a depression has been noticed, which may or may not correspond to the vaults in the "principia" of Chesters, High Rochester, and other forts. In general, these vaults have only been found in forts which were at any rate occupied after the end of the second century, and at Chesters there is some reason for assigning the vault to the age of Septimius Severus. Rough Castle was (pretty certainly) evacuated before that time, and the occurrence of a vault there, should it prove correct, would have its special value. F. HAVERFIELD.

#### SALES.

ON the 21st inst. Messrs. Christie sold the following engravings. After Hoppner: The Duchess of Bedford, by S. W. Reynolds, 162*l*. After Lawrence: Miss Croker, by S. Cousins, 31*l*.; The Countess of Blessington, by the same, 42*l*. After Reynolds: Lady Smyth and Children, by F. Bartolozzi, 27*l*.; Lady Caroline Price, by J. Jones (lot 67), 44*l*.; another copy (lot 113), 25*l*.; Master Crewe as Henry VIII., by the same, 33*l*.; Miss Theophila Palmer, by the same, 89*l*.; Lady Hamilton as a Bacchante, by the same, 34*l*.; Miss Mary Palmer (Lady Thomond), by W. Doughty, 38*l*.; Mrs. Payne Gallwey and Child, by J. R. Smith, 37*l*. After Morland: Paying the Hostler, by S. W. Reynolds, 31*l*.; Contemplating the Miniature, by W. Ward, 199*l*. After E. Dayes: An Airing in Hyde Park, and Promenade in St. James's Park, by Gauguin and Soiron, 38*l*. After Bigg: Lady relieving a

Cottager, and Schoolboys giving Charity to a Blind Man, by J. R. Smith, 35*l*. After W. Ward: Lucy of Leinster, by the artist, 52*l*. After Ramberg: Public Amusement, and Private Amusement, by the same, 131*l*. After Romney: Mrs. Robinson, by J. R. Smith, 31*l*. After C. Read: Maria Gunning (Countess of Coventry), by J. Finlayson, 40*l*. After Cosway: Lords George and Charles Spencer, by W. Barney, 39*l*.

The same firm sold on the 18th inst. the following drawings:—H. Allingham, Cottages, Farringford, Isle of Wight, 57*l*. Birket Foster, A Roadside Shrine near Genoa, 120*l*.

#### Fine-Art Gossip.

TO-DAY is the private view at the Fine-Art Society's rooms of water-colours of Clovelly and other places by Mr. H. L. Norris.

MESSRS. SPINK & SON have opened an exhibition of marine paintings, in oil and water colour, by Mr. Gregory Robinson, the result of a voyage of over a year in a barque; also a collection of statuary.

MR. BAILLIE opens next Saturday a show of water-colours by Mr. James Paterson, and paintings and drawings of Russian Poland by Mr. R. P. Bevan.

YESTERDAY was the private view of a selection of engravings after Reynolds and other masters at Messrs. Colnaghi's Gallery.

To the March number of the *Burlington Magazine* Mr. Bernhard Sickert contributes an article on the Whistler Memorial Exhibition just open at the New Gallery. The frontispiece is a photogravure, and various pictures are reproduced. Mr. Francis M. Kelly's article on 'A Knight's Armour of the Early Fourteenth Century' includes a transcript of the inventory of Raoul de Nesle, with exhaustive explanatory notes, which are illustrated by a diagrammatic figure exhibiting the whole armour of the period in addition to plates of monumental effigies. Miss May Morris writes on the 'Ascoli Cope,' which Mr. Pierpont Morgan has recently restored to the Italian Government; and Mr. Herbert Cook and Mr. J. Kerr-Lawson respectively identify a well-known portrait by Titian at Dresden as that of Antonio Palma, and a portrait by Lorenzo Lotto at Vienna as that of himself. Mr. Lionel Cust and Mr. Herbert Horne contribute an article on an interesting panel by Gentile da Fabriano in the royal collections, which they prove to be the missing centre of the Quaratesi altarpiece, formerly in the Church of St. Nicholas at Florence. It has hitherto been supposed that the centre of this altarpiece was in the Jarves Collection at Yale; other portions are in the Uffizi at Florence, and the *predella* is still untraced. M. Philippe Auquier writes on an eighteenth-century painter, Françoise Duparc, and reproduces four of her pictures preserved in the museum at Marseilles, of which he is curator; he quotes a statement of Parrocel, apparently not well founded, that this painter spent a great part of her life in England. Mrs. Carlyle Graham discovers the author of the well-known frescoes at San Gimignano in Ventura of Siena, of whom no other works are known to exist. Among the plates is a reproduction of Fantin-Latour's portrait of Mr. and Mrs. Edwards, now in the National Gallery. The principal editorial article deals with the vacant Directorship of the National Gallery.

THE death, in his sixty-first year, is announced from Graz of the archaeologist Prof. Wilhelm Gurlitt, the Director of the Steyermark Museum. His most important works were 'De Tetrapoli Attica,' 'Alter und Bauzeit des sogenannten Theseion in Athen,' &c.

THE miniatures and snuffboxes of Mr. Albert Jaffé, or a selection from them of those most likely to interest English collectors, will be exhibited from next Wednesday until the close of the week at the Fine-Art Society's Gallery

in Bond Street before the whole collection is sold and dispersed. The sale will eventually be conducted by Messrs. H. Lempertz Söhne at Cologne, and will take place at the end of March.

WE referred last week to the large number of purchases and "commandes" of the French Administration of Fine Arts. The *Journal Officiel* of the 17th inst. published a list of nine "commandes" which have been given to various artists. These are as follows: M. Albert Ardail, an engraved plate of 'Autumn,' by Jordaens; M. William Barbotin, a similar plate of the 'Homme au Gant' of Rembrandt; M. Jacques Beltrand, a drawing, "en vue de la gravure sur bois," of 'L'Après-Midi à Ornans,' by Gustave Courbet; M. Arthur Mayeur, a similar drawing of the 'Fileuses' of Velasquez; M. Abel Mignon, a similar drawing of the portrait of Van Heythuysen of Frans Hals; M. Laguillermie, a similar drawing of the 'Noces de Cana' of Paul Veronese; M. Dejean, the "traduction" in marble of his bas-relief 'Baigneuses'; M. Émile Derré, a similar "traduction" in stone of his statuette of 'Berger,' acquired at last year's Salon; and M. Alfred Lenoir, a model for a monument to the artist Prud'hon, to be carried out in marble and placed in the Jardin de l'Infante at Paris.

THE juries for the various sections of fine arts at the forthcoming Exhibition at Liège have been constituted as follows. Painting: President, M. Bonnat; Vice-Presidents, MM. Roll and Detaille. Sculpture: President, M. Henri Havard; Vice-President, M. de Saint-Marceaux. Architecture: President, M. Vaudremer; Vice-President, M. de Baudot. Engravings: President, M. Léopold Flameng; Vice-President, M. Lepère. Objects of Art: President, M. Roger Marx; Vice-President, M. Morand.

M. ALFRED BOUCHER, the well-known sculptor, has started a scheme which he has had in mind for a long time. He has established an artistic "ruche" at Vaugirard, consisting of a number of "ateliers," grouped round one common pavilion, where for an annual sum of 150 francs the art student will be furnished lodgings, light, and the necessary working tools. For those whose means are slender—and this is generally the case with young artists—M. Boucher's scheme is one deserving attention, and the students will have all the advantage of congenial comradeship, and know pretty nearly the exact cost of their apprenticeship.

BEFORE leaving America, M. André Saglio, the Commissioner of the French Fine-Arts Section of the St. Louis Exhibition, offered, on behalf of M. Rodin, to the Metropolitan Museum of New York a plaster *épreuve* of the 'Penseur.' He also presented, on behalf of the sculptor, to the St. Louis Museum M. Coutan's 'Porteuse de Pain.' The same museum benefits to the extent of one-half of the Louvre engravings exhibited by the State at the French Pavillon, the other half going to the Hôpital Français at New York.

THE little box called "the reliquary of St. Thomas à Becket," to which reference was made in *The Athenæum* of last week, was purchased by Mr. Harding, the well-known art-dealer of St. James's Square, for 25,000 francs. It had figured at the previous Germeau sale, held in 1868, when it was bought in by the family at 10,000 fr. At last week's sale the Musée des Arts Décoratifs acquired an exceedingly curious and interesting piece of tapestry, *temp.* Louis XII., representing 'Dame Rhétorique'; the price paid for it was 18,200 fr.

SOME fine jewels were disposed of on Friday week last at Messrs. Knight, Frank & Rutley's Galleries in Conduit Street. A collet necklace of old diamonds sold for 2,160*l*.; a tiara of white brilliants, 825*l*.; a diamond collarette, 295*l*.; a brilliant pendant, 290*l*.; a ruby and pearl bee-brooch, 102*l*. 10s.; a Maltese cross, 135*l*.; a

pearl necklace, 500 gs.; and a small brilliant brooch of Indian stones, 94l. 10s. The sale also included a collection of antique silver, which attracted a crowded attendance.

By invitation of the Mayor of Reading the British Archaeological Association will hold its annual Congress in that town during the week beginning July 17th. Visits will be made to the Roman city of Silchester, Abingdon, Newbury, Wallingford, and many other places in the neighbourhood; and some important papers and descriptions have been promised.

MR. H. ST. GEORGE GRAY intends to publish, and asks for subscribers to, an 'Index to General Pitt-Rivers's Excavations in Cranborne Chase,' 4 vols., and 'King John's House, Tollard Royal,' also in Cranborne Chase. Mr. Gray, who may be addressed at Taunton Castle, Somerset, was assistant and secretary to the General, who had decided to print the index at his own expense, a proposal which his death prevented. The volume will contain (1) a memoir of General Pitt-Rivers, illustrated by two or three portraits; (2) a list of his published works and papers; (3) a short preface to the index; and (4) the index to the five volumes.

## MUSIC

### THE WEEK.

BECHSTEIN HALL.—Madame Carreño's Pianoforte Recital.  
ÆOLIAN HALL.—Herr von Dohnányi's Pianoforte Recital.  
QUEEN'S HALL.—Miss Marie Hall's Violin Recital.

MADAME CARREÑO gave a recital last Saturday at the Bechstein Hall, and once again displayed her great powers both as an executant and as an interpreter. But her programme contained nothing new.

The recital of Herr von Dohnányi on the previous afternoon at the Æolian Hall might be dismissed with equal brevity, for here again there was no novelty; but the Hungarian pianist is almost at the outset of his career, and, moreover, he appeared in the double capacity of performer and composer. He repeated his own Variations and Fugue on a Theme by E. G., which he played here five years ago. They are very clever and interesting, though not all equally inspired; the composer, doubtless, in course of time will express himself with more restraint; he is still in the period of storm and stress. His rendering of Brahms's Sonata in F minor, Op. 5, was intellectual, and at the same time strongly sympathetic. He showed not only feeling in his playing, but also fine gradations of tone; his gifts as a virtuoso are great, yet he uses them to high purpose. This he fully demonstrated at a recent Broadwood Concert in Schumann's Fantasia in c, Op. 17. He conquered the great technical difficulties of the work, but not after the manner of a mere pianist, however able. The greatest pianists the world has known, it may be noted, have also been composers. Rubinstein, to name only one, interpreted the great masters as if he were actually creating the music.

Miss Marie Hall, who had not been heard for some time in London, gave a violin recital at Queen's Hall on Tuesday afternoon. She had a magnificent-toned instrument, and was heard to great advantage in sonatas for violin and pianoforte by Bach and César Franck, in Wieniawski's D minor Concerto, and in various short solos. She played not only with skill, purity, and charm, but also with more life than usual. Mr. Egon Petri, the pianist, was heard in three solos, his rendering of a delicate piece by Alkan,

entitled 'Cantique des Cantiques,' being much appreciated. Mr. Hamilton Harty accompanied the concerto admirably.

### Musical Gossip.

THE first performance in England this afternoon of Richard Strauss's 'Symphonia Domestica' at Queen's Hall, under the direction of Mr. Henry J. Wood, is an event of no ordinary interest. The composer's technical skill is universally recognized, but his works have been variously judged. Wagner's operas and music-dramas were not performed in this country until very many years after their production in Germany, and many unfavourable reports long excited prejudice against them. Strauss, at any rate, has had a better chance. Two years ago we had the Strauss Festival at St. James's Hall, and now we are going to hear this afternoon his latest orchestral work within a year of its production at New York. An advance copy of the programme-book, containing an elaborate analysis by Messrs. Percy Pitt and A. Kalisch, has been forwarded to us, and, so far as we can at present make out, it is a clever satire on programme music. Strauss, it is stated, wishes his music to be judged from an abstract point of view, but considering certain indications in the score, and further details, which certainly seem to be made with the composer's approval, it will be indeed difficult to know how to listen to it. Musicians, however, are much indebted to Mr. Wood for the opportunity of hearing the symphony; also for the great pains which he has taken (seventeen rehearsals, sectional and full) to render all possible justice to the music.

MR. E. DANNREUTHER's manuscript for his volume, 'The Romantic Period,' in the Oxford History of Music, was completed shortly before his last illness, and it is not expected that there will be any difficulty in passing it rapidly through the press.

THE first prize in the Paris Opéra competition for a symphonic work has been awarded to M. Edmond Malherbe. The prize is 1,500 fr., and, moreover, the management undertakes to perform the work. The jury included MM. Reyer, Saint-Saëns, Massenet, Théodore Dubois, Ch. Lenepveu, and Ch. Widor.

FRAU MORAN-OLDEN, who has just died in the Schoeneberg asylum, near Berlin, at the early age of fifty, was a gifted dramatic singer. She was connected with the opera-houses of Frankfurt-on-Maine, Leipsic, and Munich, and also appeared at Bayreuth.

ALFRED DÖRFFEL, honorary librarian of the C. F. Peters Library at Leipsic, and author of a history of the Gewandhaus Concerts, died last month at the advanced age of eighty-four.

THE announcement of stage performances of 'Parsifal' by the Wagner Society at Amsterdam, on June 20th and 22nd, under the direction of Dr. Henri Viotta, has caused a vigorous protest to be issued, signed by Drs. Hans Richter, Richard Strauss, Wolftrum, and Volbach; by Fritz Steinbach, A. Nikisch, Felix Mottl, and many other distinguished music directors and capellmeisters. Dr. Otto Lessmann, however, in an article in the *Allgemeine Musik-Zeitung* of February 17th, by a quotation from a letter written by Wagner to Angelo Neumann in 1881, shows that even Wagner himself would not have raised objection to the performance of his *Weihfestspiel* by a Wagner Society which for many years has shown itself worthy of the name it bears.

DR. ROBERT EITNER, the founder in 1868 of the *Gesellschaft für Musikforschung*, and a valued contributor to the *Monatshefte für Musikgeschichte*, died at Templin, Uckermark, on January 22nd, aged seventy-two. The last

and most important of his publications was the 'Quellen-Lexicon' in ten volumes. In referring to that work the writer of the article 'Eitner,' in the first volume issued of the new edition of the Grove 'Dictionary of Music and Musicians,' states, and justly, that "though not absolutely faultless, it marks a great advance, in trustworthiness of information, over anything else of the kind."

### PERFORMANCES NEXT WEEK.

SUN. Concert Club, 3.30, Bechstein Hall.  
— Sunday Society Concert, 3.30, Queen's Hall.  
— Sunday League, 7, Queen's Hall.  
MON. The Grimston Quartet, 3, Bechstein Hall.  
— Emil Sauer's Pianoforte Recital, 3, Queen's Hall.  
— Subscription Concert, 8.30, Æolian Hall.  
— Mr. Charles Williams's Orchestral Concert, 8.45, Queen's Hall.  
TUES. Miss Sunderland and Mr. F. Thistleton's Concert, 4, Broadwood's.  
— Miss Stella Maris's Vocal Recital, 8.15, Bechstein Hall.  
WED. Ballad Concert, 3, St. George's Hall.  
— M. Victor Maurel's Recital, 8.30, Bechstein Hall.  
THURS. Miss Ada Barnett and Mr. E. Bloxam, Vocal and Violin, 8, Steinway Hall.  
— Broadwood Concert, 8.30, Æolian Hall.  
SAT. Señor and Madame Sobrino's Piano and Song Recital, Bechstein Hall.  
— Chappell's Ballad Concert, 3, Queen's Hall.  
— Albani Concert, 3½, Crystal Palace.

## DRAMA

### THE WEEK.

AVENUE.—'Mr. Hopkinson,' a Farce in Three Acts. By R. C. Carton.

R. C. CARTON does not aim high, but he rarely fails to hit his mark. Among his gifts may be accounted invention, one of the most infrequently accorded of dramatic possessions. This he can claim in no superabundant degree, but it is generally evident and useful. It is accompanied, moreover, by a neatness and appropriateness of speech that is better and rarer than mere verbal coruscations. His 'Mr. Hopkinson,' produced on Tuesday night at the Avenue, is a slight and unambitious piece, neither particularly shapely nor thoroughly convincing, but fresh in motive, well written, and distinctly mirthful in action. Though announced judiciously as a farce, its characters, with one exception, belong to comedy; and though its action is at times preposterous, it may always be swallowed with a wry face. In his 'Ruy Blas' Victor Hugo essayed to show over what disproportion of rank love can triumph, and presented the queen of the proudest and most conservative country in Europe yielding herself to a man who had worn a livery, and whose proper function it was to carry up the wood to her chamber. In a similar fashion, with not more than a touch of burlesque, we are shown how rank will not seldom stoop in order to regild its coronet. Not wholly conclusive is the experiment, since Lady Thyra, the daughter of an earl and the niece of a duchess, refuses in the end to carry out her vile bargain, and chooses to run away with and marry an early love, instead of eloping with him after her marriage with another, which is the course of procedure anticipated from her by her friends. In fact, however, a union between Lady Thyra Egglesby and Samuel Hopkinson would be more outrageous than that between Ruy Blas and his royal mistress. In this respect, then, R. C. Carton's piece justifies its designation of farce. What sort of man may inspire a woman with passion we will leave to be decided between Kings Schahriar and Schahzaman. In the present case there is no pretence of either passion or affection—nothing but repulsion too strong in the end to be surmounted. Cleverly as he is drawn, Samuel



Hopkinson belongs entirely to farce. He is an inconceivable and preposterous cad. Characters such as he may, doubtless, be found in the world, may, perhaps, be common. He is none the less impossible in the situation in which he is placed. Not only could no duchess dream of admitting him to her intimacy, and no Lady Thyra regard him for an instant as a possible lord; the hungriest and most impecunious young sprig of nobility could not for one second accept him as an associate. It is, indeed, futile to urge the point further. A man whose get-up would scandalize an inebriate militia-man is admitted as bridegroom in a ducal residence. Satire so severe upon the manners and morals of the English aristocracy has rarely been given to the world. Accepted, as it must be, as frank and outrageous farce, the whole is clever and amusing. If we have been dealing too seriously with details, it is because the whole runs so near comedy that we are disposed to regret that we may not class it as such. The principal characters are excellently played, the piece affording fine opportunities to Mr. Kerr, Mr. Kemble, Miss O'Malley, Miss Hughes, and Miss Compton. If the part of Mr. Hopkinson, enacted by Mr. James Welch, is exaggerated and caricatured, the exigencies of the play demand that it shall be so.

### Dramatic Gossip.

At the Coronet Theatre Mr. F. R. Benson began on Monday, with a presentation of 'Macbeth,' a series of "classic performances," which are to be spread over four weeks, and to involve an almost daily change of programme. Excess of modesty does not, as a rule, distinguish efforts at the revival of the legitimate drama. The present experiment might well cow a Garrick when he could boast a company including the best feminine talent of the day, and as many actors of mark as could stand his pretensions, and bow to his ascendancy—when he could within a few days replace Mrs. Cibber as Sigismunda or Ophelia with Mrs. Clive as Clarinda, or Mrs. Pritchard as Merope, and had half a dozen more competent actresses on whom in case of emergency to fall back. Not without interest is an experiment such as is essayed, though its value is limited by the fact that there has at no period been on the stage a couple of actors who could do precisely what is essayed by Mr. and Mrs. Benson in playing the principal parts in so many masterpieces. 'Macbeth,' in which Mr. Benson was the Thane and Mrs. Benson Lady Macbeth, was played in very equitable fashion all round, and was received with much favour. Other pieces that have been seen consist of 'Hamlet,' 'King Lear,' and 'The School for Scandal.'

'MASKERADE,' a four-act play of Herr Ludwig Fulda, given at the Great Queen Street Theatre, is the most uncompromising satire of modern days upon the Prussian bureaucracy. It is a work of much freshness and originality, the heroine of which, Gerda Hübner, is an emancipated woman of the same type as Magda in Sudermann's 'Heimat.' Some difficulty is experienced in accepting the pictures presented as in any full sense characteristic of social life in Germany; but it is not from England that protest about the matter should proceed. Little seductiveness or charm attaches to the illicit relationship which is exhibited, and this may perhaps be held to speak for the fidelity of the pictures and the serious nature of the revolt indicated. Fräulein Else Gademann acted with her customary force as the

heroine, and the general interpretation was satisfactory.

THE season of German plays will conclude on March 18th. It has been more successful of late than it was at the outset; but the interest it inspires does not extend far beyond the German world in London. The reappearance of Frau Rosa Bertens is fixed for Monday next.

'HAMLET' will in April replace at the Adelphi 'The Taming of the Shrew,' Mr. Asche appearing as Hamlet, and Miss Lily Brayton as Ophelia. Another Shakspearean revival, which need not be expected till the close of the year, is 'As You Like It.' During the absence on tour of Mr. Asche and Miss Brayton, 'Dr. Wake's Patient,' a four-act drama by Messrs. W. Gayer Mackay and Robert Ord, given in September last at the Shakespeare Theatre, Liverpool, will be played at the Adelphi.

On the 17th inst. Sir Henry Irving unveiled in Pierpoint Street, Bath, with which city the actor was closely associated, a tablet erected by the local council to Quin.

'MRS. DERING'S DIVORCE' has been withdrawn from Terry's Theatre, and the house is now closed.

AN adaptation by Mr. Oswald Brand of 'Dombey and Son' is shortly to be expected at a West-End theatre.

MR. OTHO STUART has extended over the next three years his management of the Adelphi Theatre, which he has held since August.

LEWIS BALL, who died at Teignmouth on the 14th inst., had a long record as an actor. Born at Builth, in South Wales, in October, 1820, he acted in the North. At Sadler's Wells under Phelps he was Fluellen in 'King Henry V.' He was seen in London in parts such as Launcelot Gobbo, Lord Sands, Peter in 'Romeo and Juliet,' Grumio, Moses, Trinculo, First Grave-digger, and Costard. He also appeared as Sir Toby Belch, Sir Anthony Absolute, Lord Duberley, and Sir Peter Teazle. He had not for some years played in London, and in 1898 he retired from the stage.

MR. WILLARD has revived at the Knickerbocker Theatre, New York, 'The Optimist,' a rendering by Mr. L. N. Parker of 'La Châtelaine' of M. Alfred Capus. On this, which first saw the light at the Chestnut Street Opera-House, Philadelphia, on February 16th, 1903, has now been bestowed the title of 'The Brighter Side.'

MISS MAUDE ADAMS has obtained in New York a conspicuous success as the heroine of the 'Op o' me Thumb' of Messrs. F. Fenn and Price.

'LA RETRAITE,' a rendering by MM. Remon and Valentin of 'Zapfenstreich,' by Herr F. A. Beyerlein, has been given at the Paris Vaudeville. The *dénoûment* was held brutal, but the play was received with favour. Mlle. Mellot, as the heroine, and M. Lerand, as her father, by whom, after her loss of her honour, she is slain, were received with great favour. The original was seen in London at the Royalty on January 7th of last year.

ERRATA.—P. 214, col. 2, second quotation, in first line, for "town" read *tower*; in last line but one, insert *never* after "had."

TO CORRESPONDENTS.—W. H. S.—A. L.—C. S.—E. W.—received.

I. Z.—E. H. H.—Not suitable for us.  
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Applications should be made on the Official Form, to be obtained from the Clerk of the London County Council at the County Hall, Spring Gardens, S.W., or at the Education Offices, Victoria Embankment, W.C. The applications must be sent in not later than 10 A.M. on SATURDAY, April 1, 1905, addressed to the Education Offices as above, and accompanied by copies of not more than three recent Testimonials.

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G. L. GOMME, Clerk of the London County Council.

Spring Gardens, S.W., March 2, 1905.

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The person appointed will be required to give his whole time to the duties of the Office, and will in other respects be subject to the usual conditions attaching to the Council's service, particulars of which are contained in the Form of Application.

Applications should be made on the official Form, to be obtained from the Clerk of the London County Council, at the County Hall, Spring Gardens, S.W., or at the Education Offices, Victoria Embankment, W.C. The applications must be sent in not later than 10 A.M. on SATURDAY, March 18, 1905, addressed to the Education Offices as above, and accompanied by copies of not more than three recent Testimonials.

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G. L. GOMME, Clerk of the London County Council.

The County Hall, Spring Gardens, S.W., February 23, 1905

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CONTENTS.

|  |          |
|--|----------|
| ADMIRAL FREMANTLE ON THE NAVY ... ..   | PAGE 263 |
| STUDIES IN VIRGIL ... ..   | 264      |
| THE CAMBRIDGE MODERN HISTORY ... ..  | 265      |
| THE LETTERS TO THE SEVEN CHURCHES OF ASIA ...  | 267      |
| THE NEWSPAPER PRESS DIRECTORY ... ..   | 268      |
| NEW NOVELS (Cut Laurels; Eve and the Law; Little Wife Hester; The Tempestuous Petticoat; The Fate of Felix; Before the Crisis; From the Clutch of the Sea) ... ..  | 263-269  |
| RECENT VERSE ... ..  | 269      |
| OUR LIBRARY TABLE (Modern Constitutions in Outline; Recollections of Irish Politics; Jeremy Taylor; Report of Social Conditions in Dundee; Army Organization; England's Ruin; The Faith of Church and Nation; Far and Near; Travancore Directory; The Mirror of Kong Ho; Reprints and New Editions; Vickers's Newspaper Gazetteer) ... | 270-272  |
| LIST OF NEW BOOKS ... ..   | 272      |
| SIR WENYSS REID; COMPULSORY GREEK AND SCHOOL-MASTERS; WHAT IS AN "8vo"? THE NEWSVENDORS' BENEVOLENT INSTITUTION; MARCEL SCHWOB; THE SPRING PUBLISHING SEASON ... ..  | 272-273  |
| LITERARY GOSSIP ... ..   | 274      |
| SCIENCE—BLONDIOT ON N RAYS; SIR STAMFORD RAFFLES AND THE FOUNDING OF THE ZOOLOGICAL SOCIETY; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ... ..  | 275-278  |
| FINE ARTS—THE TRUE PORTRAITURE OF MARY, QUEEN OF SCOTS; THE WHISTLER EXHIBITION; WATER-COLOURS AT AGNEW'S; THE BRITISH SCHOOL AT ROME; SALES; GOSSIP ... ..  | 278-281  |
| MUSIC—SYMPHONY CONCERT; MONDAY SUBSCRIPTION CONCERT; MISS SUNDERLAND AND MR. THISTLETON'S CHAMBER CONCERT; LE "CARINET" DU ST. SÉBASTIEN DE BROSSARD; GOSSIP; PERFORMANCES NEXT WEEK ... ..  | 282-283  |
| DRAMA—THE POT OF BROTH; IN THE HOSPITAL; HOW HE LIED TO HER HUSBAND; DER STROM; GOSSIP ... ..  | 283-284  |

LITERATURE

*The Navy as I have Known It, 1849-1899.*  
By Admiral the Hon. Sir E. R. Fremantle. (Cassell & Co.)

OF the many volumes of reminiscences which have been issued from the press during the last twenty years, there are few which can compare with this in interest and importance. It is not that the mere incidents of Sir Edmund Fremantle's life have been very exceptional, though he has served with distinction in many different parts of the world, and won a deservedly high reputation; it is that in the first place he is an excellent *raconteur*, and when he has a good story does not spoil it in the telling; but still more it is that the record of his experience is, to a very great extent, the record of the changes of which he has been a witness—changes from the line-of-battle ship, frigate, and corvette of fifty or sixty, or two hundred years ago, to the battleship, cruiser, and destroyer of our own time; changes of a magnitude and of a nature absolutely unprecedented. It is not too much to say that these changes of the last five decades are, in their result, greater than the changes which had been made in the previous five centuries; and that, vast as was the difference between the ships which crushed the sea power of France at Sluys in 1310 and those which checkmated French policy at Acre in 1840, it was not so great as that between the navy of the first and last decades of our late Queen's reign. And it will be noted that this wondrous change was almost exactly synchronous with the career of Sir Edmund Fremantle. He joined the navy in 1849; his service ended in 1899, though he did not actually retire till 1901. He went out to the Mediterranean and to China in sailing ships; he served in a transitional screw three-decker, and commanded a screw corvette and a screw frigate of the old design. He was commander-in-

chief in China during the war between China and Japan ten or eleven years ago, and was afterwards port-admiral at Devonport, where all that was new, all that was progressive, was continually passing under his notice and official judgment. And it is not only the ships—their motive power, their armour, their armament—that have changed; everything relating to the navy has changed with them. Fifty years ago, as a hundred, the seamen were the roughest specimens of humanity, picked up at hap-hazard, and brought into a state of order and discipline by a free use of the cat; now their name is almost a synonym for cleanliness, obedience, and respectability. Other times, other manners, and if the old sailor was very commonly a noble-minded fellow, it was not unfrequently the severe discipline which made him so. Of course, in the present humanitarian age, flogging has ceased; but in pluming ourselves on being so much better than our forefathers, we ought at least to remember that the navy of to-day is able to dispense with it because the system of entering and paying the seamen has been so greatly improved. For many of the men, raised as ships' companies were during the first half of last century, flogging was the only punishment they could understand or care about; but Sir Edmund Fremantle is in agreement with every writer who has spoken from actual knowledge in saying that "its brutality has been much exaggerated"; and he continues:—

"There was some virtue in this summary punishment, which often, fifty years ago, settled a case of insubordination or desertion which now results in a court-martial and a long sentence of imprisonment or penal servitude. A flogging to a young sailor often made a good man of him; it was not looked upon as much disgrace, and his friends were not any the wiser. Now, even any minor punishment awarded must affect a man's pay, and consequently those dependent on him."

Sir Edmund's service as a midshipman took him to the China Station with Capt. Sir William Hoste, son of the man who won the brilliant action of Lissa in 1811. He was there during the Russian war, and his narrative calls up the painful memory of events which are perhaps not so widely known as they ought to be, which were not, indeed, much discussed at the time because they happened so far away. As there was no telegraph, the occurrences were already old before the news of them reached England, and as the state of things in the Crimea was absorbing public attention, they passed almost unheeded. But it was not so in China or in naval circles, where the inaction or neglect was very bitterly criticized, and where it was said that the C.B.s conferred on the two senior captains a few years later stood for Castries Bay and cowardly beggar. We believe that naval opinion was wrong, and that—though the C.B.s were certainly misplaced—the officers referred to were both capable and honourable men; but they, like the whole service—the army as well as the navy—were suffering from the canker of a long peace and neglected or starved establishments. Officers had been brought up to believe that if the paint was fresh, the ship clean, and the decks white, all was well; if

the men could exercise smartly aloft, so much the better; and when war broke out they did not know what they had to do—they could not understand what was expected from them. It was not only in the China Seas that we had these bitter experiences; others in the Black Sea or the Baltic made a noise the echo of which still reverberates.

It seems wholly unnecessary, as indeed it is impossible, to accept a suggestion repeated by Sir Edmund Fremantle, that perhaps the admiral "had orders not to press the Russians in the Far East. It appeared to us then," he says, "and the more one thinks of it the more clear it seems, that unless he had some such orders, his conduct throughout showed lamentable weakness and indecision." We might believe in any amount of crass ignorance or ineptitude displayed by the Government or the Admiralty of the day, but we cannot believe that any high-minded officer would accept such instructions, or act on them in the way that was done at Castries Bay or at Petropavlovsk; and we do not doubt that Sir Edmund himself lays his finger on the true explanation of these disgraceful affairs when he quotes from Capt. Mahan's 'Types of Naval Officers':—

"The tendency of the want of experience followed by the long period not of peace only, but of professional depression resultant upon inactivity and national neglect, was to stagnation.....Self-improvement was not a note of the service.....The stimulus of occupation and the corrective of experience being removed, average men stuck where they were and grew old in a routine of service, or—what was perhaps worse—out of the service in all but name.....The men at the head of the navy, to whom the country naturally looked, either had no record, no proof of fitness, because but youths in the last war, or else, in simple consequence of having then had a chance to show themselves, were now superannuated."

The grandson of one of Nelson's "band of brothers," who had, too, died whilst actually commander-in-chief in the Mediterranean, the son of a political peer, and the nephew of two admirals, was not likely to remain long in the junior ranks of the service at a time when promotion depended mainly on interest. Young Fremantle came home from China an acting lieutenant, and was confirmed in that rank on passing his examination at Portsmouth. Three years later, having been flag-lieutenant to his uncle, Sir Charles Fremantle, then commanding the Channel fleet, he was advanced to the rank of commander, on a "hauling-down vacancy." The "hauling-down vacancy" is a thing of the past:—

"The custom was abolished many years ago, but it was long maintained, as it offered opportunities of early advancement for a certain number, so as to leaven the age of the flag officers. Frequently, no doubt, the young officer so promoted had no merit whatever, and his promotion was a gross injustice to older and better men; but many of our best admirals of recent years have owed their early advancement to 'hauling-down vacancies.'.....There is much force in the argument that an officer learns to take responsibility by being placed early in command, and not being kept too long in a subordinate position."

At present promotion comes only from the Admiralty as the reward of merit; interest, as a professional lever, is theoretic-



ally extinct; and if it is not so practically, at least it is unable to raise a lieutenant of two or three years' service to the rank of commander, over the heads of some nine or ten hundred less fortunate seniors.

For nearly three years the young commander was on shore on half-pay, the mention of which leads him to a consideration of what has always been a special naval grievance:—

"Even a few years ago, when junior captains were three to four years on half-pay, many married commanders felt obliged to refuse promotion, as they could not face having to live on half-pay of 227*l.* a year, when they had, as commanders, received constant full pay of about double that amount, and could go in the coast-guard for some years at 500*l.* a year, retiring at the age of fifty on 400*l.* a year. For this reason, solely because they were poor men, many good officers were lost to the service, as they could not afford to be 'ruined by promotion,' an old naval phrase of much significance some fifty years ago, when captains might be thirty to forty years in that rank, and yet be unable to serve the qualifying six years entitling them to promotion to active flag rank.....I should like to see half-pay abolished, all officers on the active list being on full pay without allowances when discharged from their ships, but all below flag rank should be attached to a ship in reserve, which it would be their duty to join on an emergency."

A step in this direction has recently been made in the new scheme of organization; and, according to appearances, further advance in the same direction is likely. Commander Fremantle, however, was not to pine away on half-pay. A commission on the Australian station won for him distinction in the Maori war of 1865, a bride, and promotion to post rank. From that time his service was almost continuous. As a captain, or later as an admiral, wherever anything was doing, he was there or thereabouts: on the West Coast of Africa in the Ashantee war; on the East Coast of Africa, where a punitive expedition against Vitu has suggested—if we do not mistake—one of the most delicious bits of burlesque any of our modern novelists can boast of; or in the China seas during the Japanese war—everything was taking place under his eyes, and his narrative is an outline of recent history by one who has largely helped in the making of it. And as we close the book, which we have read with interest and enjoyment, we may wish the gallant admiral many years of peaceful retirement, and that he may in due time see his son, now a captain in the navy, emulating his own distinguished career, and in due time flying his flag as an admiral of the fourth generation.

*Studies in Virgil.* By T. R. Glover. (Arnold.)

MR. GLOVER begins this most interesting book with that touch of despondency about the future of classical study which is becoming rather monotonous. "It is generally recognized," he says in the first page of his preface, "that at present there is a movement in education away from the classics." It would be wiser, and as true, to say that the increasing necessity of other subjects, such as science and modern languages, being cultivated at schools and

universities, is laying upon both alike the paramount duty not only of widening their borders, but also of raising the intellectual standard. Not one public-school boy in fifty reaches the university with his working capacity fully developed; not one public-school master in twenty fully realizes this fact; that far too many parents "love to have it so," is exactly the evil to be striven against, not a written law of Fate demanding acquiescence. Mr. Glover, at all events (Pref., p. viii), strove against the stream in Canada for five years, lecturing "winter by winter on some three books of the 'Æneid' to a class of from forty to sixty students, and the following chapters are the indirect result"—a result, it may be added, for which students of Virgil should be grateful. It is good also to find him acknowledging the aid not only of British scholars dead and living—Conington and Sellar, Tyrrell and Mackail—but also of those of France: Boissier, Sainte-Beuve, and Patin. Sainte-Beuve, in this connexion, has boasted, with truth and felicity, that "the Gauls early found their way to the Capitol." Perhaps among these names room might have been found for that of the late F. Myers, whose single essay has done so much to popularize, in the best sense, the genius of Virgil. In any case, Mr. Glover need not fear (Pref., p. ix) that any intelligent reader can possibly think that he has laid rude or irreverent hands on "so great an ancient." It is possible to differ from some of his praise, or to dissent, e.g., from his estimate of Æneas; it is not possible to read his book without recognizing in him a loyal lover of Virgil.

The work consists of twelve chapters, of which the first, 'The Age and the Man,' is biographical in the strict sense of the term: the essential difference between the Greek and the Jew on the one hand, and the Roman on the other, is excellently marked, as is the effect upon the latter, and on Virgil in particular, of the blood-stained epoch of Marius and Sulla:—

"Greek and Jew were more conscious of race than of state: the one had too strong a sense of the individual, while the other tended to subordinate his state to his religion. With the Roman, race and state were one; he had certain clear conceptions as to its claims upon himself, his own part and responsibility in working out its history.....He had no speculative habit, but the root of the matter was in him. Consequently he was full of the sense of the state. It was the embodiment of the ideas of the race, their expression of themselves. But, unhappily, other ideals of life had made their appearance, and with them had come disorder, self-seeking, and the betrayal of the state. The sixty years of faction, of wrong done recklessly or in cold blood to the idea of the community, shocked every man who thought. ....Hence it is that Virgil's love of his country, one of the great notes of all his poetry, gives such an impression of depth and emotion; it is conscious love; it is sympathy and anxiety."

Of Rome, and of Virgil in particular, this is well said; the demur that suggests itself is this: Does not Mr. Glover underrate the amount of the same feeling of the state in the democracy of Athens and in the oligarchy of Lacedæmon? Just so, he tends, from love of Virgil, to depreciate Horace:—

"Horace, the prophet of common sense, the man who never transcended the sterling, but hardly inspiring, moralities of his most worthy

father—is Horace really after all the interpreter of the life of the Augustan age?"

Possibly not; but is not Mr. Glover underrating Horace and his father alike, in his enthusiasm for Virgil? Not lightly did Horace write his noble praise of his father, or his ideal of constancy:—

Felices ter et amplius,  
Quos irrupta tenet copula, nec malis  
Divulsus querimoniis  
Suprema citius solvet amor die.

That might have been written by Virgil, nay, by Shakspeare, as far as matter is concerned; if Horace had it from his father, why talk of his "hardly inspiring moralities," instead of seeing in it the best of reasons for the mutual love of Virgil and Horace? For his analysis of Virgil's personal character Mr. Glover deserves the thanks of all lovers of the poet; he is undoubtedly in the right in recognizing (p. 23) that "of all human relations in the 'Æneid,' that of father and son is dwelt on with most frequent and affectionate emphasis"; in the right, too, probably, in connecting this emphasis with the poet's own career as γηροβροχός to his blind and ejected father, when "the barbarian soldier pounced upon our corn-farm" (E. i. v. 72). But still more welcome, perhaps, are the words (pp. 34-5) about the brighter and happier side of the poet's mind. Most of us think of him as a musing and wistful person, saddened by events and by temperament, and unconsoled by, though grateful for, the sympathy and friendship of great and of good men. But this is a one-sided estimate—by no means the whole truth. The 'Georgics' are full of sympathetic and joyful humour, of delight in the ways of birds and animals—ants and bees, mice and coots and crows. Doubtless the land of the shadow was never far from his thought: he turns from the joyous country-side to the portents that accompanied the death of Cæsar; from the tiny ways and wars of the bees to his masterpiece of simple pathos, the double loss of Eurydice.

But neither 'The Myths of Æneas' (in 'Literature,' chap. iv. pp. 79-98) nor 'The Land and the Nation' (chaps. v.-vii.) is of such universal interest as the 'Interpretation of Life' (chaps. viii.-xii.), especially the part which deals with Dido, and with Æneas as man and as leader. To most readers the supreme triumph of Virgil is in the episode of Dido, and especially in book iv. of the 'Æneid.' To many it seems, not unjustly, like a great Greek tragedy put into Latin hexameters, with the chorus eliminated. It cannot, of course, be anything of the sort, though it does show that Virgil had pondered over the Greek drama, as he had over Homer and Theocritus. It is probable, though hardly proved (see p. 161), that the meeting of Dido and Æneas, and the passion of Dido, formed a part of Nævius's 'Punic War,' book i. If this be so, Virgil was simply following poetic tradition in repeating the legend. But in that adoption Virgil, by something like common consent, surpassed himself—unless the majestic vision of the Spirit Land in book vi. can dispute the award. Here, and here only, the greatest of ethical questions is dealt with—and decided, as many think, wrongly; and here, as might be expected, Mr. Glover hesitates in his

judgment, yet rises, in more than one place, to real beauty of style. The problem is, Can the command of the gods be held as a sound justification for the desertion of Dido? or, in other words, Is Virgil justified of his own picture, the righteous and exemplary hero going on from strength to strength, after his base treachery and even baser pleas in defence? Here is Mr. Glover's summing-up:—

"As for the gods, it is hardly possible to justify their ways to men. They set the foundation of Rome before everything, so the poet assures us, but he knows quite well that they do nothing of the kind. He is too just a thinker and too great a poet not to know it.....He knows, too, how little names and places, in spite of all their appeal, really are, as opposed to the virtues and the character which are the foundations of all society. And yet in Dido's anguish it is written that the gods think more of seven hills beside a river than of human woe or of right and wrong. Here, then, our tragedy fails and is untrue. On the side of Dido it is true, vividly and transparently true. On this side, by everything involved and implied in it, it cries out against its creator. New thoughts upon character and righteousness gleam from the work, and by the light they shed we read the falsity of some of it. The falsity is where the poet surrenders to the feelings and the fancies of his day; the gleams of truth are eternal, and they are pre-eminently his own."

We find truth, as well as beauty, in this passage; but some considerations may be urged in modification of it. Is not Mr. Glover unconsciously ignoring the fact that a person may be *the* hero of an epic or a drama—even though its subject be no less than the origin of the Roman Empire—without being *a* hero in the abstract sense? He may be brave without being in all respects chivalrous or moral: he may believe he has a commission from deities in whom the poet himself has little or no belief, and may honestly think that, of two conflicting duties, he has chosen the higher, without our being forced either to condemn the poet or to absolve the hero. Virgil, whatever else he may be, is not an optimist; he is a dweller in the shadow, he views even the empire "with anxiety rather than admiration": he extols Augustus, yet holds himself away from him and his Court for the most part, and has perhaps more gratitude than enthusiasm in his heart towards his mighty prince. A poet of this temperament instinctively draws the hero of his epic in light and shade; as Mr. Glover sees (chap. ix.), between the Homeric and the Virgilian hero there is a great gulf fixed: Sophocles could have drawn Æneas, but Virgil could not have drawn Achilles; his temperament here limits his imagination. Unconsciously, perhaps, but with profound truth, Virgil draws Æneas, after the Carthaginian episode, as always *care-worn*, brave in action, but pensive in reflection; there stands between him and his past the shadow of a crime, a shadow which glares, but will not speak ('Æn.,' vi. 467-74), and turns away, as one who "does her true love know from another one," to rejoin Sychæus, who has forgiven her. That is the most Virgilian thing in all Virgil, and it is, in reality, his concise answer to all the casuistical questioning which his epical story has aroused.

Mr. Glover's estimate of Augustus is, on the whole, a little, though only a little,

less than just: "a shrewd and successful adventurer" (p. 137); "like other political and intellectual middlemen.....owing his success at once to his practical adroitness and his intellectual inferiority" (*ib.*); "How should the poet of Dido and Evander and Pallas find a place [among the gods] for a figure so sordid and so prosaic?" (p. 139.) These are bitter words, and one of them, "sordid," much too bitter to be historical. Some amends for this may, indeed, be found on p. 144 and elsewhere; but there is a touch of prejudice in the attack, and, in the mind of a reader, *nescit vox missa reverti*. Augustus is not an heroic figure, but he was a cool, wise, and, on the whole, humane master of statecraft at an epoch in which none but a great man could have achieved all that Augustus did, or been loved by those whose affection Augustus won. Perhaps the most attractive passage in the whole book is the contrast (pp. 250-1) between the hopeful spirit of Plato and the wistful spirit of Virgil concerning the question of immortality. The passage from Plato is the familiar one from the 'Phædo,' and need hardly be reproduced here; the summary of Virgil's view may be quoted in part, as if from his own lips:

"If there is another life, it must be like this life in the main; it must be bound up with love and under the sway of moral law.....One thing is certain—that of all that men do, service of the state or humanity is the best worth doing. If there are rewards for anything, they must be for this—Cicero, you will remember, says the same in his myth. As to your personal immortality or mine being assured, we shall know better by-and-by. And, after all, what does it matter, if he is not to see his Tullia, and I—? Did you notice what Anchises said?—

Venisti tandem, tuaque expectata parenti  
Vicit iter durum pietas?

Meanwhile there is our earth here."

One or two small "matters of question" may be mentioned. Is "simplicity" (p. 45) exactly the word to characterize Virgil's language? We do not like "pled" (pp. 46 and 100) as a substitute for "pleaded." On p. 97, l. 10, is not injustice done to Propertius, the poet of Cornelia? On pp. 145-6 is the version, in the text, of the Latin quoted from Macrobius in note 4, indubitable? May not "ad id opus" possibly=besides that work (the 'Æneid'), and the reference be to Virgil's avowed intention to struggle with *philosophy*, not poetry, as his final task? "Studia multo potiora" certainly suggests this meaning.

Mr. Glover has deserved well alike of his Canadian classes and of lovers of Virgil here at home, for this most enjoyable "indirect result" of his labours.

*The Cambridge Modern History.*—Vol. VIII.  
*The French Revolution.* (Cambridge, University Press.)

THAT most of the thirteen elect sent forth by Cambridge should closely resemble each other by the adoption of a style which is both blameless and colourless is more remarkable than that they should sometimes differ in opinion. Is there no medium between the fervid but often incomprehensible rhapsodies of Mr. Belloc and the laboriously erudite compilation of men who, in the pride of their impartiality, scorn

enthusiasm and abhor hero-worship? As for the differences in opinion, they are not, as we concluded in a previous notice of this 'History,' the result of editorial inadvertence, but were contemplated by the promoter of the scheme, the late Lord Acton, the most open-minded and independent of scholars, who thought it possible that a study of the same facts by two expert writers might lead to different conclusions, and therefore advisable to allow such latitude of view to each contributor attacking the matter from his special standpoint. We owe, therefore, an apology to the editors if we have suggested that they did not, through insufficient comparison of different portions of the 'History,' bring their various helpers into line with one another. But we think that such a unification of view in a single volume was naturally taken for granted.

By the definition of Voltaire as the mouth-piece of what most men were thinking, and of Rousseau as the voice of what others were feeling—moreover, by the remark that Jean Jacques's "impassioned rhetoric" was "the source of that romantic religious revival which paved the way for clerical reaction under the restored monarchy"—Mr. Willert reduces to its fit proportions the influence of the philosophers in the overthrow of the old *régime*. After all, did not Voltaire himself deride the fashion of political philandering? In the 'Dict. Phil.,' under the article 'Démocratie,' we may find his sneer:—

"On demande tous les jours si un gouvernement républicain est préférable à celui d'un roi. La dispute finit toujours par convenir qu'il est fort difficile de gouverner les hommes,"

a conclusion which would have been strengthened had he lived to experience what Mr. Willert seriously describes as "the sanctity of property" as observed under the Jacobins. For an emphatic refutation not only of such sanctity, but also of his opinion that the faction was untainted by communism, we have only to turn from this, the first chapter in the book, to the words with which Mr. Gooch ends the volume.

In the discussion by Mr. Higgs of "the ruined finances," and by Prof. Montague of "the fiscal oppression, the vacillations, the weakness and the incompetence of Government"—the true causes, says Mounier, of the subversive movement—we observe what we conceive to be defects in editing. Perhaps the plan adopted makes the overlapping of one monograph by another almost unavoidable, but was it necessary to cut in two Mr. Higgs's very valuable paper? The first half is brought down to 1789, and ends on p. 78; then, after his colleagues have completed their task with the date 1801, he harks back twelve years, and resumes his study on p. 689 with the opening of the States-General, &c., topics already dealt with by Prof. Montague. Besides, as soon as we have mastered Mr. Higgs's synopsis of revenue and expenditure from 1774 till the Compte Rendu of 1788, we are not prepared to digest another and not always consonant set of figures from the pen of Prof. Montague touching the Calonne Administration of 1783-7 and the growth of that national debt



which, used as a lever for reform, was declared by Mirabeau "to have been the germ of our liberties."

"The Revolution arose from the fact that the French people had entirely outgrown its institutions, and must find new ones if its growth was not to cease."

So says Prof. Montague. In fact, the elaborate attention paid by him and Mr. Moreton Macdonald to the mechanism of the Government, both under the old *régime* and under the ever-changing exigencies of the Republic, invests their work with the value of a constitutional rather than a general history. Hence incidents so prejudicial to the prestige of the Crown as the affair of the Diamond Necklace are not noticed, whilst events like the fall of the Bastille are shorn of all dramatic adjuncts. More salient points are needed in the mass of constitution-making details. Yet on occasion the Professor epitomizes admirably; thus at the close of the National Assembly he remarks:—

"Public order depended on the concurrence of more than 40,000 independent bodies, and the head of the State, virtually imprisoned by the municipal authority, was an apt symbol of the condition of the whole Commonwealth."

The consequences of the flight to Varennes are, we think, inadequately defined; and surely it is a mistake to say that "all hope of help from foreign powers was extinguished" by that event, for king and queen continued those treasonable prayers to Austria for succour which were answered by Brunswick's manifesto.

"Comme tout change, comme tout se succède," wrote one of the deputies, and after Varennes there was no doubt a brief reaction among a portion of the Assembly in favour of the king; but when Mr. Macdonald states that during those days "nothing was further from the heart of France than the deposition of Louis," he seems to forget the anarchical condition of the provinces and the growing ascendancy of the populace over the *bourgeoisie*. Again, the massacre of the Champ de Mars should have been emphasized as the beginning of the class war in "a *coup d'état* of the *bourgeoisie* against the populace, against all democrats, whether republican or not" (Aulard, 'Hist. Pol. Rév.,' p. 153); the proof of that aspect—Danton's flight from Paris—is not even mentioned. However, Mr. Macdonald shows thorough mastery of the intricacies of the rival factions when dealing with the Convention and with that anarchy which, said Peltier, "a été constamment plus forte que les anarchistes." The anomalies of the Government have been summarized by M. Aulard: "On dut à la fois légiférer rationnellement pour l'avenir, pour la paix, et légiférer empiriquement pour le présent, pour la guerre"; but it is curious how few save Mallet du Pan note the cowardice which, soon infected the middle class, causing them to submit to fifteen months of terror, and thereby "convicting the nation of a moral turpitude which rendered them fit subjects for any kind of oppression" ('M. du Pan,' by B. Mallet, p. 178). Knowledge of this craven effeminacy inspired Robespierre's maxim:—

"If the strength of a Republican government in time of peace is virtue, in the time of Revolu-

tion it is both virtue and fear—for fear without virtue is deadly, virtue powerless without fear." The law of the 22 Prairial was the result of this theory.

In their treatment of foreign policy in two consecutive chapters Mr. Oscar Browning and Prof. Lodge weary us by needless repetitions. Each writer mentions our abject attempt to propitiate Russia by the offer of Minorca; each enlarges on the idiosyncrasies of Joseph II.; each propounds that monarch's pet project for annexing Bavaria and ceding Belgium, as well as Prussia's formation of the Fürstenbund to oppose the plan; each narrates the emperor's quarrel with the Dutch on the question of the Scheldt, his claim to Maestricht, and the settlement of the dispute by the treaty of Fontainebleau; the difficulties of the Stadholder, the insult to his wife and the intervention of her brother, the King of Prussia, the Convention of Reichenbach, &c. Moreover, in Mr. Browning's two summaries of the triumphs of Pitt's Triple Alliance (p. 289 and p. 295) he repeats himself. His treatment of the Courts of Austria and Russia, "the freebooters of Europe," and later of French diplomats in London in 1792, is interesting. "I cudgel my brains," said the Empress Catharine,

"to urge the Courts of Vienna and Berlin to busy themselves with the affairs of France. I wish it that I may have my own elbows free. I have many unfinished enterprises, and I wish these Courts to be fully occupied, so that they may not disturb me."

How, when that opportunity came, she accomplished the extinction of Poland is told by Prof. Lodge.

Mr. Wilson states that in 1793 "masses could not be utilized by France, for the simple reason that the ships into which to put them did not exist." Yet James under that date asserts that "at no previous period had she possessed so powerful a navy" ('Nav. Hist.,' vol. i. p. 51). Sir Robert Mann was an incompetent admiral; still his name need not always be curtailed of its last letter, nor need the loss of Corsica and the subsequent abandonment by our fleet of the Mediterranean for upwards of a year be attributed solely to his fiasco, October, 1796, for the British Government's order to evacuate the island—an order not mentioned by Mr. Wilson—was dated August 31st, and was received by Jervis September 25th. In his chapter on the general war Mr. Dunn-Pattison conscientiously performs a very arduous task. He gives a good description of the army under the old and new systems—the losses it sustained from emigration, the gradual development of the raw levies into highly trained soldiers. His judgments are not always consistent. Thus, after severely criticizing Dumouriez's tactics on several occasions, he finally declares that general as a strategist to have been the forerunner of Napoleon. The generals and staff officers were constantly changed, but so were also the Commissioners. Thus the latter could scarcely have supplied the "continuity of ideas and aims in the various armies" that Mr. Pattison imagines.

From the apathy engendered by the perusal of some of these monographs—whirlpools of facts in which scarce a vestige of the makers of those facts is discernible—

the reader is suddenly aroused by the vivid description, the brilliant portrait-painting, and the incisive style with which Dr. Holland Rose discusses the earlier career of the Titanic genius who has long been the theme of his predilection and to one of whose characteristics—"a wide-sweeping vision with a passion for the mastery of details"—he himself might well lay claim. He recounts "the cycle of triumphs" by which between the spring of 1796 and that of 1797 the young and inexperienced general executed with such exactness the plan he had submitted to the Committee of Public Safety in 1795; how he proclaimed the subversion of time-worn Italian governments with the phrase, "We are going to have one or two republics here of our own sort; Monge will arrange that for us"; and how he fulfilled his threat, "I will be a second Attila to Venice," at the very moment when he was assuring that city of his desire to consolidate its liberty, and of his wish to see Italy free. Dr. Rose's opinion that Bonaparte, knowing the moral influence of the Papacy, had for the moment at least no wish to destroy the temporal power, might be strengthened by the Corsican's words to Cardinal Mattei on the eve of Tolentino: "If I were master we would have a concordat to-morrow" (Dufourey, 'Rég. Jacobin en Italie,' p. 49). We have no space to give to Dr. Rose's clear exposition of strategical details, as in the battle of Lodi and the siege of Acre; to his concise summaries of political situations; to his stirring description of the Egyptian expedition; nor yet to his record of that systematic plundering which, at the time of national bankruptcy, made Napoleon (to use Mr. Higgs's phrase) "one of the most valuable assets of the Revolutionary Government." In Mr. Fisher's 'Brumaire' we have another most excellent piece of work. The attitude of Sieyès is admirably rendered, but the description of Bonaparte's appearance at St. Cloud is slightly confused, the word "assembly" being indiscriminately applied to the Council of Anciens and that of the Five Hundred (p. 683). Such was the misery already caused by "the government of regicidal defence" that at Lyons 13,000 factories out of 15,000 were closed, and at Bordeaux the streets were left unlighted at night. Meanwhile our trade had increased by 65 per cent. between 1792 and 1800.

Mr. Gooch's critique on the advanced leaders of European thought opens with an interesting appreciation of Burke, but soon resolves itself into little more than a list of names. Some of his comments puzzle us, e.g.:—

"Numberless odes were evoked by the Revolution from writers of lesser calibre, such as Merry, Roscoe, James Montgomery, Anna Seward, and Miss Barbauld; but of such writings 'The Needy Knife-Grinder,' and a few other poems of *The Anti-Jacobin*, alone survive."

It is needless to say that none of those writers contributed to that collection of political squibs; that George Canning, author of the famous parody, is not generally classed among writers of lesser calibre; and that Anna Letitia Barbauld was a married woman.

M. Viollet throws much light on the

anomalies produced by the amateur legislators of the Revolution. Thus the decrees of August 4th, which brought ruin on innumerable families, and a loss of 120,000,000 livres on the Republic, left the tribunals to decide whether a tenant paid *cens* or *rente*—the two dues might be identical, but the first was feudal, and to be annulled without indemnity to the proprietor; the second non-feudal, and to be maintained. "It is characteristic," we read, "of most of the durable laws framed during this period, that they were the outcome of centuries of exertion, and inversely of the ephemeral measures, that they had no root in the past."

For that very reason we think the decree of 1791, touching the penalty of death, should not be attributed to the contemporary Beccaria, for two centuries earlier Montaigne had proclaimed: "Tout ce qui est au delà de la mort simple me semble pure cruauté."

A work of such lasting value and solid scholarship must become a standard authority; but to fulfil this destiny it must have a proper index. Such will appear, we understand, later; but the one attached to the present volume is certainly inadequate. The sixty pages of 'General Bibliography' are useful.

*The Letters to the Seven Churches of Asia.* By W. M. Ramsay. (Hodder & Stoughton.)

PROF. RAMSAY has not shut himself in his study when dealing with these Letters, nor has he evolved a virtually new set of letters from his own consciousness; but he has gone to the East and visited the cities of the Churches, with the result that he has been able to throw a flood of light on part, at least, of the Book of Revelation. In the first chapters of this volume he discourses on letter-writing, on postal arrangements, and on Christian letters in the first century; and then he passes to such interesting subjects as the relation of the Christian books to contemporary thought and literature, the cities of Asia as meeting-places of the Greek and Asiatic spirit, and the Jews in the Asiatic cities. Each of the seven cities he marks with a special title. Thus Ephesus is the city of change, Smyrna the city of life, Sardis the city of death; and reasons for the names are found in the history of the places. The symbolism in the Letters is thus sketched:—

"There are seven groups of Churches in Asia: each group is represented by one outstanding and conspicuous member; these representatives are the seven Churches. These seven representative Churches stand for the Church of the Province, and the Church of the Province, in its turn, stands for the entire Church of Christ. Corresponding to this sevenfold division of the Church, the outward appearance and envisagement of the Divine Author of the Seven Letters is divided into seven groups of attributes; and one group of attributes is assumed by Him in addressing each of the seven Churches, so that the openings of the Seven Letters, put together, make up His whole outward and visible character."

Prof. Ramsay's treatment of each letter in detail is full of historic interest. He shows the significance of phrases by explaining the allusions contained in them; and it may safely be said that no one who wishes

to have a clear understanding of the Book of Revelation will be able to do without this volume. The highest praise is due to Prof. Ramsay for the excellence of his work; and, without extravagance of laudation, it may be affirmed that no more valuable contribution has been made to the study of the Book of Revelation.

It is impossible, of course, for every intelligent reader to agree with Prof. Ramsay when he passes away from facts that have come under his own observation or have been obtained from credible authorities. One of his statements, which in itself is simple, is worthy of note. He asserts that the most striking feature of the Letters is their tone of unhesitating and unlimited authority; and he proceeds to show by contrast how authoritative that tone is. Letters such as that of Clement of Rome are examined in order to show the force of the contrast; but it is surely evident that in the Book of Revelation the style of speech must be authoritative, since the speaker is He who is described as "one like unto the Son of Man." Prof. Ramsay might have tried to interpret the mind of the writer who thought himself justified in speaking as the Son of Man, and might have compared him to, or contrasted him with, the authors of the prophetic books of the Old Testament. It might, of course, be urged that St. John at Patmos had a vision and that he heard the words set down in the seven Letters; but Prof. Ramsay has committed himself to the opinion that it seems probable that the Letters, "though placed near the beginning and fitted carefully into that position, were the last part of the work to be conceived." The opinion is nothing more than opinion; and the statement of it is intended to support a theory that it was St. John who wrote the Apocalypse and the Gospel, and that he was passing in these Letters from the style and thought of the Apocalypse to those of the Gospel, and was conscious of the transition during the composition of the earlier work.

The authorship of the Fourth Gospel is one of the vexed questions of historical criticism with which Prof. Ramsay is not called upon to deal in this volume, except in so far as the Letters help to an answer. He is satisfied that St. John wrote the Book of Revelation, and at a later period the Gospel. The former work, in his judgment, belongs to the last quarter of the first century, and he tells us that at the death of Domitian the Apostle was free to return to Asia, and that "he may have brought the Apocalypse with him," though "more probably an opportunity had been found of sending it already." He proceeds to say that

"it reached the churches, and began to be effective among them in the latter part of Domitian's reign; and hence Irenæus says it was written at that time,"

and yet he has just admitted that it might have been brought by its author after the death of Domitian. The circumstances attending the composition of the Apocalypse, as set forth by Prof. Ramsay, are worthy of attention. "In that lonely time," he says,

"the thoughts and habits of his youth came back to him, while his recently acquired Hellenist habits were weakened in the want of

the nourishment supplied by constant intercourse with Hellenes and Hellenists. His Hellenic development ceased for the time. The head of the Hellenic Churches of Asia was transformed into the Hebrew seer.....Nothing but a vision was possible for him; and the vision, full of Hebraic imagery and the traces of late Hebrew literature which all can see, yet also often penetrated with a Hellenist and Hellenic spirit so subtle and delicate that few can appreciate it, was slowly written down, and took form as the Revelation of St. John."

In spite of the arrested development St. John's "growing mind," as Prof. Ramsay states, "was on the point of bursting the last Jewish fetters that still contained it." We have seen that the development was arrested, that the Apostle's recently acquired Hellenist habits were weakened, but the actual facts of the banishment to Patmos which explain these mental changes may be noted. "It was," we are told,

"in its worst forms a terrible fate: like the death penalty, it was preceded by scourging, and it was marked by perpetual fetters, scanty clothing, insufficient food, sleep on the bare ground in a dark prison, and work under the lash of military overseers."

He who reads this description may ask how St. John found occasion to write the Apocalypse, and how he could get it forwarded to the churches in Asia. Prof. Ramsay proceeds with his description of St. John's "growing mind." Through the study of the Apocalypse, he says,

"we are able in a vague and dim way to understand how that long-drawn-out living death in Patmos was the necessary training through which he must pass who should write the Fourth Gospel. In no other way could man rise to that superhuman level on which the Fourth Gospel is pitched, and be able to gaze with steady unwavering eyes on the eternal and the divine and to remain so unconscious of the ephemeral world. And they who strive really to understand the education of Patmos will be able to understand the strangest and most apparently incredible fact about the New Testament, how the John who is set before us in the Synoptic Gospels could ever write the Fourth Gospel."

It may be pointed out that the St. John of the Synoptic Gospels suggests neither Hellenist nor Hellene, that the banishment to Patmos marks for Prof. Ramsay the ceasing for a time of the Apostle's Hellenic development, while the Fourth Gospel, contrasted with the others, displays certain more or less clearly Greek characteristics. How, then, does the education of Patmos help us to make the transition here suggested? And as St. John was, it may be conjectured, not more than ten years younger than Jesus, he was eighty-six years of age, at least, at the death of Domitian. Again, if Jesus was born a year or two before our date for the beginning of the Christian era, then the Apostle was more than eighty-six when the emperor died. Not for the first time, and not for the last, the objection can be stated that a man beyond the exceptional limit of four-score years is with the greatest difficulty to be thought of as the author of the Fourth Gospel; and it may be added that there will be some for whom the difficulty will be increased when they have learnt the treatment given to a prisoner on the island of Patmos. Prof. Ramsay, however, in words not above the suspicion of conveying a sneer, declares that



"we lesser men, who have not the omniscient confidence of the critical pedant, do not presume to fix the limits beyond which St. John could not go."

*Newspaper Press Directory.* Diamond Jubilee Issue. (Mitchell & Co.)

ON March 16th, 1895, we reviewed the fiftieth issue of this valuable guide to the newspaper press, and we again offer our hearty congratulations to Mr. Wellsman, for when its publication was started by Mr. Mitchell in 1846 he was associated with him in the work. In 1857 he became sub-editor, and since Mr. Mitchell's death in 1859 he has been sole editor. The first issue in 1846 was 12mo in size, and opened with an article on the newspaper press, its origin and progress. The stamp duty, which commenced on August 1st, 1712, had the effect of reducing the sale of *The Spectator* one half, but did not prevent the gradual increase in the number of publications. In the early days of the press the provincial papers were often in a difficulty on account of shortness of matter, and the editor of *The Leicester Journal*, a paper printed in London and sent to Leicester for publication, had in 1750 recourse to the Bible to help him out. He began with Genesis and continued the extracts in every succeeding number, and got as far as the tenth chapter of Exodus. The first country paper to have a leading article was *The Cambridge Journal*. This was introduced by Mr. Flower during the French Revolution, and in 1801, when *The Leeds Mercury* became the property of Edward Baines, he at once published leading articles; but it was some time before the practice was generally followed.

'The History of the Railway Press' forms an interesting chapter. Such literature was originated by George Walker, resident director of the Greenwich Railway, who, in 1835, started *The Railway Magazine*. The number of papers in 1846 was 550. Of these 213 were Liberal, 195 Conservative, and 142 neutral and class papers. The number of London dailies was twelve. These included three devoted to commerce. Among the weekly papers were two with curious titles, *The Surplice* (High Church) and *Mephystopheles*, which advocated "satirical gibes, as the stimulants to moral and political regeneration." *The Pictorial Times* was apparently the first paper to hold out to its subscribers the inducement of a species of lottery, in which gifts were offered varying from one thousand pounds to fifty. Among many interesting statistics it is stated that 112,000 papers were forwarded daily by post.

The services rendered by the 'Directory' to newspaper proprietors had been so great that on March 21st, 1851, on the occasion of Mr. Mitchell's birthday, a presentation of a service of plate was made to him. The increase in the number of papers was still slow. The 'Directory' gives the total number issued in 1851 at 563, an addition of thirteen only since 1846. Mr. Mitchell, in the introduction, advocated the improvement of the social position of all connected with the public journals:—

"English editors, unlike those of their class in France, hold, at best, but a dubious position in society; in that country their political power is acknowledged. Their literary talents are

highly appreciated.....and as Louis Philippe during his reign, so now the President of the Republic is gratified by their company at his table."

In connexion with this he recalled the fact that "the severest reproach ever made to Lord Brougham by his peers was that he wrote for a newspaper."

In 1854 the 'Directory' was enlarged to its present shape; but the number of pages still increases, as a considerable space has to be devoted to the colonial press. The early struggles of this we referred to in our former article. In this "Diamond Jubilee" issue it is stated that

"in this country hardly anything is known of the hard-won struggle for freedom which preceded the emancipation of the press in almost every British colony.....The censorship was one of the royal prerogatives which colonial governors parted with most reluctantly, and not until the privilege of freedom had been almost torn from their grasp."

The first newspaper published in Australia was *The Sydney Gazette*, on March 5th, 1803. Now there are nearly a thousand, and their annual circulation through the Post Office reaches the enormous total of 130,000,000. This gives a proportion of twenty-six newspapers per head of the population. "One of the giants of the Australian press" is *The Sydney Herald*, founded on April 18th, 1831, with the motto: "Sworn to no master, of no sect am I." The paper is "immensely wealthy and prosperous," and "is regarded with affectionate veneration as one of the institutions of Australia"; its present editor is Mr. Thomas Heney. As regards the South African press, we are told that,

"considering the limited population, and therefore the limited circulation of the journals, the principal newspapers can compare advantageously with any newspapers in the world."

Interesting portraits of colonial editors are given.

Dr. Fraser contributes an article on 'The Legal Year, in its Relation to the Press.' Sir Alfred Harmsworth, who writes on 'The Daily Newspaper of To-day,' is

"profoundly convinced that it is no mere optimism to state that the future of the daily newspaper grows brighter every year. As a record of the world's history it is well on the road to perfection, while its educative influence is greater to-day than it has ever been in the past.....independence and disinterestedness on the part of the press have taken the place of servility to political parties, and of subserviency to fleeting phases of popular opinion."

As regards the multiple system, he does not regard it as one that will largely increase, and thus

"there need be no fear that local opinion—a very valuable asset in the making up of the national mind—will be suppressed by those giant newspaper trusts so much talked about by weaklings of the press and others whose incapacity has caused them to be hurt by the newcomers."

There is also an article by Sir Edward Russell 'On the Judgment of the Press,' in which he maintains that "the press should comment as well as chronicle. Its censures should be as much valued as its news."

Mr. Wellsman's statistics show that the press has more than quadrupled since the first issue of his 'Directory.' There are now 2,461 newspapers in the United

Kingdom; of these 231 appear daily. It is difficult for the present generation to conceive how heavy were the past burdens on the press. Relief first came in 1853, when the advertisement tax was repealed; this was followed by the repeal of the stamp duty in 1855, and of the paper duty in 1861. Comparatively small as the press was in 1850, the three taxes yielded 1,440,252*l.* All papers had to be impressed with the compulsory stamp, whether sent by post or not, with a few exceptions, such as *The Athenæum*, *Punch*, and *The Builder*, which were considered as class papers, and not supposed to contain news. These were permitted to have two issues—stamped and unstamped. The Society for the Repeal of the Stamp Duty, wishing to show its hardship, did their best to bring about a prosecution of these papers. Paragraphs containing news were marked and sent to the authorities, with the result that John Francis was frequently ordered to attend at Somerset House, on behalf of *The Athenæum*, to receive a warning. The good effect of the repeal of the stamp duty was soon shown, for though the number of papers in 1854 was only 623, in 1856 they had increased to 789, while the daily papers numbered 35 instead of only 19.

In 1861 the number of papers was 1,102, as a result of the repeal of the paper duty; they in the following year amounted to 1,206, the dailies having increased from 61 to 72.

#### NEW NOVELS.

*Cut Laurels.* By M. Hamilton. (Heinemann.)

THIS is a remarkably sound and workman-like piece of fiction, though the main idea has been used before. In the beginning we are introduced to a wife and her seventeen-year-old daughter in Belfast, in a chapter headed:—

"The woman who has her husband with her (i.e., at her back) can turn the moon with her finger. The woman without her husband is like a bird with one wing."

The wife of this story has not her husband with her. She has not had him with her for eighteen years, since the year of her girlhood, in which they were married; and in the opinion of the public he had died long since. Now comes a telegram from the War Office, after the fall of Khartoum, saying that he is alive. For eighteen years this man has been a prisoner of the Khalifa, while the daughter he has never seen has grown almost to womanhood, and the wife he left a girl has, while fighting a plucky fight with the world, developed several grey hairs. Wife and daughter go to Cairo to meet the rescued prisoner. Eighteen years of a sort of animal's existence as the captive of an Eastern barbarian must needs leave their permanent mark upon a man. This man, like various other prisoners, had been forced by circumstances into taking a native wife. He has two half-breed sons. The censorious world says he never wished to escape, and served the Khalifa willingly. Now he meets his very loving and faithful English wife, and returns with her and his two half-caste boys to Belfast. The working out of the story it would be unfair to relate here.

It is excellently managed, and indicates both thoughtful care and real insight on the author's part. This is a novel that should be read.

*Eve and the Law.* By Alice and Claude Askew. (Chapman & Hall.)

A SERPENT coiled about the trunk of a toy apple-tree faces one upon the cover of this volume. Eve is its heroine; the law is that of marriage, as affecting English girls who marry foreigners without first ascertaining, or allowing their relatives to ascertain, that the marriage is in order. The law has obvious disadvantages, for it enables a French scoundrel to make a legally dishonest woman of an English fool. On the other hand, this same law is pretty generally known and understood, and the girl who chooses to deceive indulgent relatives, run away from home, and forsake her native land at the bidding of a foreigner of whom she knows next to nothing, must be aware that, apart from the legal question, she is giving somewhat reckless hostages to fortune. If at the same time, as in the case of the heroine of this melodramatic tale, she deceives a good and honest English lover, first by pretending that she goes to Paris merely to study music, and, secondly, by marrying him when her false French lover has forsaken her; then, and more certainly if she is the kind of girl here portrayed, it is not easy to accord to her the sort of sympathy her creators seem to expect. The French lover, Felix Deschamps (presently, in accordance with the stage tradition, a count), is not so much a character as a staringly labelled peg, upon which various stereotyped attributes of masculine villainy are hung. The same criticism comes painfully near to fitting every other figure in the book. But the incidents succeed one another swiftly, and doubtless there are readers who will like the broad effects of the narrative.

*Little Wife Hester.* By L. T. Meade. (John Long.)

THE heroine, far from belonging to the doormat order of wife traditionally associated with such a title, is a lady endowed with considerable force of character, and at least an equal degree of wrong-headedness. Having married, much against his will, the high-souled but rather invertebrate young doctor entrusted with the rôle of hero, she energetically proceeds to introduce still further complications, domestic and professional, into an existence already rendered sufficiently complex by such trifles as a *ci-devant* sweetheart, a father in hiding on a false charge of murder, and a hypnotic gift exploited for evil objects by a villain of a partner. All, however, comes right, or approximately so, in the end: the hunted father dies, like Oedipus, in peace, the murderer is brought to justice, and even Hester appears on the way to develop into something approaching a reasonable being. The story is far from probable, but has the quality of unexpectedness.

*The Tempestuous Petticoat.* By Robert Barr. (Methuen & Co.)

MR. BARR is a capable literary craftsman, who in his time has played many parts, and

is likely to play many more. A few of these have been important parts, from the fiction-writing point of view. Others, again, while wordy enough and to spare, have been scarcely speaking parts at all, but mechanical performances. 'The Tempestuous Petticoat' does not show its author at his best. Indeed, it is an unashamed and rather shoddy piece of book manufacture. A well-born Englishman reaches his last penny in Nagasaki, and boldly boards an American millionaire's yacht in search of employment. The American, who, naturally, chews unlighted cigars all day, engages the rather fatuous Englishman on the spot to act as his secretary. The millionaire has a beautiful, spoiled darling of a daughter, with the temper of an incarnate fiend and the manners of an inferior fishwife. This pleasing creature is bent upon entertaining royalty. The new secretary is engaged to gratify this whim, and he arranges a farcical audience with the Emperor of Corea. Much extravagant absurdity, some dull love-making and mechanically arranged adventure follow. Here and there in the opening pages we had hopes of better things, but they proved vain. In short, the author is not playing a speaking part at all, but one of mere stereotyped gesticulation.

*The Fate of Felix.* By Mrs. Coulson Kernahan. (John Long.)

MRS. COULSON KERNAHAN'S story is woven round two popular themes—one long favoured of novelists, the other more recently imported into fiction—bigamy, namely, and hypnotism. As might perhaps be anticipated from this choice of subjects, she appears to aim rather at startling than convincing her readers. That a delicate girl habitually subjected to experiments in clairvoyance may in consequence drift into lunacy is doubtless well within the range of possibility; but we find it difficult to imagine that the poor creature could, while in this condition, be concealed for over a year in a corner of her own dwelling, the world meanwhile believing her dead. Almost equally improbable is the episode of her marriage, solemnized under most unlikely conditions, and ultimately dissolved by an expedient which, while not original, is artistically prepared. Yet the characters, though their behaviour is unusual, have at least a superficial vitality, and the story is well put together and not lacking in charm.

*Before the Crisis.* By F. B. Mott. (Lane.)

HERE we are concerned with affairs in Missouri and Kansas in the days which immediately preceded the abolition of slavery. The author writes with a very strong bias. Indeed, the tale is robbed of most of the power or virtue it might have possessed by the evident belief of the writer that no good thing can come out of the South, and no bad thing from the North. The story is full of incident, and so may interest a certain number of people. But it is not for the fastidious, for its writing is amateurish, and its sentiment is almost hysterical. It has all the sentimentality of 'Uncle Tom's Cabin,' with very little of the dramatic strength of that great tract. Here is a specimen of the author's style:—

"'Lor' bless Marse, 'taint Toffy's eyes; ther's hands on her nose a pullin' of her over.'

"'What!' Oliver cried, for a moment thinking that after all he might be in a trap. 'Hands on the boat?'

"'Heav'nly hands, Marse, de pore slave's guidin' angels, they takes me many times through de black ob de night. Mighty God He send 'em to Toffy, cos He hears de big prayer in de pore little nigger's heart, cos He knows great heap ob faith down in there.'"

At this time of day such stuff can serve no useful purpose, and certainly it is not entertaining, any more than are the almost gleeful pictures of Southern cruelty in this book.

*From the Clutch of the Sea.* By J. E. Muddock. (John Long.)

THOSE who like their fiction strongly flavoured with melodrama will find this story very much to their taste. It begins with a shipwreck in which (exactly) 243 people are drowned; nine only—six sailors and three passengers (two men and a girl)—are brought to shore alive. The sailors at once pass out of the story. The passengers remain, one to commit suicide, the other to be "bowie-knifed, buried like a dog, and forgotten," but here remembered for our delectation; the girl, after a violent brain fever, dies—apparently of consumption. For the rest the story turns principally on cases of incest, fratricide, and dipsomania; there is a good deal of maudlin love-making; but a promising case of bigamy is frustrated by the timely appearance of the first wife, who is promptly removed by the administration—accidentally, as it afterwards appears—of a shovelful of arsenic. There can be no doubt about the strength of the sensations; higher praise we are unable to give.

#### RECENT VERSE.

IN editing Miss Dickinson's *Poems* (Methuen), Mr. T. W. Higginson claims for them "a quality more suggestive of the poetry of William Blake than of anything to be elsewhere found." This faith is justified to a point, but one might add that the influence of Browning is very marked, as witness the poem entitled 'The Lonely House.' Where else does this echo come from?

Day rattles, too,  
Stealth's slow;  
The sun has got as far  
As the third sycamore.  
Screams chanticleer,  
"Who's there?"  
And echoes, trains away,  
Sneer—"Where?"  
While the old couple, just astir,  
Fancy the sunrise left the door ajar!

Mr. Higginson very justly describes these verses as "poetry of the portfolio"; they were, he tells us, produced absolutely without thought of publication, and the author was only induced to publish a few in her lifetime. The result is, as the editor remarks, that though the verses gain sometimes "through the habit of freedom and the unconventional utterance of daring thoughts," they lose "whatever advantage lies in the discipline of public criticism and the enforced conformity to accepted ways."

Miss Dickinson was born in 1830, and died in 1886, and this book has found considerable favour in America since her death. It is not likely to secure a great vogue in this country, but certainly those who are genuinely interested in poetry will like to possess this specimen of the genuine thing. Miss Dickinson was absolutely indifferent to form and rule.



She used rhyme when it came handy, and she ruthlessly abandoned it when it did not. She fell back on assonance, and often very in-different assonance. Blake had far more form than she; yet is not this like Blake?

Apparently with no surprise  
To any happy flower,  
The frost beheads it at its play  
In accidental power.  
The bland assassin passes on,  
The sun proceeds unmoved  
To measure off another day  
For an approving God.

Indeed, one feels at times disposed to echo Miss Dickinson's verses:—

Much madness is divinest sense  
To a discerning eye;  
Much sense the starkest madness.

Does divine sense, then, lie in such madness as this?—

I asked no other thing,  
No other was denied.  
I offered Being for it;  
The mighty merchant smiled.  
Brazil? He twirled a button,  
Without a glance my way:  
"But, madam, is there nothing else  
That we can show to-day?"

Yet while one is being brought up by these inexplicable eccentricities one comes upon such a lyrical gem as

New feet within my garden go,  
New fingers stir the sod;  
A troubadour upon the elm  
Betrays the solitude.

New children play upon the green,  
New weary sleep below;  
And still the pensive spring returns,  
And still the punctual snow!

Miss Dickinson rushed at her meanings blindly and recklessly. Very often she reached them, and expressed them often in her uncouth mannerisms, and sometimes with sweetness and dignity. But, as often as not, her wild career merely issues in vagueness, in helplessness, in a mist in which she gropes hopelessly after a lost and intangible significance. How simple and how real she can be is seen in such verses as 'The First Lesson'; how *bizarre* and how much divorced from equable emotion is visible in a poem which, nevertheless, clings to the reluctant memory:

I died for beauty, but was scarce  
Adjusted in the tomb,  
When one who died for truth was lain  
In an adjoining room.

He questioned softly why I failed?  
"For beauty," I replied.  
"And I for truth,—the two are one;  
We brethren are," he said.

And so, as kinsmen met a night,  
We talked between the rooms,  
Until the moss had reached our lips,  
And covered up our names.

*Musa Verticordia.* By Francis Coutts. (Lane.)—Mr. Coutts has succeeded in interesting the present reviewer more than any recent writer of verse on whose work he has chanced. His questionings represent the difficulties of the modern mind seeking after happiness, insecurely poised between vague yet passionate longing for belief and ironical indifference. In occasional verse—for instance, the piece recording Hawker's Morwenstow—he excels, writing with taste and insight. And generally though he has by no means perfected his means of expression, his vocabulary shows real distinction. Some of his verbal ventures seem to us unfortunate, but we would far sooner have such boldness with a distinct voice than cold and flawless echoes of the best models among the greater Victorians. The haunting sense of certain moments and pleasures is well conveyed by Mr. Coutts. He is indubitably sincere: he has suffered as well as written. In short measures he pleases us best, but he has altogether a very high average of notable lines, and we think he should be secure of a place in future English anthologies. The 'Spanish Folk-Rhymes' strengthen his position as an epigrammatist of unusual merit.

*Egyptian and other Verses.* By George Cookson. (Macmillan.)—Mr. Cookson would

have been well advised to publish his Egyptian verses by themselves. These have a note of their own, are unpretentious, and satisfy the ear, except that the last foot of the blank verse frequently halts with most displeasing effect, e.g.:—

Thou canst not reach it with thy cry—nay, though.....

Mr. Cookson is most successful in what the hymn-books call "common measure." 'An Egyptian Pastoral' and 'The Land where All Things always seem the Same' have the artless charm appropriate to that measure, and do indeed convey something of the vivid magic of the unchanging East. We give the former in full:—

Deep in the glass of the canal,  
Which no winds move or mar,  
With drooping fans and pillars tall  
The palm-trees imaged are.

Close to the water's waveless edge  
Brown goats and asses stand,  
Cropping the scanty herbs that fledge  
The banks on either hand.

Outstretched beneath a tamarisk shade  
Two Bedouin boys recline;  
One plays a pipe that shepherds played  
When Pan was still divine.

The other sings a plaintive song,  
Broken with quavers soft,  
While hornets sound in golden throng  
A bourdon note aloft.

Ah! would Theocritus were here  
To catch the pastoral scene,  
The boys, the pipe, the flock, how dear  
To him they all had been!

'The Kite above the City' is rather too objective. Of the sonnets, 'The Bedouin's Greeting' and 'In Ramadan' seem to us the most effective.

The other verses are the poetaster's ordinary stock-in-trade. The great majority are sonnets, more than half of which are in a lax form. Now and then, as in the sestet of the sonnet on Carlyle, an original idea is met with; but, broadly speaking, we find this section of the volume, which is, unfortunately, far the larger, uninspired. Here also the most successful piece, 'Memories,' is in "common measure." The punctuation is often at fault.

Miss Mary Scott shows in *A Robin's Song* (Constable) a pretty feeling for nature, and a tuneful ear. But she deviates rarely into what is real poetry. There are many writers who are poetic without being poets; and how many are there also who can write like this!—

O lovely scene when the forgiving Sun  
Kisses the tearful Earth to smiles again,  
And she at his warm touch forgets her pain  
And all her grievances, now past and done.

On the other hand, Miss Scott rises occasionally considerably above this average level. There is an idea in the following lines, and it is rendered suitably:—

Lovely is good news told;  
But good news guessed  
Hath yet more zest—  
Then, flower, do not unfold.  
Happy is love expressed;  
But love untold  
Is purer gold—  
Lock fast the treasure-chest.

The best work in the volume is the sequence of poems in 'A Love Tale,' many of which are characterized by real feeling, and expressed with dignity and emotion. It is clear that Miss Scott's talent lies not in pastorals, but in more thoughtful verse. Here she has a distinct note, of which this is representative:—

If the blind could suddenly see,  
And the deaf man hear;  
If the watching mother could be  
Rid of her fear;  
If the cripple who never moved  
Could spring up and run;  
If those who never were loved  
Could feel love's sun—  
What happiness might there be!  
Then sorrows should rise and flee  
Away through the warm, glad air,  
For the earth, the earth is fair!

*The Book of the Rose.* By Charles G. D. Roberts. (Brimley Johnson.)—The title-poem is a curious medley of disconnected

lyrics, prefaced by a duologue in blank verse. The rose as a symbol in poetry has lately been appropriated by the Celtic school, of which Mr. W. B. Yeats is the head; but here it seems to possess no occult significance, and the actual title is that of a classic of rose culture recently reissued. The concluding lyric, in which this rather wearisome figure is at length laid aside, is certainly the most successful. We quote one out of the four stanzas:—

O little wild feet, too softly white  
To roam the world's tempestuous night,  
The years like sleet on my windows beat—  
Come in and be cherished, O little white feet.  
My heart is a house, deep-walled and warm,  
To cover you from the night of storm.

Here the triteness of the idea need not blind us to the freshness and grace with which it is expressed. Elsewhere, in such pieces as 'The First Ploughing' and 'Coal,' Mr. Roberts says what he has to say simply and not unmusically. In his more ambitious flights he sacrifices these qualities without any compensating gains.

### OUR LIBRARY TABLE.

MESSRS. LONGMAN publish *Modern Constitutions in Outline*, by Mr. Leonard Alston, a small volume which is no doubt slight in its construction, but which, given the limited intentions of the author, is, for a slight book, excellent. The author declares the party system in France to be a failure; but since the Monarchy of July, which worked parliamentary institutions on a small electorate, the party system has hardly been tried in France. Under the Empire the real opposition was Republican; and under the Republic the only real opposition has been either nominally or actually opposed to the constitution. The party system cannot be said to be applied in countries where one party supports the constitution, and the other party supports some pretender or outside influence. Even the Socialists in France are working in Parliament as members of the Republican majority. The author shows, perhaps, a slightly unscientific amount of spirit when he declares that the decisions of the judges in recent trade-union disputes should "be counted unconstitutional." There can be no doubt that the decisions of the judges in cases of workmen's conspiracy and responsibility of funds of unions have reversed the intention of Parliament as declared by the leaders of both parties in the State, and have altered what was supposed to be the law. There can also be no doubt that in the case of the law of truck the judges have for many years prevented the intention of Parliament being carried out. But in the former case the language of the law was far from clear, and some of the best authorities on judicial language have always expected the interpretation which in recent years has been given. In the other case, that of truck, the inherent difficulty of the subject is so great that it would have been almost impossible for Parliament to declare its intention in such a way as to avoid the risk of that intention being upset, even if Parliament ever really faced the question and can be said to have known what its intentions were. Parliament intended all wage to be paid in current coin, but had not foreseen the necessity of making certain exceptions, the need for which is now pretty generally admitted.

MR. T. D. SULLIVAN, who has many friends in all parties, publishes through Messrs. Sealy, Bryers & Walker and Messrs. Gill & Son, of Dublin, *Recollections of Troubled Times in Irish Politics*. Like his even better-known brother, Mr. T. D. Sullivan was a popular member of the House of Commons, and he was also Lord Mayor of Dublin. The early part of his book is simple and pleasant.

The middle part contains a great deal of information on the affairs of the Fenians and extreme Irish agitators, which should be compared with the account lately given in Mr. Michael Davitt's book. The last pages of the work before us are less pleasant, but they are not at all in the line of *The Athenæum*. Mr. Sullivan was mixed up by his relationships in the feuds of the Nationalists, and has espoused the fierce feelings of one side. From a Nationalist point of view we imagine that it will be said that he is not fair to Mr. John Redmond. From the historical point of view there can be no doubt that the whole of his argument against Mr. Redmond's treatment of the last Home Rule Bill is vitiated by the obvious desire to make Mr. Redmond responsible for the loss of that measure. But, then, the measure never had a chance, at all events in the House of Lords. Mr. Redmond is even charged in these pages with having harmed Gladstone's measure in that assembly.

*Jeremy Taylor: a Sketch of his Life and Times.* By George Worley. (Longmans.)—A biography of Jeremy Taylor appearing so soon after Mr. Gosse's recent 'Life' must in some measure suffer by the circumstance. Mr. Worley, however, urges truly that Mr. Gosse was specially occupied with the literary aspect of Taylor, and that his book, being mainly concerned with Taylor the divine, has still a certain ground left to it. That is true, so far as regards the discussion of the bishop's writings and character; where, indeed, Mr. Worley is more absorbed in the ecclesiastical side of his subject. But as regards the biography proper, he remains at a plain disadvantage, having nothing to add to Mr. Gosse, while Mr. Gosse considerably supplements him. We are almost disposed to think, in fact, that the advent of Mr. Gosse's 'Life' has caused Mr. Worley in parts to dwell slightly on the biographical element as being a task of supererogation. In one case at least he seems disposed to rely overmuch on the Jones MSS., the untrustworthiness of which has been shown by Mr. Gosse. As the book progresses, biography more and more takes the wall. Of the events connected with his Welsh exile there is scarcely any account; and finally, the Irish bishopric is passed over in a breath—a breath from which one would imagine it was mainly a mild and quiet episcopacy. Mr. Gosse's account throws a very different light on it and on those circumstances which, as Mr. Worley says, were gradually wearing Taylor out, but of which he gives no real hint. The book, in truth, becomes chiefly a disquisition on Taylor and Taylor's writings, principally from the theological standpoint, with some connecting thread of biography, rather capriciously arranged.

It is certainly well that Mr. Worley keeps mostly to the religious aspects of Taylor. Without being incompetent, he betrays signs that he is incompletely equipped for the purely literary discussion. He says that in Shakespeare and Milton we have a combination of Scriptural and pagan allusions which could scarcely have been brought together at any former period without exciting the sense of incongruity. The intent is to show the influence of the Renaissance. But Dante alone is sufficient to overthrow the assertion—Dante, in whom such encounters are perhaps more striking and startling than in any other poet. Mr. Worley seems of opinion that Taylor, like Coleridge, exhibited the harmony of the metaphysical intellect with the poetic imagination, and that his scholastic régime at Oxford and Cambridge furnished a useful backbone and corrective to his imaginative temperament. But in fact it only produced tracts of aridity in his work—the two elements never amalgamate—and the severe logical discipline hopelessly failed to

make him a logician. He was a weak controversialist to the last; and scholasticism begot a dry parade of logical forms divorced from the logical mind and cogency which alone could have justified them.

Among the strongest impressions the book leaves on us with regard to Taylor the divine is his strong Catholic strain. Not insignificantly did both Donne and Taylor at one time come under Roman Catholic influences; and both the great preachers remained to the end what we should now call strong Ritualists or High Churchmen. One begins to see that the Puritan Rebellion was much more than a mere political movement; that it was also caused by religious panic no less than the revolt against James II. George Herbert, Crashaw, Donne, Taylor, Laud, were all tokens of a movement towards the Catholic spirit, more significant to us than any doctrinal points they may or may not have held; nor is it without meaning that Tractarianism revived these men, as its spiritual ancestors. Nowadays protest takes a violent shape, and is regulated by the police-court. But when the movement was led by the chief bishop of the English Church, when behind him was the king, behind the king a Papist queen from the land of the St. Bartholomew—suggestive of Philip and Mary with the sexes reversed—it is small wonder if people feared that the Church rooted by the boy Edward, plucked up by Philip and Mary, rooted again by Elizabeth, might be plucked up again by Charles and Henrietta. Mary was no far-off memory, Guido Faux was of yesterday; and the Puritan protest took the stern form of armed resistance, as it had already done across the Border. After the death of Laud the political aspect of the protest drew so much to the front that it has absorbed all attention; but we doubt whether such was the case at the time, and among the zealots who were the heart of the rebellion. For it poor Taylor was not to blame; he was as little provocative as Keble in the last century, and when ironic Fate set him to dragoon the Irish Presbyterians, he died of the duty. But upon that Mr. Worley (as we have said) is silent in this theological study, rather than biography, of Taylor. It is written with moderation, with no pretensions to style, and has a certain modest place and merit. But Mr. Gosse, we fancy, has somewhat disconcerted it.

For some time past it has been known that an unofficial group of inhabitants of Dundee, brought together under the name of the Dundee Social Union, had set on foot serious inquiry into problems such as those which were faced in London by Mr. Charles Booth, and in York by Mr. Rowntree. Part I. of the *Report of Investigation into Social Conditions in Dundee* is now published by Messrs. John Leng & Co. of that town, and deals with the 'Medical Inspection of School Children.' The well-known name of Miss Mona Wilson appears on the title-page as superintending the inquiry, and the general report which stands first is signed by Miss Walker and Miss Wilson. In our reviews of the various volumes of Mr. Charles Booth and of that by Mr. Rowntree we found difficulty in making extracts from such investigations or analyzing their results. Those who are interested will read the original, and the general public will not take note of either the inquiry itself or reports based upon it. The present part, which appears to be as well executed as the names attached to it would lead us to anticipate, has some special interest on account of its bearing on the question of feeding school children. The authors of the report state what is being done in this direction by charitable effort in Dundee, and call for "a more systematic remedy." The figures of the tables of the medical examination at Dundee

show that a large number of children receive insufficient nourishment.

LORD HALIBURTON publishes through Mr. Stanford, under the title *Army Organization: The Arnold Forster Scheme*, his attack upon the latest War Office proposals. Its general nature can be gathered from the writer's recent letters in *The Times*.

AFTER first reading Mr. Methuen's *England's Ruin*, discussed in *Sixteen Letters to the Right Honourable Joseph Chamberlain, M.P.* (Methuen & Co.), we came to the conclusion that it was not sufficiently in our line for notice. But on looking at it once again we feel bound to state that we recognize in this pamphlet the merits—not, of course, of opinion, but of form—which caused the extraordinary success of the author's attack on the South African war. Mr. Methuen undoubtedly possesses the power of clearness of statement, and, in this degree, the gift of style.

*The Faith of Church and Nation.* By the Right Rev. A. F. Winnington-Ingram. (Wells Gardner & Co.)—The Bishop of London is not, like his predecessor, a man of original power, or even of highly intellectual habit. To some readers these sermons will mainly be a reminder of the old lines:—

Of all sad words of tongue or pen,  
The saddest are these, "It might have been."

Yet these discourses have their value. Transparently sincere, plain and unadorned in language, brief, and to the point, they will meet the needs and resolve the difficulties of many hearers and readers outside the class—daily more limited in proportion to the masses, either rich or poor—of intellectuals. We have seldom seen a better popular statement of the grounds for the orthodox doctrine of the Virgin Birth, or a better defence of the Resurrection for popular audiences than that given by the bishop. He shows himself fully alive to the currents of criticism and the practical difficulties which would be felt by the majority of his hearers. The sermons are never dull, and ought to produce good results.

*Far and Near.* By John Burroughs. (Constable.)—

"In the preface to 'Riverby' I told my readers that that was probably my last outdoor book. But my life has gone on, my love of nature has continued, my habit of observation has been kept up, and the combined result is another collection of papers dealing with the old, inexhaustible open-air themes. There may even be another volume."

The foregoing passage is quoted here not because it makes particularly cheerful reading, but because it is a specimen of the author's humdrum, undistinguished style, and indicates the general scope of his work. Almost the whole of the volume has appeared before in one form or another. The author was one of forty guests of Mr. E. H. Harriman, of New York, on a trip to Alaska. A chapter not hitherto published is given to Jamaica. The rest consists of jottings produced by Mr. Burroughs's "habit of observation." The author's friends will doubtless enjoy the fruits of his study, and some others may also, for it is kindly, wholesome stuff. 'Wild Life round my Cabin' is perhaps the most pleasing section of the book.

THE Government of Travancore has published an *Almanac and Directory for the Year 1905*, which in its way furnishes strong evidence of the remarkable progress effected in that principality of Southern India under its purely Hindu dynasty. The reader is proudly reminded that Travancore is the one Indian State that never submitted to the Mohammedan domination, and a list is given of thirty-five rulers back to the year 1335. In addition to copious details about the administration, laws, trade, and agriculture of



Travancore, a full report is given of the inauguration ceremony of the Popular Legislative Assembly instituted by the present Maharajah towards the end of last year. This is the second assembly of this kind created in India, the other being in Mysore, where it has existed for twenty-four years. The administration of Travancore is being carefully re-organized and brought up to date by the new Dewan, Mr. V. Madhava Rao, C.I.E., who was Senior Member of Council in Mysore before he accepted the office of Chief Minister in Travancore twelve months ago. There are some distinctive features about Travancore that are worth noting. In size a trifle smaller than Wales, it has nearly three millions of people, and while the mass of the people are Hindus, the Christian element is far more numerous than the Mohammedan. In fact, there are far more Christians in Travancore and its closely allied neighbour Cochin than in any other part of India. Perhaps this explains why education in Travancore is further advanced than in British India and other native states. The proportion of literates in Travancore is 124 in 1,000, whereas in Madras it is only 63, and in such a progressive state as Baroda it is no more than 88. There is much of interest to be learnt from the four hundred and fifty odd pages of this official almanac.

ERNEST BRAMAH, the author of 'The Wallet of Kai Lung,' has repeated the success of that book by a similar study, *The Mirror of Kong Ho* (Chapman & Hall). A Chinaman writes to his father, with the flowery metaphor and paraphrase associated with Oriental self-depreciation, an account of his adventures in England among motor-cars and London lodging-houses, men of sport and business, and various nymphs of the Western world. The result is very diverting, and the author has made full use of the contrasts between Chinese customs and our own which are likely to cause misunderstanding. Many of the explanations suggested are delightful. Our only comment is that the flowery style becomes wearisome if much of it is read straight off. The author makes Kong Ho speak in the first person; otherwise he might have introduced more effective relief in the shape of ordinary speech. But the ingenuity and felicity of the record are notable.

WE have before us Carlyle's *French Revolution*, 3 vols., in "Bohn's Historical Library" (Bell), introduced and annotated by Dr. J. H. Rose. Elsewhere to-day we refer to his admirable work on this period of history, and we need only add that his present duties have been performed in a model fashion. The results of recent research are added by way of comment at the bottom of the page, with excellent brevity and self-restraint. The illustrations provided, as Dr. Rose points out, really illustrate the text, and the introduction forms an interesting discussion of Carlyle's aims and merits as historian. In fact, this is an excellent edition which ought to be in great demand.

Two important new editions are due to Messrs. Longman. Sir G. O. Trevelyan has revised with scrupulous care his book on *The American Revolution*, the three volumes of which, in a cheaper form, are likely to attain to classic rank. The book has been applauded on both sides of the Atlantic, and we need not repeat our own praise. A new edition is also out of *England in the Age of Wycliffe*, the book which justified to the general world the opinion long entertained of the ability of Mr. G. M. Trevelyan. The success of father and son in the same field ought to attract Mr. Galton's attention, while something may in each case be due to the Alma Mater who fostered Macaulay and his distinguished successors.

NOTHING can be more encouraging to the cause of learning than the publication of a

masterly book like Prof. Villari's *History of Florence* at half-a-crown. This third impression, which Mr. Fisher Unwin sends us, contains several excellent illustrations too. The reprint reflects great credit on all concerned.

*Literary Blunders*, by H. B. Wheatley, reappears in the "popular edition" of "The Book-Lover's Library" (Stock). It is an entertaining volume in a series which well deserves its name, and gives the modern reader, not too well-informed a person usually, a pleasant means of adding to his lore.

WE are very glad to see that a second edition has already been required of Mr. Bullen's *Creatures of the Sea* (Religious Tract Society). The book is an admirable piece of descriptive writing, as we said before, and the price is most moderate, good print and striking illustrations by Mr. Carreras being among its recommendations.

MESSRS. VICKERS'S *Newspaper Gazetteer for 1905* maintains its reputation for accuracy, having been carefully revised and brought up to date. The figures denoting the population are in most cases given in accordance with the census of 1901. There is a Colonial, Indian, and Foreign section. The editor has evidently had long experience of the press.

#### LIST OF NEW BOOKS.

##### ENGLISH.

###### Theology.

- Dods (M.), *The Bible, its Origin and Nature*, cr. 8vo, 5/ net.  
 Drawbridge (C. L.), *The Training of the Twig*, 3/ net.  
 Harris (W.), *Thoughts concerning Omnipotence*, 3/6 net.  
 McCabe (J.), *The Religion of Woman*, cr. 8vo, 2/6 net.  
 Pullan (L.), *The Church of the Fathers*, cr. 8vo, 5/ net.  
 Reynolds (B.), *Church Work*, cr. 8vo, 5/ net.  
 Sanday (W.), *Outlines of the Life of Christ*, 8vo, 5/ net.

###### Law.

- Seoane (C. A.), *Syllabus of Davis's International Law*, 16mo, 3/6 net.

###### Fine Art and Archaeology.

- Destree (O. G.), *The Renaissance of Sculpture in Belgium*, imp. 8vo, boards, 3/6 net.  
 Dress and Decoration, folio, boards, 7/6  
 Florence and some Tuscan Cities, painted by Col. R. C. Goff, described by C. Goff, 8vo, 20/ net.  
 Hayden (A.), *Chats on Old Furniture*, ex. cr. 8vo, 5/ net.  
 Isle of Wight, by C. J. Cornish, imp. 8vo, boards, 3/6 net.  
 Sharp (W.), *Fair Women in Painting and Poetry*, 3/6 net.  
 Tebbs (L. A.), *The New Lace Embroidery*, 4to, 2/6 net.  
 Through India with a Camera, oblong 4to, 10/6 net.

###### Poetry and the Drama.

- Chaucer (Geoffrey) and others, *Works*, a Reproduction in Facsimile, with an Introduction by W. W. Skeat, folio, 105/ net.  
 Songs of the Valiant Voivode, and other Strange Folk-lore, collected by H. Vacaresco, 8vo, 10/6

###### Bibliography.

- Clarke (A. L.), *Manual of Practical Indexing*, cr. 8vo, 5/ net.  
 Grimaldi (A. B.), *A Catalogue of Zodiacs and Planispheres, Ancient and Modern*, cr. 8vo, limp, 2/ net.  
 Nevins (H. W.), *Books and Personalities*, cr. 8vo, 5/ net.

###### History and Biography.

- Bentham (Jeremy), *his Life and Work*, by C. M. Atkinson, 8vo, 5/ net.  
 Canning (Life of), by H. W. V. Temperley, 8vo, 7/6 net.  
 Constantine the Great, by J. B. Firth, cr. 8vo, 5/ net.  
 Downey (E.), *Twenty Years Ago*, 8vo, 6/ net.  
 Graham of Claverhouse (John), Viscount of Dundee, by C. S. Terry, 8vo, 12/6 net.  
 Hawker (R. S.), *Life and Letters of*, by C. E. Byles, 21/ net.  
 McKechie (W. S.), *Magna Carta*, 8vo, 14/ net.  
 Matilda, Countess of Tuscan, by Mrs. M. E. Huddy, 12/ net.  
 Sergeant (P. W.), *The Courtships of Catherine the Great*, 8vo, 10/6 net.  
 Venice (The Story of), by T. Okey, illustrated by N. Erichsen, 12mo, 4/6 net.

###### Geography and Travel.

- Fairbanks (H. W.), *The Western Wonderland*, cr. 8vo, 5/ net.  
 Oakley (E. S.), *Holy Himalaya*, 8vo, 5/ net.

###### Sports and Pastimes.

- Motoring Annual and Motorist's Year-Book, 1905, 5/ net.

###### Folk-lore.

- Oldham (C. F.), *The Sun and the Serpent*, 8vo, 10/6 net.

###### Philology.

- Anecdota Oxoniensia: Part 12, Cain Adamnain, edited by K. Meyer, 4to, sewed, 5/ net.  
 Gautier (T.), *Voyage en Espagne*, edited by G. Goodridge, cr. 8vo, 2/6 net.  
 Gospel of St. John, in West Saxon, edited by J. W. Bright, 18mo, boards, 2/6 net.  
 Hartog (W. G.), *Anecdotes et Récits*, cr. 8vo, 2/6 net.

###### Science.

- Bennett (Sir W.), *Recurrent Effusion into the Knee-Joint after Injury*, 8vo, 3/6 net.  
 Black (F. A.), *Terrestrial Magnetism and its Causes*, 6/ net.  
 Booth (W. H.), *Steam Pipes: their Design and Construction*, 8vo, 5/ net.

- Chamberlain (T. C.) and Salisbury (R. D.), *Geology Processes and their Results*, 8vo, 21/ net.  
 Galvayne (S.), *The XXth Century Book on the Horse*, 4to, 31/6 net.  
 Perkin (F. M.), *Practical Methods of Electro-Chemistry*, 8vo, 6/ net.  
 Vallack (A. S.), *The Principles and Practice of Asepsis*, 12mo, leather, 2/6 net.  
 Vries (H. de), *Species and Varieties, their Origin, &c.*, 8vo, 21/ net.

##### General Literature.

- Bacon (R.), *Opera Hactenus Inedita: Fasc. I, Metaphysica*, edited by R. Steele, 8vo, sewed, 4/6 net.  
 Boothby (G.), *A Crime of the Under-Seas*, cr. 8vo, 5/ net.  
 Bramah (E.), *The Mirror of Kong Ho*, cr. 8vo, 6/ net.  
 Burgin (G. B.), *The Marble City*, cr. 8vo, 6/ net.  
 Canfield (H. S.), *Fergy the Guide, and his Moral and Instructive Lies about Beasts, Birds, and Fishes*, 6/ net.  
 Carr (Mrs. C.), *John Fletcher's Madonna*, cr. 8vo, 6/ net.  
 Chambers (R. W.), *In Search of the Unknown*, cr. 8vo, 6/ net.  
 Dixon (T.), Jun., *The Clansman*, cr. 8vo, 6/ net.  
 Hansbrow (T. W.), *The Great Ruby*, cr. 8vo, 3/6 net.  
 Jones (C. E.), *Caprice*, cr. 8vo, 6/ net.  
 Juliana, edited by W. Strunk, 18mo, boards, 2/6 net.  
 Keays (H. A. M.), *It was a Boy*, cr. 8vo, 3/6 net.  
 Lee (A.), *A Gentleman's Wife*, cr. 8vo, 6/ net.  
 Marshall (A.), *The House of Merrilees*, cr. 8vo, 6/ net.  
 Methley (A.), *The Identity of Jane*, cr. 8vo, 6/ net.  
 Mitchell (Sir A.), *About Dreaming, Laughing, and Blushing*, 8vo, 5/ net.  
 Nisbet (H.), *A Colonial King*, cr. 8vo, 6/ net.  
 Norris (H. L.), *Rice Papers*, cr. 8vo, 6/ net.  
 Rabalais, selected by C. H. Page, 8vo, 7/6 net.  
 Ridge (W. P.), *Mrs. Galer's Business*, cr. 8vo, 6/ net.  
 Rowland (H. C.), *To Windward*, cr. 8vo, 6/ net.  
 St. Aubyn (A.), *A Coronation Necklace*, cr. 8vo, 6/ net.  
 Silberrad (U. L.), *The Wedding of the Lady of Lovell, and other Matches of Tobiah's Making*, cr. 8vo, 6/ net.  
 Stevenson (P. L.), *A Gendarme of the King*, cr. 8vo, 6/ net.  
 Swift (B.), *Gossip*, cr. 8vo, 6/ net.  
 Tytler (S.), *His Reverence the Rector*, cr. 8vo, 6/ net.  
 Whelpley (J. D.), *The Problem of the Immigrant*, 10/6 net.  
 Wilde (O.), *De Profundis*, cr. 8vo, 5/ net.  
 Williamson (Mrs. C. N.), *The Castle of the Shadows*, 6/ net.

##### FOREIGN.

###### Theology.

- Kerler (H.), *Die Patronate der Heiligen*, 6m. 50.

###### Fine Art and Archaeology.

- Grasset (E.), *Méthode Théorique de Composition Ornementale*, 50fr.  
 Intérieurs d'Architecture Moderne, 30fr.  
 Zangemeister (C.), *Inscriptiones Germaniæ Superioris*, 60m.

###### Music.

- Schweitzer (A.), *J. S. Bach, le Musicien-Poète*, 10fr.

###### History and Biography.

- Barine (A.), *Louis XIV. et la Grande Mademoiselle, 1652-93*, 3fr. 50.  
 Fleury (Comte), *Les Dames de l'Histoire*, 3fr. 50.  
 Houssaye (H.), *1815, Part 3*, 7fr. 50.  
 Picard (E.), *Bonaparte et Moreau*, 7fr. 50.

###### Philology.

- Brunot (F.), *Histoire de la Langue Française des Origines à 1900*, Vol. 1, 15fr.  
 Sommer (F.), *Griechische Lautstudien*, 5m.

###### General Literature.

- Adam (P.), *Le Serpent Noir*, 3fr. 50.  
 Duruskam (J.), *Mœurs de Magistrats*, 3fr. 50.  
 Lavedan (H.), *Baignoire 9*, 3fr. 50.  
 Maisonneuve (H.), *Éprouvé*, 3fr. 50.  
 Vaucaire (M.), *Maison de Poupées*, 3fr. 50.

#### SIR WEMYSS REID.

THE death of Sir Wemyss Reid, which occurred on Sunday last, removes an accomplished figure in literature and journalism. He was working till the end, and in the course of his long and active career attained by his unusually varied experience a position which few, if any, of his contemporaries can boast. Born at Newcastle in 1842, the elder brother of Mr. Stuart Reid, who has followed much the same career with success, he began writing for the press when he was fifteen, and had considerable experience of Northern journalism on *The Newcastle Journal*, *The Preston Guardian*, which he edited, and *The Leeds Mercury*, of which he was first London correspondent, and later editor from 1870 to 1887. At Leeds he raised his paper to a leading position among the Yorkshire press, establishing a friendship with W. E. Forster and the first Lord Houghton, both of whose lives he wrote with ability and discernment, the first in 1888, the second in 1891. On giving up *The Leeds Mercury* he became general manager to Messrs. Cassell & Co., and his energy and talents as a man of business did much to promote the success of that firm, which he served till the end. Other biographies of his dealt with Charlotte Brontë (1877), Lord Playfair (1899), and William Black (1902), his particular friend. He executed a popular 'Life of Gladstone' (1899); and a story of his, 'Mauleverer's

Millions' (1885), had, and deserved, a considerable success among those who like sensational fiction. He also produced 'Cabinet Portraits' and 'Politicians of To-day.'

In 1890 he founded *The Speaker* as a weekly journal of Liberal thought and literature, and continued to control its fortunes till 1899, writing a good deal himself, and developing in its columns some other distinguished talents which have now made established reputations. He was knighted in 1894 "for services to letters and politics." With the political side of his energy we are not concerned here, but it may be noted that latterly he had published a general survey of each month in *The Nineteenth Century*, which was widely appreciated by readers of all sorts and opinions. He had the essential qualities of lightness and humour. He was a leading member of the Reform Club, being, indeed, a most clubbable man, and free from the conceit which places the eminent at a disadvantage.

Hard workers often have no time or talent for geniality, but it was otherwise with him. In the midst of all his business he retained his freshness of outlook and readiness to help others. His books were full of good stories, and so was his conversation. He will be deeply regretted by many friends, and those who only knew him casually cannot fail to have received a pleasant impression of him.

#### COMPULSORY GREEK AND SCHOOL-MASTERS.

THE statistics which you give under this heading would be more cogent if one could suppose that assistant masters as a class include more experts in education than any other body of equal numbers that could be collected from university graduates—a claim which no one who has any acquaintance with those excellent and hardworking gentlemen would, I imagine, make on their behalf. I will venture to say that nine-tenths of them have adopted the profession not from any special interest in or capacity for the instruction of their juniors by ten or a dozen years, but simply as the readiest method of obtaining some return for the capital sunk in the achievement of a degree. To count their votes, therefore, in approval or otherwise of the Syndicate's proposals, seems as otiose as it would be to poll, say, the engine-drivers of the country as a guide to the decision of some problem in thermodynamics.

I note that while the proportion of approvals to disapprovals in the so-called "Conference" schools, and the nine great schools, is about as 5 to 2, in the schools not connected with the Head Masters' Conference it is as high as 5 to '8. I do not know which schools attract the higher stamp of assistant master, but I conjecture it is not the latter.

A. J. B.

#### WHAT IS AN "8vo"?

At the Westminster County Court, on Thursday, February 23rd, Mr. H. S. Newland, of the Public Library, Harlesden, was sued by Messrs. W. Wesley & Son, of Essex Street, Strand, booksellers and publishers, for the sum of 6s. for goods supplied. The facts of the case were as follows. Mr. Newland advertised in *The Publishers' Circular* for Johnson's 'British Poisonous Plants,' and among others received a report from the plaintiffs offering an "8vo" edition for 6s. The defendant ordered the book as reported, and on receipt found it not an "8vo" as universally accepted among book-buyers and booksellers, but a "crown 8vo," measuring 7½ in. by 5 in. The book was refused as being wrongly described, and in the end a summons was issued. On the case being heard before the Registrar, the plaintiff swore the book was the size described in

the trade as "8vo"; and although the defendant produced the printed opinion of the Editor of *The Publishers' Circular*, and also specimens from booksellers and publishers, to the contrary, the Registrar refused to accept the evidence, and gave judgment for the plaintiff.

Mr. Newland, in forwarding the above report, states that in ordering the book he expected to get an "8vo" edition of the book as described. This not being so, he returned it, and ordered from another bookseller, who had reported a "crown 8vo" at half the price. The book being exactly the same as the one supplied by Messrs. Wesley, and described as "8vo."

#### THE NEWSVENDORS' BENEVOLENT INSTITUTION.

SIR HENRY BURDETT, who presided at the annual meeting last Tuesday, called attention to the fact that the recipients of pensions were elected without recourse to the voting system, and each of the members who conformed to the rules became eligible in a stated time. During the last twenty-five years they had only on one occasion been compelled to involve candidates in the trouble and expense incidental to election by ballot. The report shows that the invested funds now amount to 25,000l., but there has been a falling-off in contributions, largely due to the prevailing depression in trade. The annuitants now number thirty-three, the men receiving 25l. and the women 20l. per annum each. The income from investments is about 800l.; the expenditure on pensions exceeds 700l., and in addition 237l. was distributed in temporary assistance. It is pleasing to find that every needy and deserving news vendor who has appealed for aid has been assisted. When Charles Dickens was president in 1865 he described the Institution as being "plain and practical." These terms clearly apply to the present satisfactory and economical management of this deserving Institution.

#### MARCEL SCHWOB.

WE sincerely regret to have to announce the death of M. Marcel Schwob, a man of many accomplishments, a scholar of great gifts, and an author who achieved distinction at an age at which the intellect has rarely reached maturity. Schwob was only thirty-nine years of age; and if his literary output is small in bulk, it is none the less exceptionally high in quality. He has been described as perhaps the most learned man of his generation. The learned man is often very dull outside his own special line of study, but Schwob was brilliant, whether as a *conteur*, as a critic, as a dramatist, and in more than one other direction of literary activity. The age of Villon, on the slang of which he wrote more than once, and the age of Shakespeare were alike familiar to him, whilst his 'Mœurs des Diurnales' proved his knowledge of certain phases of modern journalism to be equally profound, and his powers, it may be added, as a caustic critic.

Schwob was the son of an able Republican journalist, the founder of the *Phare de la Loire*, and was educated at the *École des Chartes*. His literary career covers a period of rather more than ten years, and some of his best work was done for the *Écho de Paris*, in the pages of which appeared 'Vies Imaginaires,' 'Monelles,' and 'Le Roi au Masque d'Or.' He was, like Anatole France, to whom he inscribed the last book, one of the most perfect stylists of modern times, although none of his works attained the popularity many of his contemporaries could boast. He had, indeed, a morbid horror of "popularity," and it was for this reason that he ceased some time ago to write for the daily papers—"la peur de la renommée

retentissante le hantant." His methods were in striking contrast to those of the ordinary advertising novelist. He had few intimate friends, whom he received once a week at his house far from the noise and strife of Paris life.

His knowledge of English was unusually profound, and his translation of 'Hamlet,' produced by Madame Sarah Bernhardt, will probably rank as the most successful accomplishment in French of an uncommonly difficult task. His translation of 'Macbeth' is believed to have been finished at the time of his death; and his 'Croisade des Enfants' was produced quite recently, on which he wrote a letter to us last December. A writer in *L'Aurore*, in attempting to pass a verdict on the literary work of M. Schwob, says:—

"La grâce aimable, une émotion légère, un sens discret du pittoresque et surtout une aptitude à trouver des matières très diverses, le ton approprié: telles furent les qualités principales de Marcel Schwob."

His untimely and unexpected death is a serious loss to French literature.

#### THE SPRING PUBLISHING SEASON.

MESSRS. METHUEN

announce reproductions of the Second and Third Folios of Shakespeare,—Royal and Historic Gloves and Ancient Shoes, by W. B. Redfern, a limited edition,—Social Caricatures of the Eighteenth Century, by George Paston,—Ivories, by A. Maskell,—Miniatures, by Dudley Heath,—The Life of Charles Lamb, by E. V. Lucas; and the Letters of the same, supervised by the same editor, 2 vols.,—Great Zimbabwe, by R. N. Hall,—William Bodham Donne and his Friends, edited by Mrs. Barham Johnson,—Home Life in France, by M. E. Betham Edwards,—Mr. Asquith, by J. P. Alderson,—In a Syrian Saddle, by A. G. Freer,—Archæology and False Antiquities, by R. Munro,—Shrines of British Saints, by J. C. Wall,—The Earl of Elgin, by G. M. Wrong,—The Poems of Keats, edited by E. de Selincourt,—The Norfolk Broads, by W. A. Dutt,—A Book of South Wales, by S. Baring-Gould,—Sicily, by D. Sladen,—Southey's English Seamen, Vol. II.,—The Far Eastern War, by D. Fraser,—A History of Egypt, by W. M. F. Petrie, Vol. III.,—Jeremy Bentham, by C. M. Atkinson,—De Profundis, by Oscar Wilde,—Poems by Emily Dickinson, First Series,—in the "Illustrated Pocket Library," The Old English Squire; The Adventures of a Post Captain; Gamonia; and An Academy for Grown Horsemen,—The Hebrew Prophet, by the Rev. L. W. Batten,—Life's Questionings, by W. R. Paterson, a limited edition,—Anecdotes of British Soldiers, edited by J. H. Settle,—Metal Work (Repoussé), by A. C. Horth,—additions to the "Arden Shakespeare," the "Little Guides," and the "Half-Crown Library,"—Raphael, by A. R. Dryhurst,—Hoppner, by H. P. K. Skipton,—Millet, by Miss N. Peacock,—Illuminated MSS., by J. W. Bradley,—An English Church History for Children, by Mary E. Shipley, Part I.,—"Books on Business": The Business of Advertising, by C. G. Moran; Trade Unions, by G. Drage; Civil Engineering, by T. C. Fidler; The Coal Industry, by E. Aves; and The Brewing Industry, by J. L. Baker,—The Vault of Heaven, by R. A. Gregory,—What do We Know concerning Electricity? by A. Zimmern,—and new editions of The Acts of the Apostles, by the Rev. R. B. Rackham; Oman's History of the Art of War, Vol. II.; Hobhouse's The Theory of Knowledge; Burnet's Ethics of Aristotle; Baring-Gould's Tragedy of the Cæsars; Hosie's Manchuria; Firth's Cromwell's Army; Lord Durham's Report on Canada; Capt. Lee's History of the Police in England; George's Battles of English History; Naples, by A. H. Norway; Dickinson's The Greek View of Life; A History of English Political Economy, by L. L. Price; and other volumes. Educational Books: A Junior Magnetism and Electricity, by W. T. Clough,—Elementary Experimental Chemistry, by A. E. Dunstan,—Junior French Prose, by R. R. N. Baron,—St. Luke's Gospel, edited by W. Williamson,—Easy French Rhymes, by H. Blouet,—and Easy Stories from English History, by E. M. Willmot-Buxton, in the "Universal Library": Marcus Aurelius; Gibbon's Decline and Fall, edited by Prof. Bury; Milton's Prose and Poetry; the Works of Ben Jonson, Fielding, Sir Thomas Browne, and Sir Thomas More; The English Works of Bacon; the Poems of Keats, Shelley, Chatterton, &c., and other classics. In Fiction: The Golden Bowl, by Henry James,—The Castle of the Shadows, by Mrs. C. N. Williamson,—Brendle, by M. Pickthall,—The Dryad, by J. H. McCarthy,—a volume



of stories by B. M. Croker,—Barham of Beltana, by W. E. Norris,—Mrs. Galer's Business, by W. P. Ridge,—The Taming of the Brute, by F. F. Robertson,—The Valley of the Shadow, by W. Le Queux,—The Virgin and the Scales, by C. Cotterell,—Madame Butterfly, by J. L. Long,—and continuation of the "Shilling Novels," "The Novelist," and the Novels of Dumas.

MR. H. R. ALLENSON

announces: Tauler's Life and Sermons, translated by Miss Winkworth, a new edition,—The Religion of a Gentleman, by C. F. Dole,—The Quest of the Infinite, by B. A. Millard,—Professor Huxley and Religion (the Gresham Lectures, 1904), by W. H. Thompson,—A Daily Message from Many Minds: Thoughts from Fénelon, Jeremy Taylor, Wordsworth, Phillips Brooks, &c.,—Jesus Saith: Studies in some "New Sayings" of Christ, by J. Warschauer,—The Cure of Care, by W. J. Humberstone,—Bright and Brief Talks to Men: Twenty-one Addresses, by F. W. Atkin,—and Immortality, by A. W. Momerie, a new edition. In the "Heart and Life Series": The Loneliness of Christ, by F. W. Robertson; An Easter Sermon, and The Purpose and Use of Comfort, by Phillips Brooks; and a Selection from Faber's Hymns,—and additions to the "Sixpenny Series."

### Literary Gossip.

MR. FISHER UNWIN has arranged to publish a volume by Mr. Alexander Macdonald, entitled 'In Search of El Dorado: a Wanderer's Experiences.' In the course of various mineralogical expeditions the author has had much adventure in out-of-the-way corners of the globe. This book deals with his experience in the Klondyke region, in various districts of Australia, in New Guinea, and in New Zealand.

MESSRS. HUTCHINSON & Co. announce for publication this month a book entitled 'The Real New York,' which is said to give an accurate and intimate description of that city in all its aspects. The author is Mr. Rupert Hughes, and there are over a hundred coloured and other illustrations, mostly of a humorous nature, by Mr. H. Mayer.

THE two volumes containing the 'Life and Letters and Literary Remains of J. H. Shorthouse' will be issued by Messrs. Macmillan & Co. about Easter. The memoir has been written by his widow, and includes a variety of correspondence with Matthew Arnold, Ainger, and others. The second volume contains a selection from a number of essays written by Mr. Shorthouse, when a comparatively young man, for an essay society in Birmingham. These early essays are followed by his contributions to various magazines, three short unpublished stories, chiefly of his earlier period, and a few poems.

THE same firm have in the press two volumes of 'Lectures and Essays' by Ainger. The lectures include some given at the Royal Institution upon the great writers of English literature, and others read before private societies. Many of the essays are reprinted from *Macmillan's Magazine*, to which Ainger was a contributor from the first number in December, 1859. The volumes are edited by Canon Beeching.

MR. HENRY FROWDE is about to publish 'Memorials of a Warwickshire Family,' by the Rev. Bridgeman Boughton-Leigh, with a prefatory note by Sir Hugh Gilzean-Reid.

SIR CHARLES ELIOT, who is now known to be the "Odysseus" who wrote 'Turkey in Europe,' has produced in 'The East Africa Protectorate,' which Mr. Edward Arnold will publish on Wednesday next, an account

of the country of which he recently resigned the Commissionership. The book includes a number of photographs and two maps.

MR. NUTT will publish immediately 'Fergy the Guide, and his Moral and Instructive Lies about Beasts, Birds, and Fishes'; and, in the course of the spring, 'James Macpherson, an Episode in Literary History,' by Mr. J. S. Smart. This work constitutes the first thorough examination of the entire Ossian question in the light of modern research.

JENNETT HUMPHREYS writes:—

"In connexion with the disappearance of the First Folio from Bodley's shelves, it is good to recall some of his own words written as instructions to his librarian. They are: 'I can see no Good Reason to alter my Opinion for excluding such Books as Almanacks, Plays, and an infinite Number that are daily Printed of very unworthy Matters.....Haply some Plays may be worthy the Keeping, but hardly one in forty.' Bodley wrote this from 'London, June 15' (all the date he vouchsafes), and he had been dead ten years when the Oxford book-binder, Wildgoose, had this particular sample of 'very unworthy Matters daily Printed' sent to him to be put into brown leather for subsequent chaining, instead of getting exclusion. 'Haply,' then, these Folio sheets from Stationers' Hall were seen by the Librarian of 1623 to be of the forty 'worthy the Keeping,' and he kept. This, although a successor, reverting to Bodley's own 'Opinion,' could not think 'Plays' need occupy space, and so let this volume go."

WE notice the death of Mr. Guy Boothby, who came from Australia as a young man, and had already achieved a great vogue for his sensational fiction. 'Dr. Nikola' was the favourite of the public, but a host of other stories were also widely sold. It was very seldom that any of these could be credited with literary interest. Mr. Boothby did not attempt, or, at any rate, did not give the impression of, characterization in his heroes and heroines. He was said to dictate his later stories through a phonograph, and they had an air of being machine-made. His earlier studies of Australian life represented better work.

ST. ANDREWS UNIVERSITY proposes to bestow the degree of D.D. upon Prof. Franz C. Overbeck, of the University of Basle, and of LL.D. upon Prof. S. Alexander, Dr. George A. Gibson, Prof. Josef Kral, of the University of Prague, and Prof. C. S. Loch.

WE are glad to notice that the Senate of Aberdeen University is to confer the degree of LL.D. on Mr. Thomas Hardy and on Mr. J. T. Merz, whose comprehensive work on 'European Thought' was the subject of two articles in our columns last year.

MANY improvements have been introduced in the issue for 1905 of 'The Statesman's Year-Book,' which will be ready this month. The section on Turkey has been largely rewritten, that on the Chinese army has undergone thorough revision, while the Chinese dependencies, especially Tibet, are given separately and more fully than formerly. Much alteration has been necessary regarding French West African possessions. Germany, Australia, Roumania, and the Philippine Islands are among other subjects that have received special attention. Mr. F. T. Jane has thoroughly revised the Navy sections of the annual, and has added two interesting tables, one showing the

losses sustained by Russia and Japan in the present war, the other the penetrative power of the missiles used.

DR. R. P. SCOTT, for many years the energetic secretary of the Incorporated Association of Head Masters, is to be presented with a testimonial in recognition of his services to secondary education. A purse of 100*l.* and a silver salver suitably inscribed will be presented to him at the College of Preceptors on March 18th.

SOME of the prices paid for books at the sale of the Knapp collection in Boston a fortnight ago will interest readers in this country. The largest price hitherto recorded was paid for a first edition of FitzGerald's 'Omar Khayyam,' 1859, with some manuscript corrections, possibly by FitzGerald himself; this realized 317 dollars, as against the English record of 63*l.* Another high price was secured for one of the finest known copies of Hawthorne's 'Fanshawe,' first edition, this bringing 621 dols. An uncut copy of the earliest issue of George Eliot's 'Agatha,' 1869, sold for 34 dols. A tall and choice copy of the Kilmarnock Burns, in rich binding by Pratt, went for 625 dols. A number of the publications of the Grolier Club came up for sale, and varied from 12 dols. to 37 dols., the latter price being paid for 'Washington Portraits,' 1904.

MR. J. W. MACKAIL is going to deliver a lecture on Homer next Wednesday evening in the Kensington Town Hall. The proceeds will be devoted to helping the labour movement in London.

PROF. BARRETT WENDELL, after completing his English lectures in the Sorbonne, will also lecture, says *The Book-Buyer* of New York, in the Universities of Bordeaux, Caen, Dijon, Grenoble, and elsewhere in France.

A COPY of that exceedingly interesting and scarce Lamb item, *The Philanthropist*, 1813, figured in one of the recent sales at Messrs. Anderson's rooms in New York, although we have not yet heard of the price it realized. It will be remembered that Lamb's one and only connexion with *The Philanthropist*—'The Confessions of a Drunkard'—was freely and exhaustively dealt with in *The Athenæum* of August 12th, 1902, by Mr. T. Hutchinson. So far, apparently, no copy of the third volume, in which the famous essay in its original form first appeared, has yet come into the English salerooms.

A NEW monthly magazine, presenting some interesting features, began its career at Bombay last month. It is specially devoted to the interests of the flourishing Parsi community in that city, and is called *The Parsi*. The first number contains sketches of the late Mr. J. N. Tata and other leading Parsis. The most striking contribution, however, is one from Mr. Sandow, warning the Parsis concerning their physical deterioration.

MR. FRANK PACY, librarian of the public libraries of St. George, Hanover Square, has been appointed by the Westminster City Council to be chief librarian of the whole of the public libraries in that city. Mr. Pacy is an Hon. Fellow of the Library Association, and was for some time hon. secretary of that body.

THERE are at present 39,719 matriculated students at the German universities, of whom 3,097 are foreigners. Of these 974 are Russian, 295 American, 155 English, 96 Bulgarian, 78 Roumanian, 67 French, 32 Italian, 26 Turkish, and 26 Spanish. The university most frequented by foreigners is Berlin, where there are 1,154, and medicine is the favourite study. The proportion of foreign students at the technical colleges is so high—2,346 out of a total of 12,614—that the regulations for their admission have been made much more stringent. At the new technical college at Dantzic foreign students, even if they have attained the requisite standard, will only be admitted by the special permission of the Prussian Minister, each case being considered on its own merits. At the Electrotechnical College at Darmstadt there are, according to the recently issued lists, 246 foreign students as compared with 149 Germans.

THE London Topographical Society are holding a conversazione at Drapers' Hall on Thursday, March 16th, at which the President of the Society, Lord Rosebery, will be present.

WE congratulate our enterprising and interesting contemporary *Les Annales Politiques et Littéraires* on having reached since the beginning of the year its hundred thousand subscribers. Such an event must be unique in the history of French literary weekly journals. The management has decided to celebrate the occasion by a fête on the evening of April 2nd. As it is not possible for all its "cousins" and "cousines" to assist at this function, it has been decided to take a ballot of those who wish to be present, and 500 invitations will be issued.

RECENT Parliamentary Papers include Minute of the Committee of Council on Education in Scotland providing for the Establishment of Committees for the Training of Teachers (1½d.), and Minute providing for the Distribution of the General Aid Grant (½d.); Royal University of Ireland Accounts (1d.); and Appendix to the Seventieth Report of the Commissioners of National Education in Ireland (6d.).

## SCIENCE

*N Rays.* A Collection of Papers contributed to the Academy of Sciences by R. Blondlot. Translated by J. Garcin. (Longmans & Co.)

M. GARCIN, who seems from his title-page to be a French electrical engineer, has missed his opportunity. Had he collected into one volume the communications to the Académie des Sciences not only of M. Blondlot, but also of Macé de Lepinay, M. Bichat, M. Gutton, M. Édouard Meyer, Dr. Charpentier, M. Jean Becquerel, and all the other scholars who have been experimenting with the N rays during the last two years; had he added thereto some account of the accusations of hallucination and unconscious deceit brought against M. Blondlot and the whole of the Nancy School by his adversaries, and the facts in defence adduced by his friends, he might have produced a book convenient to those versed in the subject and interesting to the general public. Instead of this, he

has preferred to give us a bare translation into English of the papers which M. Blondlot republished through the well-known Parisian firm of Gauthier Villars in June, 1904. That the translation is good, and faithfully reproduces as near as may be the very words of M. Blondlot, together with his preface, his few illustrations, and his specimen phosphorescent screen, may be admitted. But it can only appeal to the very few who are at once learned in such matters and unable to read M. Blondlot's clear and clean-cut French for themselves. And even for them it is misleading. In the 'Avertissement' to the Gauthier Villars collection we read: "Le présent volume est formé de l'ensemble des Mémoires concernant les rayons N, communiqués à l'Académie des Sciences par M. R. Blondlot," which is translated by M. Garcin: "The present volume contains the memoirs on the subject of N rays communicated to the Academy of Sciences by Prof. R. Blondlot." But the case is altered since the original 'Avertissement' was written. Between May and December of last year M. Blondlot made four communications to the Académie, giving details of further experiments demonstrating the existence of his N rays, and answering certain points raised by his critics. Of these further communications M. Garcin, apparently, takes no heed.

Under the heading 'Research Notes,' readers of *The Athenæum* have been from time to time informed of the progress of M. Blondlot's discoveries, and of the doubts that have been cast upon them in certain quarters. There is, therefore, no need to go through the contents of the present volume in detail. But it may be said, by way of summary, that M. Blondlot, while attempting to find out the reason of the apparent non-polarization of the Röntgen or X rays, became aware that the Crookes tube generally used for their production emitted other rays differing from them in several particulars. Pushing his experiments further, he found that these new rays, which he called "N" after the town of Nancy, at whose university he is a professor, were emitted by Nernst lamps, by incandescent gas-burners, by strips of platinum heated to a red heat, and by tempered steel, Prince Rupert's drops, and all other substances in a state of strain or compression; while his colleagues, pupils, and followers—though the reader will find no hint of this in the present volume—think that the same may be said of the nerves and muscles of the human body, of growing vegetables, and certain chemical reactions. These N rays are said to penetrate unchecked through all substances but pure water, plates of lead, platinum, or rock-salt of considerable thickness, and, perhaps, unpolished mica. Their wave-length, which M. Blondlot claims to have measured, is shorter than the shortest ultra-violet rays yet known, and they would probably for ever have escaped detection were it not for their property of increasing the light of a phosphorescent screen feebly excited beforehand by exposure to the sun or some other source of light. Yet M. Blondlot seems very early to have become aware of the danger of trusting to a single mode of proof. As early

as February in last year he announced to the Académie that if a feeble source of light possessing high actinic power—such as, for instance, the electric spark produced by the secondary terminals of a small induction coil—is exposed to a source of N rays, its light becomes thereby increased, and that this increase can be registered by photography. In the present volume two photographs of such a spark taken by its own light are shown, the spark being reinforced by N rays proceeding in the one case from a Nernst lamp, and in the other from two large steel files, while each has by the side of it a duplicate photograph of the unassisted spark. In each case the reinforced photograph is much blacker and more distinct than its fellow, and the "objective" proof of the N rays' existence would therefore seem unassailable. When this experiment was first announced, most people, including the present writer, thought that the N rays had gained their citizenship in the scientific world, and would henceforth take their recognized place among scientifically observed phenomena.

Here, however, we reckoned without the reaction which in these latter days seems to set in sooner or later against each new discovery. Prof. Lummer, of Berlin, was the first to sound the note of scepticism in a communication stating that he had been unable to reproduce the experiments of M. Blondlot with phosphorescent screens, and that therefore the presumably "subjective" effects observed by the last-named could be dismissed as brought about by that liability to "suggestion" which enables hyper-sensitive people to see or hear anything they are expecting. Then his colleague, Prof. Rubens, whether moved thereto or not by the German Emperor's alleged order to him to produce the N rays for Imperial inspection within twenty-four hours, took advantage of the Cambridge meeting of the British Association to re-echo his colleague's suggestion, and to call for a poll of the audience, when one member of the section he was addressing declared that he had succeeded in obtaining ocular evidence of the increase of light reported by M. Blondlot, and fifteen others that they had not. Later, Mr. R. W. Wood, Professor of Experimental Physics of Baltimore, wrote to a London paper that he had visited M. Blondlot's laboratory at Nancy, and, after witnessing some experiments and a short conversation in German, left with a feeling of depression and the conviction that all the proofs of the existence of the N rays were purely imaginary. And in the meantime an attack was preparing from a quarter from which M. Blondlot can least have expected it. M. Piéron, one of the new editors of the excellent *Revue Scientifique*, seems always to have had doubts as to the genuineness of the new phenomena, and sent letters last autumn to most of the leading men of science in France asking for their opinions and experiences. The published replies showed a much greater diversity of opinion upon the subject in France itself than any foreigner would have expected. Outside M. Blondlot's immediate *entourage* at Nancy, but one physicist of the first rank could be found to say, without qualification, that he had repeated M. Blondlot's experiments point by point, and had found the result



in every way satisfactory. Others averred their belief in the existence of the N rays, but on evidence that would here be rejected as hearsay. One or two provincial professors of physics roundly declared their disbelief, while the great majority of the fifty-five correspondents who took part in our contemporary's "inquest" evidently shrank from warranting the existence of phenomena which they felt to be but ill-established.

Thus stands the case at present, and it cannot be said to be in any way satisfactory. That international and even professional jealousies have played no inconsiderable part in the attack on M. Blondlot's discoveries can hardly be doubted. The Berlin professors have openly avowed that they would not have taken the attitude they have done had not the Académie des Sciences awarded a prize of 50,000 francs to M. Blondlot for, among other things, his researches on the N rays, and at a recent Congress they took the unusual course of leaving the room in a body when the subject was brought up. The spiritualists, too, have attempted to make capital out of the affair, and by their assertion that they had long been aware of the existence of the N rays—why they should be so anxious to prove that yet another set of phenomena is material remains a mystery—seem to have provoked M. Piéron's action. M. Blondlot's reputation, both as a physicist of the first rank and as an experimenter of great skill, is above attack, and even his most bitter adversaries do not venture to attribute to him the suspicion of bad faith; while men of science so distinguished as M. Berthelot, M. Mascart, and M. Henri Poincaré—to take three names at random—evidently cannot bring themselves to doubt the existence of anything vouched for by him. If one were to disregard all theoretical rules of evidence, and decide, as Parliamentary Committees are sometimes said to do, by the number and eminence of the witnesses called on both sides, one could hardly fail to admit that the truth and exactness of M. Blondlot's conclusions are amply endorsed.

Beyond this, however, there remains the nature of the processes by which these conclusions were arrived at. No one who has followed the controversy can have failed to perceive that photometry, as one of the witnesses has said, is not yet an exact science, and that eyes specially trained for the purpose, and possibly possessing peculiar characteristics, are required to detect the increase of light on the phosphorescent screen. If, too, it be true, as has been asserted, that this light is itself subject to variation from slight changes of temperature and other causes which are with difficulty eliminated, it would seem to follow that this instrument must be abandoned as a crucial test of the objectivity of the N rays, although it may still be useful as a means of research. But the photography of the electric spark when exposed to the supposed rays stands on a different footing, and here it seems that the soundness of M. Blondlot's reasoning is, in effect, unimpeached. Mr. Wood's allegation that the assistant employed to move the sparking apparatus out of the range of the N rays may have unconsciously been slower in so doing when the rays were there than when they were not, is disposed

of by M. Blondlot's subsequent declaration that, even when the photographic plate is exposed for a shorter time with the N rays than without, the image is darker. As for the German professors, they have, after their manner, given no details of their experiments, but have contented themselves with declaring that they detected no difference in the tone of plates taken with and without the influence of the supposed rays. But this is a question of fact which bodies like the French Académie des Sciences or our own Royal Society seem admirably fitted to decide. Before a commission appointed by either—or, what would be better, by the two bodies jointly—M. Blondlot might without loss of dignity appear, and repeat his experiments with such mechanical safeguards as would reduce the personal equation to a minimum. By so doing he would not only silence his adversaries, but would also put an end to a situation which is not too creditable to science.

#### SIR STAMFORD RAFFLES AND THE FOUNDING OF THE ZOOLOGICAL SOCIETY.

##### I.

IN the prospectus of the Zoological Society dated June, 1904, it is stated, and for the first time, that "this Society was founded in 1826 by Sir Stamford Raffles, Mr. J. Sabine, Mr. N. A. Vigors, and other eminent naturalists." That is in the main the historical truth, but the Society was long in recognizing and recording it, for in all its previous notices since 1829 the palm of merit in its foundation was assigned to Sir Humphry Davy, who, as a matter of fact, had little or nothing to do with it. In 1829, however, the list of members was headed by a prefatory notice that "this Society was instituted in 1826 under the auspices of Sir T. Stamford Raffles, Sir Humphry Davy, Bart., and other eminent individuals." After that year the names of Raffles and Davy were transposed, and the major credit in founding the Zoological Society was added to the other achievements of the inventor of the safety lamp. It is due to the untiring efforts and patient zeal of the Rev. R. Blanchard Raffles in collecting contemporary evidence and in bringing forward the conclusive documents that the right of his distinguished kinsman to be called, as he was in 1826, "the Founder of the Zoological Society" has been established in a manner that places the claim beyond the possibility of refutation. My friend—whose death, after a long illness, while this article was passing through the press, I have to deplore—placed the results of his painstaking research in my hands, and the following narrative is based on the papers with which he supplied me.

It was one of the distinctive characteristics of Sir Stamford Raffles that in the midst of his arduous labours of administration, and of his pressing political anxieties as a statesman, he never lost sight of the interests of science. It seemed to afford him not less gratification to send a new plant or a rare animal to England than to beat the Dutch in a diplomatic tussle, or to fix the Union Jack on a coign of vantage along the world's highway. He had conceived the idea of a Zoological Society long before there was any talk of such a project in the Linnean Society. Lady Raffles tells us in her memoir of her husband that in 1817 "he meditated the establishment of a society on the principle of the Jardin des Plantes at Paris." He broached the subject in that year to Sir Joseph Banks, who expressed his warm approval of the proposal, and after his return to

the East he sent that gentleman a collection in duplicate of the quadrupeds and birds of Sumatra. On leaving that island on his return to England in February, 1824, he took with him a still more complete natural history collection, but on the very night the ship—the *Fame*—sailed from Bencoolen a fire broke out on board, and the ship with all she contained was destroyed. In describing his loss, the money value of which he estimated at 30,000*l.*, Sir Stamford specifically referred to

"all my collections in natural history.....There was scarce an unknown animal—bird, beast, or fish—or an interesting plant which we had not on board; a living tapir, a new species of tiger, splendid pheasants, &c., domesticated for the voyage; we were, in short, in this respect a perfect Noah's Ark."

The passengers and crew escaped, and on his return to Bencoolen, where he had to wait three months for a fresh ship, Sir Stamford threw himself with all his accustomed energy into the task of making a second collection. Dr. Horsfield gave a very interesting account of this undertaking in a paper on 'The Rimau-Dahan, a New Species of *Felis* discovered in the Forests of Bencoolen by Sir Stamford Raffles,' which was published in vol. i. of *The Zoological Journal* for January, 1825. He begins by stating that "this animal was brought alive to England in August last by Sir Stamford Raffles," and goes on to say:—

"There is, however, a peculiar interest connected with the history of the Rimau-Dahan far exceeding that which arises from its importance in a scientific point of view. The destruction of the ship *Fame* on the coast of Sumatra has been a subject of universal regret as well as of universal notoriety, but it is less generally known that after returning to Bencoolen, stripped of the result of the labours of seven years by an instantaneous and appalling calamity, Sir Stamford Raffles resumed his labours with unabated energy and ardour. During the short period of a few weeks he succeeded in accumulating such a number of materials of an interesting nature as alone entitle him to the rank of an eminent benefactor of science.....On the Rimau-Dahan I am enabled to add various interesting remarks kindly communicated to me by Sir Stamford Raffles. 'A small Rimau-Dahan,' writes Sir Stamford, 'lost in the *Fame*, which had been living in my possession about ten months, and might have been four months old when he first came into my possession, attained a size of about one-third larger than the specimen which was brought to England last August' (the subject described in the present essay). 'The colours and marks were nearly the same, but more defined, and nothing yellow or red about it, the black having a striking velvety appearance. The tail was longer and more bushy than in the latter specimen. This was obtained a few days before I last left Bencoolen in April. It was then smaller than the common Tiger cat, and only distinguishable from that animal by the length of the tail, breadth of the paw, and colours. The natives assert that they do not attain a much larger size than the first specimen, and perhaps the full size of the wild and full-grown animal may be fairly taken as half as large again as the present specimen.'"

Dr. Horsfield in the same paper enumerates other objects of natural history brought back by Sir Stamford: (1) *fetus in utero* and other parts of *Tapirus malayanus* preserved in spirits; (2) the subject of the present memoir, the Rimau-Dahan, or *Felis macrocelis*, the first distinct notice of which was given by Sir Stamford Raffles in vol. xiii. of the *Transactions* of the Linnean Society (see p. 250); (3) *Felis sumatrana*, living; (4) specimens and skeletons of quadrupeds; (5) prepared skins of birds; (6) various Sumatran corals very perfectly preserved; (7) herbarium of Sumatran plants of considerable extent; (8) materials for further illustration of the genus *Rafflesia* in every state of fructification, consisting of numerous specimens carefully preserved in spirits and salt water; (9) a very extensive collection of living plants, among which may be enumerated a new species of *Nepenthes* and the *Rafflesia-Arnoldi* (these were brought in a thriving state to St. Helena, where they were deposited provisionally in the H.E.I.C.'s Botanic Garden);

and (10) drawings of quadrupeds, birds, and plants.

Having given Dr. Horsfield's list, I may recall the interesting fact that on first reaching Sumatra Sir Stamford engaged two French naturalists—MM. Diard and Duvancel—to prepare a descriptive catalogue of his collection, into which he had "used all his influence to bring whatever was interesting in zoology." But they did not carry out his instructions, or advanced pretensions that he considered incompatible with the terms of their engagement, so he took the task into his own hands. In describing his own work he wrote :—

"The catalogue now submitted has been drawn up by myself from actual examination of the subjects, combined with the result of extensive personal inquiries among the best-informed natives of the country. It has no pretensions beyond accuracy and the simple statement of facts."

The result of his personal inquiries was seen in the fact that the Malay name of all his specimens was given, and that several of the native chiefs interested themselves in his researches and provided him with specimens. The Sultan of Singapore, for instance, sent him a *Halicora dugong*; and the King of Acheen, with whom he was on such friendly terms that he received a titular dignity at his hands, assured him that "there is an animal called Jumbung, nearly the size and make of a horse, with two unequal horns, to be found in the eastern part of his dominions."

So far as I know, the efforts of the Dutch have availed as little to capture this curious quadruped as to put an end to Achinese resistance. With regard to the *dugong* just referred to, Sir Stamford gave an interesting description in the following letter to Sir Everard Home, who received it in May, 1820 :—

"I have now the pleasure of communicating to you the desired information concerning the *dugong*. At Singapore in June last I had the good fortune to meet with one of these animals.....I was present at the dissection, and the following observations, as far as they go, may be depended upon. I have read them over to Dr. Wallick and General Hardwicke, and they concur in opinion as to the correctness of the description. I have the pleasure to acquaint you that General Hardwicke has just now got a small *dugong*, 4 feet 6 inches long, which I have succeeded in persuading him to send home to you for dissection, and you will receive it by the next ship. The *dugong* which we examined measured 8½ ft. in length, and afforded no less interest under the knife than satisfaction on the table, as the flesh proved to be most excellent beef. Our entertainment was truly marine, for we had on the same day discovered those Neptunian sponges which General Hardwicke has since described, and which served us as goblets.....The young have a short sharp cry, which they frequently repeat, and it is said they shed tears. These tears are carefully collected by the common people as a charm, the possession of which is supposed to secure the affections of those to whom they are attached in the same manner as they attract the mother to her young. This idea is at least as poetic, and certainly more natural than the fable of the Syren's song."

This letter was published in the *Transactions* of the Royal Society (1820, part i.). To complete these preliminary details it is only necessary now to refer briefly to Sir Stamford's great affection for animals, which was shown from his early youth. References to the deaths of his animal pets are frequent throughout his correspondence, and his wife wrote that he used "to spend hours in fondling and domesticating those objects of his care and attention." He had a pet bear, and when it was ill he physicked it with champagne, which was a rarer luxury in those days than now. He was especially fond of monkeys, and one fine siamang, which he called Mr. Silvio, was in the habit of sitting at table dressed in a red coat and trousers. It was with regard to this animal that Sir Stamford wrote: "I am often accused of paying more attention to the monkey than the children." Better proof could not be provided of his zeal in the cause of natural history than the fact that the Directors of the East India Company once censured him—mildly on

this occasion—for paying so much attention to the subject, and for thinking that they could be interested in it. Before turning to other persons and a different chapter of incidents, what has been narrated may thus be summed up. Sir Stamford Raffles returned to England in the summer of 1824 (August), bringing with him a very valuable collection, having done much to advance the knowledge of natural history during seven years in Sumatra, and full of ardour to give practical effect to the scheme he had suggested in 1817. He brought to the realization of his design an energy and enthusiasm that were essential to success, and that were conspicuously lacking in those who had been philandering with the idea for some short time prior to his arrival in 1824.

On November 27th, 1822, a meeting of certain Fellows of the Linnean Society was held at the Society's rooms for the purpose of "promoting the study of zoology." The Rev. William Kirby took the chair, and there were present Messrs. W. Sharpe MacLeay, N. A. Vigors, George Milne, James Francis Stephens, Adrian Hardy Haworth, and Edward Turner Bennett. Besides these seven gentlemen, whose names I give in full because they formed the first committee, there were present Messrs. Hatchett and Gray. The first resolution passed at the meeting was to form a Zoological Club, and the committee named were "to prepare a set of regulations for the government of such club." All the publications of the Club were to be submitted to the Linnean Society before publication, and that Society was to have a prior claim over them for its own *Transactions*. After these regulations for the Club had been drawn up, the Linnean Society passed a resolution to this effect :—

"The bye-laws of the Zoological Club to be approved provided that the title of it be altered to 'The Zoological Club of the Linnean Society of London.'"

The Zoological Club was granted permission to meet in the Society's rooms, but the Society declared that "no expense or interference was to be incurred by it." At the same time the Club meetings were to be open to all members of the Society, and "the Club was to be subject to the general control of the Linnean Society."

The regulations of the Club, dated May 23rd, 1823, read as follows :—

"The object of the Club is the study of zoology and comparative anatomy in all their branches, and more especially as they relate to the animals indigenous to Great Britain and Ireland."

"The right of membership in the Zoological Club is confined *exclusively* to Fellows and Associates of the Linnean Society."

"A chairman of the Zoological Club may not hold office for *two* successive years."

"The 29th of November, being the birthday of the celebrated Ray, shall be the anniversary of the Club."

On that day in the year 1823 the Rev. William Kirby, being the chairman, delivered an address explanatory of the views of the Club. The meeting passed a motion of "thanks for his excellent and appropriate address," and then proceeded to elect by ballot its new committee. The proceedings could not have been very difficult, for there were only fourteen members present, and nine posts had to be filled. Mr. Joseph Sabine was the new chairman, Mr. J. F. Stephens the treasurer, and Mr. Nicholas Aylward Vigors the secretary. There were some changes in the committee. Messrs. Bennett, Haworth, Milne, and Kirby retained their seats, but in the place of Mr. MacLeay appear the new names of Thomas Horsfield, M.D., and Thomas Bell.

The minutes of the meeting in 1824 show that the Rev. W. Kirby became chairman for the second time; that Messrs. Bell, Haworth, and Milne retired in due course; and that two new members, J. E. Bicheno and J. G. Children, were elected to the committee, to which Mr. W. S.

MacLeay returned. The minutes for 1825 are of the same character, and it will suffice to say that Mr. J. E. Bicheno was then elected chairman, and that two new names, Joshua Brookes and William John Broderip, were added to the committee. It is stated that fifteen members were present. In 1826 it is recorded that on four occasions there were not sufficient people present to form a meeting. For the annual meeting in 1826 only ten members and four visitors were present. In 1827 there were eighteen members and eight visitors, but "the funds of the Club were considerably in arrear."

Although the Zoological Society had been founded before this date, it will be as well to finish the brief history of the Zoological Club of the Linnean Society. In 1828 Mr. N. A. Vigors retired from the secretaryship. The committee passed a resolution expressing "their gratification that the sole cause of his retirement was removal to a larger circle." He was the first Secretary of the Zoological Society, and held that post until 1833. In 1828 also the treasurer reported that there was a deficiency due to him of 3*l.* 1*s.* 9*d.* In November of that year Mr. Vigors was elected chairman, and he summoned a meeting in May, 1829, to consider a plan for meeting the present exigencies of the Club. The treasurer's deficit had risen to 15*l.* 4*s.* 9*d.* There was also a debt of 30*l.* for printing addresses of the late chairman. It was resolved that "efforts should be made by subscription to continue meetings and prevent future debts."

Notwithstanding these efforts, the attendance gradually diminished, until the average number present at the meetings was six or seven. At the annual meeting in November, 1829, when eight members were present, the committee proposed, "in consequence of the diminished attendance of the members," and the meeting resolved unanimously, that "the meetings of the Club be discontinued." The Council of the Linnean Society was "requested to accept of the books of the Club, and preserve them with the original papers of the Society." Such was the end of the Zoological Club, after an existence of seven years. It had two defects that precluded lasting or popular success. It was exclusive, being confined to members of the Linnean Society. It was narrowly scientific, and its members never dreamt of popularizing the study, or even the subject, of zoology.

On February 15th, 1825, Sir Stamford Raffles, having taken up his residence in London, was elected a Fellow of the Linnean Society, and evidence of the fresh life and spirit that he infused into a moribund project was speedily forthcoming. DEMETRIUS C. BOULGER.

#### SOCIETIES.

SOCIETY OF ANTIQUARIES.—Feb. 16.—Sir Edward M. Thompson, V.P., in the chair.—Mr. Cyril Davenport read some notes on Samuel Mearns, book-binder to King Charles II., and his bindings.—Mr. F. G. Hilton Price, Director, exhibited a number of antiquities lately found in Thames Street, noteworthy for being almost all of the Tudor period.

Feb. 23.—Lord Avebury, President, in the chair.—The Marquis of Dufferin and Ava was elected a Fellow.—Mr. T. F. Kirby read some notes on fourteenth-century conveyancing, as illustrated by documents in the muniment-room of Winchester College. Mr. Kirby also exhibited a leaf of a manuscript service-book of the fifteenth century, found as a wrapper to some old papers.—Mr. Micklethwaite exhibited a small latten seal with the device of a key, and the legend S' NETLAIVE ELLISIS, found in Cambridgeshire.

MICROSCOPICAL.—Feb. 15.—Dr. Dukinfield H. Scott, President, in the chair.—The Secretary read Mr. Finlayson's paper describing the Ashe-Finlayson "Comparascope." The author had long felt the want of some means of examining two slides simultaneously, and in conjunction with Mr. Ashe he had succeeded in producing the arrangement exhibited. The invention, which has been patented, consists of the attachment to any ordinary microscope of a second objective, stage, and illuminating



apparatus, placed on one side at right angles to the optical axis of the microscope. On the nosepiece of the microscope is screwed a short piece of tube having a circular aperture at one side, and containing a reflector extending half-way across and placed at an angle of 45° to the axis of the tube. The subsidiary apparatus is applied at this aperture, the reflector transmitting the image of the second slide to the eyepiece. The reflector blocks up one half the area of the tube, the other half being left free for the passage of light from the primary objective direct to the eyepiece. A diaphragm, or division plate, extends up the tube from the reflector almost to the eyepiece to prevent overlapping of the images, which appear together as two semi-circles, equally distinct.—Mr. C. Beck exhibited and described an optical bench for microscope illumination, micro-photography, micro-projection, lantern projection, &c., and a large photo-micrographic and enlarging camera, both bench and camera being on rigid iron tables provided with castors and fixing pedestals. He also exhibited a metallurgical microscope with improved focussing arrangement, by which the stage was also raised and lowered, and another model for the same purpose, which was designed for the use of a large number of appliances enabling specimens of considerable size to be examined. A complete set of vertical illuminators was also exhibited.—Mr. J. E. Stead delivered a lecture on 'Practical Micro-Metallurgy.' He said that Dr. Sorby was the first to read a paper on the subject before the Society, and the first known photograph was one taken by him of some sections he had made forty years ago. Dr. Sorby's method was extremely simple. He took a small piece of metal and ground it down to a flat surface, then rubbed it down on various grades of emery paper, commencing with the coarsest, and finally polished it on parchment. Later workers had virtually followed the same method, but had used machinery to expedite the process, by means of which the cutting off and polishing of a specimen, instead of taking two or three hours as formerly, could, with the machinery exhibited in the room, be done perfectly in five minutes. Mr. Stead then described the machinery exhibited, and explained the various operations of cutting, grinding, and polishing. The different methods of preparing the polished surface so as to render the structure visible, mounting the specimens, and their suitable illumination for examination under the microscope were next described. A series of slides were shown on the screen, illustrating the different kinds of apparatus used in the preparation of the specimens, and the different forms of microscopes specially designed for their examination. These were followed by a large number of actual specimens, shown on the screen by means of the epidiascope, the details of the surface, and especially the coloration, being exhibited in a perfectly novel manner. The extremely beautiful colours produced by the heating process, by which some portions became oxidized more quickly than others, were very striking, especially in the case of a specimen of a polished section of a meteorite, which almost equalled in brilliancy and colour that well-known microscopic object the wing of *Morpho menelaus*. The lateness of the hour caused Mr. Stead to postpone the second part of his lecture.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 28.—Sir Guilford L. Molesworth, President, in the chair.—The paper read was 'Surface-Condensing Plants, and the Value of the Vacuum Produced,' by Mr. R. W. Allen.

ANTHROPOLOGICAL INSTITUTE.—Feb. 28.—Prof. W. Gowland, President, in the chair.—Mr. N. W. Thomas read a paper on 'Group Marriage, with Especial Reference to Australia.' Mr. Thomas pointed out that the theories of Lewis Morgan were without sufficient basis. He postulated fifteen stages in the evolution of marriage; but it was impossible to see how or why the transition took place from one stage to another. Instead of Lewis Morgan's stages, later theorists had postulated first a period of promiscuity, and following on that group marriage, so called, which in Australia is only now being transformed into individual marriage. But here, too, no sufficient account had been given of the causes which led to the abolition of promiscuity. The grounds on which it was assumed that promiscuity and group marriage were stages in human development were first philological, and secondly sociological. The philological grounds were shown in the paper to be wholly insufficient, and the facts of present-day Australian life to be susceptible of other explanations.

HISTORICAL.—Feb. 16.—Annual Meeting.—Dr. G. W. Prothero, President, in the chair.—The Rev. W. Hunt, D.Lit., was elected President for the ensuing term of office. Mr. James Bryce was elected an Honorary Vice-President. Dr. G. W. Prothero

and Mr. Frederic Harrison were elected Vice-Presidents. Messrs. C. R. Beazley, W. H. Stevenson, and Stanley Leathes, and Dr. Sidney Lee were elected Councillors.—Mr. V. B. Redstone was elected a Fellow.—The Council presented their Annual Report, and the President delivered an address in which he referred to the present position of the Society in relation to historical study.

PHYSICAL.—Feb. 24.—Prof. J. H. Poynting, President, in the chair.—A paper 'On the Curvature Method of teaching Geometrical Optics' was read by Dr. C. V. Drysdale.—Mr. R. J. Sowter exhibited and described 'Dr. Meisling's Colour-Patch Apparatus.'—Mr. J. Schofield read a paper on 'A Method of illustrating the Laws of the Simple Pendulum.' Mr. Schofield also exhibited a set of string models of optical systems, the lenses and prisms being made of celluloid, so that the paths of rays through them can be shown.

#### MEETINGS NEXT WEEK.

- MON. Royal Academy, 4.—Lecture by Prof. C. Waldstein.  
— Royal Institution, 5.—General Monthly.  
— Engineers, 7½.—'The Transport Possibilities of our Inland Navigable Waterways,' Mr. Benjamin H. Thwaite.  
— Aristotelian, 8.—'Value Feelings and Value Judgments,' Mr. J. L. McIntyre.  
— Society of Arts, 8.—'Internal Combustion Engines,' Lecture IV., Mr. Dugald Clerk. (Cantor Lecture.)  
TUES. Royal Institution, 5.—'Some Recent Biometric Studies,' Lecture II., Prof. Karl Pearson.  
— Institution of Civil Engineers, 8.—Discussion on 'Surface-Condensing Plants and the Value of the Vacuum Produced.'  
WED. Geological, 8.—'Observations on some of the Loxonematidae, with Descriptions of Two New Species,' and 'On some Gasteropoda from the Silurian Rocks of Llangadock,' Miss Jane Donald, communicated by Prof. Theodore Groom.  
— Society of Arts, 8.—'Ethics of Japanese Society,' Baron Suyematsu.  
THURS. Royal, 4½.  
— Royal Institution, 5.—'Recent Astronomical Progress,' Lecture II., Prof. H. Turner.  
— Institution of Electrical Engineers, 8.—'On the Effect of Heat on the Electrical and Mechanical Properties of Dielectrics,' and 'On the Temperature Distribution in the Interior of Field Coils,' Dr. R. T. Glazebrook; 'On Temperature Curves and the Rating of Electrical Machinery,' Mr. R. Goldschmidt.  
— Antiquaries, 8½.—'On some Crucibles from Rhodesia exhibited by the Bishop of Chichester,' Mr. W. Gowland; 'Notes on a Bas-relief found near Linares, Spain,' Mr. Horace Sanders.  
FRI. Royal Astronomical, 5.  
— Institution of Civil Engineers, 8.—'The Purification of Sewage,' Mr. F. G. Helsby; 'The Purification of Sewage by Hydrolysis and Oxidation,' Mr. F. O. Kirby. (Students' Meeting.)  
— Physical, 8.—'On the Stresses in the Earth's Crust before and after the Sinking of a Bore-hole,' Dr. C. Chree; 'On the Lateral Vibration of Bars of Uniform and Varying Sectional Area,' Mr. J. Morrow; 'On Direct-Reading Resistance Thermometers, with an Appendix on Composite Thermocouples,' Mr. A. Campbell.  
— Royal Institution, 9.—'The Structure of the Atom,' Prof. J. J. Thomson.  
SAT. Royal Institution, 3.—'Electrical Properties of Radio-active Substances,' Lecture I., Prof. J. J. Thomson.

#### Science Gossip.

THE death, in his eightieth year, is announced from Port of Spain, Trinidad, of Prof. Adolf Bastian, Director of the Berlin Museum für Völkerkunde. Dr. Bastian, who had studied medicine, law, and natural science, began life as a ship's surgeon. He was an indefatigable traveller in the interest of science, had visited remote portions of the globe, and at the time of his death, in spite of his advanced age, was actually engaged on a scientific journey. He was the author of numerous valuable works, among them 'Der Mensch in der Geschichte,' 'Die Völker des östlichen Asiens,' 'Die Kulturländer des alten Amerika,' &c.

MESSRS. C. GRIFFIN & Co. announce: The Synthetic Dyestuffs, by J. C. Cain and J. F. Thorpe.—The Spinning and Twisting of Long Vegetable Fibres, by H. R. Carter.—The Investigation of Mine Air, translations by Sir C. Le Neve Foster of foreign papers, with a monograph by J. S. Haldane.—Constructional Steel Work, by A. W. Farnsworth.—An Introduction to the Design of Beams, Girders, and Columns, by W. H. Atherton.—and Smoke Abatement, by W. Nicholson.—new editions of Calcareous Cements, by G. R. Redgrave and C. Spackman; A Treatise on Mine Surveying, by B. H. Brough; Electrical Practice in Collieries, by D. Burns; The Principles and Construction of Pumping Machinery, by H. Davey; The Metallurgy of Steel, by F. W. Harbord; Gas, Oil, and Air Engines, by B. Donkin; A Text-Book of Applied Mechanics and Mechanical Engineering, by A. Jamieson, Vol. II.; A Text-Book of Engineering Drawing and Design, 2 vols., by S. H. Wells; Valves and Valve-Gearing, by C. Hurst; A Pocket-Book of Electrical Rules and Tables, by J. Munro and Prof. Jamieson; A Pocket-Book of Marine

Engineering Rules and Tables, by A. E. Seaton and H. M. Rounthwaite; Know Your Own Ship, by T. Walton; and Properties of Matter, by J. H. Poynting and J. J. Thomson.

SOME of the arrangements have been provisionally announced for the observation of the total eclipse on the 30th of August next. The Astronomer Royal and Mr. Dyson propose to go to Sfax, on the east coast of the Regency of Tunis; Prof. Turner to Egypt; Sir J. Norman and Dr. Lockyer to Philippeville in Algeria; others to different stations in Spain.

THE question of adopting a standard time for India, after long discussion, seems at last on the eve of settlement. The Government of India has received replies from the local governments to its proposals, and nearly all have expressed their unqualified approval of them. There seems no doubt that the two following regulations will be put in force without delay. The first is the fixing of an "Indian standard time," for use on all railways and at all telegraph offices, which shall be exactly five and a half hours in advance of Greenwich. The second is the fixing of a "Burma standard time" for similar purposes, which shall be exactly six and a half hours in advance of Greenwich.

THE 'Nautical Almanac for 1908,' together with separate copies of Part I., containing such portions as are essential for navigation, has been recently issued. The data and arrangement are the same generally as those of the preceding year. There will be three eclipses of the sun: one total (on the 3rd of January), the central line of which will be confined to the Pacific Ocean; and two annular, on the 28th of June (visible as a small partial eclipse in this country) and on the 23rd of December, which will not be visible in any part of Europe or Asia. An eclipse of the moon will take place on the night of the 7th of December, but it will be only penumbral.

FOUR new small planets are announced as having been registered on photographic plates by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg, on the 9th ult., but one of these, of which it is remarked that a previous registration on January 14th had been overlooked, turns out to be identical with No. 427, discovered by M. Charlois at Nice on August 27th, 1897; another is probably identical with No. 517, discovered by Herr Dugan on September 22nd, 1903; and a third may be identical with Garumna, No. 150, discovered by Perrotin at Toulouse so long ago as 1878. No. 496, which was detected by Prof. Wolf on October 25th, 1902, has been named Gryphia.

PROF. PERRINE, of the Lick Observatory, California, who discovered a sixth (distant) satellite of Jupiter in January, now announces a seventh. The orbits of these bodies are not yet established, but it is considered that they are from six to eight millions of miles distant from the planet, and that the inclinations of their orbits to the plane of his are large.

#### FINE ARTS

*The True Portraiture of Mary Stuart, Queen of Scots.* By J. J. Foster. (Dickinsons.)

THE magnificent folio of Mr. Foster, with Mr. Lionel Cust's 'Authentic Portraits of Mary, Queen of Scots' (Murray, 1903), enables us, we think, to establish the probable genuineness of the two most fascinating likenesses of "the queen of many wooers." The artists to whom she sat could not render her charm, except in two instances. By some odd mischance neither Mr. Cust nor Mr. Foster has seen the point at which we aim: Mr. Cust, because he does not appear to be acquainted with the portrait in the possession of the

Earl of Leven and Melville; Mr. Foster, who, reproduces that piece (opposite p. 38), because he has not drawn what we think the obvious inference from a comparison between the Leven and Melville portrait and the portrait in the Earl of Morton's collection. The Morton portrait shows us, in middle age and in captivity, the face of the queen which, in youth and happy spirits, faintly smiles from the Leven and Melville portrait. That work, as we hope to prove beyond cavil, represents, in all the charm of her youth, the famous Queen of Scots. The Leven and Melville portrait (20 in. by 23 in.), oval, and showing the figure above the waistband, was exhibited in 1866, at the National Portrait Exhibition, by the ninth Earl. Of its history Mr. Foster says that "nothing is known," and he has met with no criticism of the work. The queen wears a great *tour*, or *thouret*, covering the back of the head, and standing out in wings round the shoulders. Across the breast of her red dress, richly studded with pearls, is a *carcan* of large jewels, while the *tour* is set and hung with enormous pearls. As Mary's collection of pearls is famous (the best were sold by the Regent Moray to Elizabeth in April-May, 1568), we naturally ask, Do her inventories catalogue the pearls which she wears in this portrait?

Mr. Foster, who justly esteems this beautiful work, evidently did not think of consulting 'Les Inventaires de la Roynie d'Escosse,' edited by Dr. Joseph Robertson for the Bannatyne Club (1863). We have taken that step, and find that the great *tour* is catalogued thrice—in 1561, 1561-2, and in June, 1566. The jewelled band appears in the inventories of the same three dates. As to the *tour*, we quote the entry of June, 1566: "Ung toure garny de xxxiii grosses perles, neuf perles pendantes en poire, et xxxiii perles qui font l'entredoux"; that is, which alternate with the greater pearls in the setting of the *tour*. In the portrait we find the xxxiii grosses perles, of remarkable beauty, and four out of the nine pendantes en poire above the queen's brow; the other five may have been disposed at the back of the *tour*. But the xxxiii perles qui font l'entredoux are not here, nor are they in the description of 1561. The ornament appears to have been modified at various dates, for there are vacant spaces where several of the entredoux have been attached, and les entredoux which do occur are twenty-two clusters of three round pearls each. The notes in the inventories show that Mary was wont to redistribute her jewels, attaching them to fresh ornaments. With xxxiii grosses perles we necessarily expect xxxiii entredoux; but there are eleven spaces vacant of entredoux, yet showing the points of attachment.

If any critic thinks that we have not made out the identity of this jewel, we meet him in the case of the jewelled *carcan* or band. It is described thrice: in 1561-2 as "Ung carcan ou il y a une grosse pointe de diamant taille a faces; huict grandes tables de diamens garnies de huict entredoux, et a chacun entredoux y a deux grosses perles." The "pointe de diamant taille a faces" hangs from the centre of the band in the Leven and Melville portrait; three of the jewels with table-cut stones are seen, and four of the entredoux, each set with two huge round pearls. It appears that

this much of the band is sewn on to the dress. Any one who wants to see more of the *carcan* may turn to the much reduced photograph of a portrait in the collection of Mr. Howard of Greystoke (p. xv). Here the carcanet is worn round the neck and shoulders, above the red pearl-studded dress. Four of the table-cut stones are seen, and five of the pearl-set entredoux. Mr. Cust thinks that this portrait of a very young girl is more like Isabella of Valois than Mary. In that case the jewel may have been given by her to Mary; or Mary lent it to her young sister-in-law to be painted in.

It might be inferred that Mary is the person represented, for, attached to the carcanet, she apparently wears the great diamond cross, a crown jewel of France, which she restored to the commissioners of Charles IX. on February 26th, 1560-1 ('Inventaires,' p. 197).

The jewels, we think, settle the question of the authenticity of the Leven and Melville portrait. The Greystoke, Mr. Foster says, is attributed to Jehan de Court, who was Mary's Court painter in 1566-7. The Leven and Melville is ascribed to Clouet. Probably, to judge by all that can be guessed of the manner from photographs, both works are from the same hand. A list of Mary's household in 1560 is not at present accessible to us. It may contain the name of Jehan de Court, as does her *État* of 1566-7, in Teulet's collection of documents (vol. ii. p. 273). Our next point is the wonderful resemblance of the faintly smiling young Mary of the Leven and Melville portrait, which has the mysterious witchery of Leonardo's women, to the pale, stately, and melancholy Mary of the Morton portrait. This can best be studied, apart from the original, in the reproduction by Mr. Law in his 'Scottish Portraits' (also in the "Edinburgh" 'Waverley' and in 'The Mystery of Mary Stuart').

The new mystery is, How does the Morton portrait come to resemble so closely the Leven and Melville, with allowance for the changes caused by years, passion, and sorrow?

As to the origin of the Morton, of course the legend that it was a gift to George Douglas, and painted at Loch Leven Castle, is impossible. The queen was strictly guarded; no visitors need apply; and the costume resembles that of the Sheffield portrait of 1577-8. In reviewing Mr. Cust's book we pointed out that in 1577, Morton, through Ogilvy, was trying to enter into friendly (if not affectionate) relations with the captive queen. The absence of any Catholic symbols in the Morton piece may be explained by Morton's "godliness"; nothing "idolatrous" would suit that murderer and adulterer. As Mr. Cust rightly remarks, the portrait which, according to a letter of Claude Nau, was being executed in August, 1577, at Sheffield, for Archbishop Beaton in Paris, was probably "of miniature size"; while the large portraits of the Sheffield group "are all expanded versions of the miniature painting," "hard and unpleasing," as verily they are! Not so the Morton portrait, which is so like the Leven and Melville portrait. Beaton, in Paris, may

have had the miniature copied by a good painter—why not by Jehan de Court, then painter to Henri III.?—and may have sent the piece to Morton to encourage that penitent sinner against the queen. From Morton, who had no legitimate sons, it would come to the Douglasses of Loch Leven, and so to the present Earl of Morton. But as Mary was endlessly grateful to George Douglas, and was in relations with him to the last, it is also possible that *he* received from her this admirable work when on her service about 1585 with Beaton in Paris. Of these alternatives one is probably right. Of Lord Leven and Melville's piece, Mr. Foster says that the history is unknown. His lordship descends from a brother of Robert Melville of Murdocairney, by far the most honest and constant friend whom the queen had in her misfortunes. With Lethington and Kirkcaldy of Grange he held the Castle of Edinburgh for her till it "ran like sand" under the fire of the English guns. He, with the Master of Gray, faced Elizabeth boldly in their final embassy. His reply to the angry Elizabeth is well known. No family better deserved than his to have a portrait of Mary.

It is well known that the Duke of Devonshire, at Hardwick, possesses a full-length portrait of Mary, dated 1578, and signed "P. Oudry." Oudry was, as M. Dimier says, "a mechanical copyist"; nothing can be so hard and dry as his manner. But the Morton portrait is akin to that by Oudry, and we understand Mr. Cust to hold that the Morton is an embellished rendering of the original of the Oudry, the artist being aided, perhaps, by the reminiscences of friends of the queen. The Oudry Mr. Cust thinks more "convincing" as a likeness. But the Morton, set beside the Leven and Melville, is absolutely convincing. Who was P. Oudry? In 1561-7 Pierre Oudry was Mary's *brodeur*—her embroiderer. He is recorded in Teulet's *État* and thrice in accounts by Servais de Condé (Robertson). His salary was one hundred pounds; the salary of "Jehan de Court, peintre," was two hundred and forty pounds—forty more than the stipend of the secretaries Raulet and Joseph Riccio. We suggest that Oudry, like many of Mary's suite, remained in her service in England, and that, in 1578, he painted the Hardwick-Sheffield portrait. But in the conditions of Mary's captivity in 1577, when she was "your charge and your love," as Lady Shrewsbury wrote to her husband, when her French Chancellor was allowed to stay for months with her, and when Andrew Beaton freely went and came to and from France for her, a French artist also may have come over with Andrew Beaton or Du Verger, Mary's Chancellor, and may have executed a miniature or a small portrait for Archbishop Beaton. He may even have made this work, in France, the basis of the Morton portrait, while Pierre Oudry was doing his dreary best in England.

If we are right, we have, in addition to the Janet drawings, authentic portraits of Mary in her young prime (Leven and Melville) and in her captivity (Morton). These results are due to Mr. Foster's beautiful book and to Robertson's 'Inventaires.'

The coloured reproductions of early



French studies in chalk of the queen which Mr. Foster has included are rendered with remarkable success; nothing could be more satisfactory. The coins and medals are worn and faint, *modis pallentia miris*. One can purchase at Paris "re-strikes" of the bridal medal of 1558, which are very distinct and clear cut, the die or stamp being in excellent condition. Apparently the photograph is taken from a worn old example. The head on Achesoun's testoon of 1553, the head of "his Majesty's dearest mother, with the nakkit craig," appears to us to be a thing designed from fancy. No girl of eleven could possess the graceful neck, bust, and shoulders; later, the same head looks very handsome on a gold ryal. We see little use in reproducing portraits which, as Mr. Cust bluntly says, are "impostors." Among these are the interesting Fraser Tytler portrait, with blue eyes! the pretty Devonshire girlish dandy, unknown; the "Carleton" portrait, which, with its cousin the "Ailsa" portrait, populates Scottish country houses, a centre of family fables; and the countless variants on a miniature which a Duke of Hamilton had doctored to suit his taste in the eighteenth century. Many of this class of things are pleasant and pretty, but no more represent Mary than Elizabeth. Mr. Foster's arrangement of his materials is not so good as the historical method of Mr. Cust. He does not, like Mr. Cust, give exact references. When he says that Achesoun, the designer of coins, was in France in 1553, "we are told," we ask, "Who tells us?" Mr. Cust supplies the reference.

These are the chief defects in a really beautiful book, which contains many portraits in addition to those of the queen. The 'Bothwell' has no pedigree, apparently, and should be compared with the 'Bothwell' of Sir Archibald Buchan-Hepburn, which we have not seen. There are, we believe, portraits of Mary, with good pedigrees, in Scotland, which have escaped Mr. Foster. One is a tiny miniature in a jewel; another appears to be of the family of the miniature in the Uffizi. This work is said to have documentary evidence of the age of James VI. in its favour.

By the way, the sceptic may insist that the Leven and Melville is a late copy. If so, it is from an authentic original.

### THE WHISTLER EXHIBITION.

THE memorial exhibition of Whistler's works at the New Gallery is, in spite of many obvious gaps, a most remarkable declaration of the artist's achievement. It forms the most curious contrast to the life-work of Watts, with which at the present moment one almost inevitably compares it; and the difference is determined by the diverse attitudes of the two towards the god of the nineteenth century, Dagon. In Whistler we have Promethean defiance, in Watts the appeal to a larger faith. Watts, supported by his faith and, let us admit, unhampered by that piercing intellect which made Whistler always see too clearly for his own good—Watts could afford scarcely to notice the tyranny of Philistia. But to Whistler it was a constant menace, an outrage, an insult to his self-respect. He fortified himself only by the sense of his unaided individual power and by the scrupulous artistic conscience which his greater works declare so evidently. Even this, alas!

deserted him for a time, and the man whose nocturnes—sublimely original, patient, scientific, almost laborious though they were—had been held up to public scorn and the ridicule of those who surely might have known better, did in his lithographs and not a few of his etchings actually do all that he could to give the lie to his own genius, and justify the charge of charlatanism.

Whistler had not in him the moral grandeur to sustain his Promethean rôle—the failure is the more pathetic, the gesture more heroic, perhaps, for that very fact—but the face he presented was too febrile, too nervous and irritable, to take the affronts he received in a great spirit. He lacked the humanity which might have taught him humility, and the influence of this defect makes itself evident in his art. In one of the earliest works here, *The Piano*, we find a sympathy and depth of feeling, a tender respect towards human life, which we look for in vain in the period of his contemptuous strife with Philistinism.

The result is, one must confess, that Whistler was not a great portrait painter. He did some portraits which are among the world's masterpieces, but they are great not as portraits, but as supremely beautiful *natures mortes*. The indifference is always more or less discernible; even the *Mother* becomes no intense creation of an individual character, but rather a type of passive and uncomplaining old age—dignified and discreet, formally respectful, but without evidence of any deep or passionate sympathy. Indifference is the note of his portraits, even arrogance, as of one who would say to Carlyle, "Step down from your infinities, and become a pattern upon my dado." Surely, if Carlyle had not been secretly the most convinced of æsthetes, he would have preferred Watts's "flayed horse."

The worst of the portraits, from this point of view, is the *Sarasate*, not so much from its indifference as for its perverse sympathy with the least noble aspect of the subject. Whistler, as a man, may often have shocked our sense of the becoming; as an artist he had generally irreproachable, even exquisite manners. But for once in the 'Sarasate' the master of the 'Gentle Art' leaves the tip of his pointed tail in sight. The 'Sarasate' is the work of the exasperating wit, not of the great artist.

The *M. Duret* is larger and more frank, but it does not altogether escape the suspicion of a false note in taste, though at the same time one must grant the marvellous decorative instinct which has enabled the artist to solve the most exacting problems of design. One portrait alone of those shown here seems to us to penetrate deeper, and it is his latest. When he came to paint Miss Kinsella, in the last unhappy years of his disappointed life, he seems to have been really touched. The bitterness of failure—for, though the real success was his, he had a foolish longing for success on the big, impressive scale—had, one may suppose, prepared him to feel less entirely self-sufficient; so that for one who treated him with delicate courtesy and generous enthusiasm he put forth once more his utmost power, and even in one direction went beyond his past accomplishments. This strangely lonely and pathetic figure is no mere arrangement in violet and gold; it is, at last, indefinite and half-completed though it is, a positive creation, a completely imagined reality; it is a person and a poem. To have inspired this, to have made Whistler do more than he ever intended, more than his perverse theories allowed, is an achievement for which posterity will have cause to be grateful.

It would be absurd to pretend that this portrait shows the same mastery of his craft that distinguishes the earlier pictures, that makes the *Miss Alexander*, terribly impersonal though it is, eternally delightful; but we have been discussing Whistler's attitude to life, his

obstinate disregard of its real emotions, not his technique or his feeling for pure beauty.

As a portrait painter, then, he gives us something less than the highest; but judged on their own plane, as pattern and colour harmony, how perfect are the three great portraits in the large room, the 'Mother,' the 'Carlyle,' and the 'Miss Alexander'! No one since Moroni or Vermeer has been able to paint the uniform grey tone of a wall so as to give such a thrill of pleasure through mere appeal to the senses. After all, beauty so perfect as this must always justify itself, though the imagination be hardly called on to heighten it. And in the landscapes, above all in the nocturnes, the imagination refuses to be kept out—the associated ideas so jealously excluded, as Whistler pretended, force themselves in. The very restrictions upon his work give the imagination a freer scope. He painted the Thames by moonlight as though he were kept to the conventions of a Chinese vase-painting or a Japanese print, and nature's moods are always more vividly recalled by such half statements than when the artist hammers out the complete fact. Such nocturnes as the Hon. Percy Wyndham's, or Mr. Alexander's, or the famous *Battersea Bridge* give to the full the meaning of what they interpret. They have not only moonlit water and the ripple of wavelets on the shelving beach; they also give at once all that these can bring of mystery and consolation to the spirit. Still more surprising and more intense in their significance are two of the Cremorne Gardens by night—one the *Symphony of Green and Gold* (62), the other the *Cremorne, No. 1* (21). In both of these Whistler transcends not only his own idea of mere pattern, but also the associated ideas of the things represented. These, in themselves banal enough, give place to pure and abstract ideas aroused by the impact and vague diffusion of light, the mystery of transparent gloom, and the intuitions of space. He is playing here with the elemental facts of vision, and surely with a result as impressive and stimulating as it is entrancingly beautiful.

A few words must suffice to discuss the earliest landscapes shown here, the two Courbet-like sea pieces, firm and decided in form and magnificent in colour, and the *Old Westminster Bridge*, painted in 1862, when he was still more or less under the influence of Courbet, but with something entirely personal in the spacing and the certainty and freedom of his decorative sense. This picture has a solid impasto, a dry richness and body of colour which almost make one regret the change in Whistler's technique which led him later on to paint so thinly and elusively.

One other landscape of a somewhat later date, Mr. Davis's *Battersea Bridge* (17), seems to us in its way almost as beautiful as anything here. Though it is still based on the severer chords of brown and grey, these are yet adjusted with such impeccable sensitiveness and such surprising invention that the picture gives one as intense a delight as the later more luscious harmonies. There is something, too, in the placidity of the tone, in the rhythm of the forms slowly moving across the bridge, which transfigures the plain, unmitigated reality of the scene.

### WATER-COLOURS AT AGNEW'S.

THE annual exhibition of water-colours at Messrs. Agnew's Gallery is now open. It has the usual characteristics of these shows, with perhaps a rather larger share than usual of mid-nineteenth-century work. Confronted with the work of this period, with Copley Fielding's sugary tone and false accents, with the woolly formlessness of the later Coxes, with the theatrical absurdities of Cattermole, the feeble elaboration of the later De Wints, even with the pseudo-classical charm of Barret's set pieces, one cannot but feel amazed at the rapid decline

which set in after the glorious beginnings of the English school of water-colour drawing. Even Turner did little to check the decline—his temperament was too accommodating—except that at the very end of his life he executed those marvellous impressions which had no counterpart in the art of their day, and only bore fruit when the Impressionists discovered their intention.

The one man whose artistic conscience might have had the temper to withstand this curious, and as yet hardly explained attack of the vulgar, trivial, and sentimental on the art of England—the one man who might, by keeping Turner alive to his responsibilities, have kept up the great tradition for a few decades at least—Girtin, like Keats, by his early death left an irreparable void in the history of English landscape art. The two or three pieces by him in this gallery stand out from the rest by their extraordinary bigness of design, and the sober reticence with which they make their effect, as well as by the depth and imaginative splendour of their conception. One, *On the Wharfe near Farnley* (No. 19), has been seen here before, but every time one sees it one is more struck by the greatness and originality of the idea. The way in which the winding curves of the river lead off in the distance to the spiral of white smoke from a heath fire, and away into the lowering cloud masses, is masterly; and this motive, which in Turner's hands would almost inevitably have led to some almost melodramatic overstatement, here makes its appeal directly, without any emphasis, with a classical severity and reserve in the harmonies of tone. It is, indeed, almost a monochrome, and may have lost something of its original indigos; but, like all great conceptions, it survives decay, or rather its decay is only a progress from one beauty to another, and there is something in its dun-coloured reddish-greys which almost seems like the appropriate expression of the idea.

Another Girtin, the *Easby Abbey* (81), is not so impressive at first; but again one finds in the disposition of the few broad tones of greenish-blue and neutral greys which compose the whole the same masterly sense of design, the same unerring eye for the elemental qualities of things, the same direct appeal to the highest imaginative faculties which landscape-art can touch. It has supremely the grandiose and eternal aspect of great inventions, and it has, too, the simplicity which makes it seem the most obvious, the easiest thing to do. And yet on what subtle perceptions, what delicate adjustments of tone, on what scrupulous rejections of the obtrusively insignificant, is such a creation based!

To these two works—the little *Basle*, wonderful in its way, is hardly in the same category—the rest of the exhibition has nothing that is quite comparable. The early De Wint, *The Stone Quarry* (70), has still something of this grandiose simplicity left; the earliest of the Turners, the *Warkworth Castle* (36), is, in conception, of the same kindred, but already we note an intricacy in the silhouette, a passion for exploring the details of actual form which brings in subordinate interests. This passion finds fuller expression in the *Weathercote Cove* (189), a marvellous study of tangled growths and fibrous tree anatomy; it fitted him to accomplish later such miracles of illustration as the *Folkestone* (195). But illustration, however glorified—and Turner is responsible for its supreme apotheosis—remains the most insidious, and to us as a nation the most dangerous, enemy of art. The *Black Dwarf* (192) shows to what abysses it could entice even so great a genius as Turner's. But there are triumphant signs here that Turner recovered in his old age a fine indifference to its claims. Of this such pieces as the *Bellinona* (185) are sufficient proof. Speaking of Turner, we must not omit to mention the

delightful drawings on the first screen of his earliest period, the *Landscape with Cottage* (140), with its purely eighteenth-century convention, and the splendid *Harbour* (146), in which one may fancy that Canaletto, who exercised such a decisive influence on Girtin, had already begun to appeal to Turner. On the same screen is a delightful J. Varley, *Black Lion Lane, Bayswater* (131).

There are two fine De Wints, *Kneeton-on-the-Hill* (103) and *In the Fen District* (105); a Cotman (4), which can hardly claim to be by J. S. Cotman himself; and a Sir John Gilbert (68), which comes within an ace of being great, and only just suggests that theatrical unreality which was usually the bane of his accomplished art.

A gouache of *Theodosia, Lady Monson* (183), is by a little-known artist, D. Gardner, whose work is, we believe, sometimes confused with that of Russell, whom, however, he surpasses in vigour and richness of colour. It is a striking and attractive design in the style of Sir Joshua.

#### THE BRITISH SCHOOL AT ROME.

THE second open meeting of the British School at Rome for the present session was held on February 21st in the library of the School, and was well attended by archaeologists and residents in Rome. The Director (Mr. H. Stuart Jones) read a paper on the eight circular reliefs which were appropriated by Constantine, together with other sculptures of earlier date, for the decoration of his triumphal arch near the Colosseum, in which, as Prof. Petersen, First Secretary of the German Institute, recognized some years ago, they are not arranged in their original order. They fall into four pairs, in each of which one relief represents an emperor occupied in the chase, while its fellow shows an emperor making an offering at the shrine of a deity.

The most important question is with regard to the emperor (or rather emperors) represented in them. All of them certainly in their original state had the same central figure; but while those on the south side are much damaged, so that the features are not recognizable with certainty (though Mr. Stuart Jones maintains that there is no proof that Trajan is represented, which has been the view generally held hitherto, and still less Hadrian, as a more recent theory would have it, and inclines to believe that those characteristics which can be recognized belong rather to one of the Flavian emperors), the heads on the north were restored in antiquity. In two cases a new head has been fitted on, and here Constantine may be recognized with certainty; but in the other two the original head has been retained and carefully worked over to represent a bearded emperor, who, from the style, cannot be earlier than Alexander Severus, and may be considerably later. Now it is known that, immediately after the death of Maximianus, in 310, Constantine proclaimed himself the grandson of the deified Claudius Gothicus; and it is also to be noted that one of a pair of reliefs in the Villa Medici, representing a procession in front of the temple of the Magna Mater (the companion relief represents a procession before the temple of Mars Ultor), shows an imperial head worked over to represent the same person, and that Claudius Gothicus is again an appropriate identification, inasmuch as (a) he was proclaimed emperor in the temple of the Magna Mater; (b) these reliefs, in Mr. Stuart Jones's opinion, belong to the Flavian period.

Flavian characteristics are also to be recognized in the companions of the emperor in the circular reliefs of the Arch of Constantine; and if we ask with what building the name of Claudius Gothicus can be associated, we find that it is only known that he restored the mausoleum of the Flavian gens—from which,

therefore, it may, with considerable probability, be inferred that these reliefs came.

Prof. Petersen briefly stated at the conclusion of the paper that he had not as yet been able to examine the arguments in full detail, but that for the moment he was not prepared to abandon his former attribution of the reliefs (in their original state) to Trajan.

Mr. A. J. B. Wace, student of the School, then called attention to certain reliefs in the Vatican and the Lateran museums, which appear to fill a gap in the development of Roman monumental sculpture. Between the date of the erection of the Arch of Titus and that of the Arch of Trajan at Beneventum, we have a period of over thirty years to which we cannot assign with certainty any works of this character, and yet in the meantime an important development took place—the reliefs became more crowded with figures, and the procession was abandoned for the group. Mr. Wace was able to demonstrate that the change can be traced, and that the reliefs which he mentioned must have belonged to important, though not certainly identifiable monuments.

#### SALES.

MESSRS. CHRISTIE sold on the 25th ult. the following:—Drawings: J. Downman, Portrait of a Lady, in white dress trimmed with black lace and white cap, 131*l.* C. Fielding, A Coast Scene, with fishing-smack in a squall, 99*l.* P. De Wint, A River Scene, with ruined abbey, 65*l.* Pictures: J. W. Oakes, An Old Watermill, with children angling, 136*l.* L. Cranach, Portrait of a Gentleman, in black dress trimmed with fur and black headdress, 525*l.* Lucas de Heere, Lady Jane Grey, in dark dress trimmed with pearls, and wearing a rope of black-and-white pearls, 651*l.* H. Holbein, Charles Brandon, Duke of Suffolk, in dark dress trimmed with fur, crimson sleeves, holding a dagger in his left hand, 173*l.* Rubens, Decius haranguing his Soldiers previous to the Battle, 210*l.* After Romney: Lady Egremont and her Children, by W. Dudman, 178*l.* J. van Goyen, A River Scene, with a château, boats, and fishermen, 105*l.*; A River Scene, with windmill, boats, and figures, 162*l.* Reynolds, Constantine John, second Baron Mulgrave, 567*l.* P. de Hooghe, A Cavalier and a Lady, seated, playing on the guitar and oboe, 141*l.* A. Cuyp, A Falconer and his Wife, 120*l.* Lawrence, Miss Brooke, afterwards married to Capt. Carisbrook, 96*l.*; Robert Brooke, Esq., 199*l.* Hoppner, Portrait of a Young Boy playing with a Dog, 44*l.* Romney, Lady Hamilton as Ariadne, 1,207*l.*; Miss Leonora Maxtone, of Cultoquhey, 152*l.*; Master James Maxtone, 105*l.* Velasquez, A Woman and a Boy at the Entrance to a Palace, 105*l.* Jan Steen, The Music Lesson, 499*l.* T. de Keyser, Portrait of a Gentleman, his Wife, and Young Daughter, 178*l.*

The same firm sold on the 28th ult. the following engravings: A. H. Haig, The Interior of Burgos Cathedral, 45*l.* After Meissonier: Partie Perdue, by F. Bracquemond, 43*l.*; Les Renseignements, by A. Jacquet, 33*l.*; 1806, by J. Jacquet, 42*l.*; 1897, by the same, 73*l.*

#### First-Prize Gossip.

MR. ALFRED W. RICH will hold an exhibition of his water-colour drawings of English landscape at the hall of the Alpine Club, Mill Street, Conduit Street, from March 8th till the 25th inclusive.

THE Twelve Club invite us to view their pictures and sketches at the Modern Gallery in New Bond Street. The show is open till March 11th.

MRS. MAUD CRUTTWELL is preparing a work on Antonio Pollaiuolo, continuing the study of the "Naturalist" School of Florentine artists begun in her volume on Verrocchio, which was published the other day. It will be issued by Messrs. Duckworth & Co. in their "Red Series," and will probably be ready by the autumn.

THE death is announced on Wednesday last of Eugène Guillaume, a member of the Académie Française since 1898, when he succeeded the Duc d'Aumale. Born in 1822, he won the prize for sculpture at the École des Beaux-Arts in 1845, and went to the French Academy of Art



at Rome, where he executed several fine busts. On his return to France he established a wide reputation, among his best-known works in statuary being 'The Gracchi,' two busts in bronze, 'Mariage Romain,' a series of Napoleonic studies, 'Orpheus,' 'Monsignor Darboy,' 'Colbert,' and 'Claude Bernard.' Guillaume was appointed Professor (1863) and next year Director of the École des Beaux-Arts, and in 1882 became Professor of Æsthetics in the Collège de France. In 1891 he returned to the Villa Médici as Director of the French Academy at Rome. He was also a distinguished writer; his 'Études d'Art Antique et Moderne' is a notable book.

THE Société des Amis du Luxembourg recently discussed and adopted two important propositions concerning art matters. The first is the establishment of an office "d'authenticité des œuvres d'art," which is a good deal simpler in theory than in practice. Curiously enough, a few days after this theory was discussed the artist Willette was complaining of the sale of drawings in imitation of his, and with forged copies of his signature. The second proposal discussed was that artists (inferentially those living) shall receive "tant pour cent" on all their works which appear at public sales. A good many artists, both in France and in England, might find this source of income very desirable in their old age, although auctioneers, dealers, and collectors will hardly receive the proposal (which is shortly to be discussed in the French Parliament) without protest.

It has been decided by the French Minister of Instruction Publique that there shall be an annual exhibition of the works of art purchased or commissioned by the State. This is an excellent idea, its object being not only to show each year's purchases together, but also to refute a possible charge of favouring any one school. The Government intends, so far as possible, to extend purchases and commissions, so that, within reasonable limits, all branches of the fine arts may benefit.

M. DUJARDIN-BEAUMETZ, the recently appointed French Under-Secretary of State for the Fine Arts, has decided to reserve three rooms in the Grand Palais for retrospective exhibitions; the first of these will be devoted to the drawings of Daniel Vierge, an exhibition which would certainly be of very great interest. M. Dujardin-Beaumetz has given permission for the erection of a monument to Gérôme in the Jardins de l'Enfante, at the Louvre. The monument will be the work of M. Aimé Morot, Gérôme's son-in-law, and member of the Institute.

PART III. of the 'Selected Drawings from Old Masters in the University Galleries and in the Library at Christ Church, Oxford,' chosen and described by Mr. Colvin, is about to be issued from the Oxford University Press. It contains drawings by Verrocchio, Leonardo, Filippino Lippi, Michelangelo and an imitator, by and after Raphael, Giulio Campagnola, Domenico Campagnola, Tintoretto, Dürer, Altdorfer, Rubens, Rembrandt, Claude, and Watteau.

OUR review of December 24th last of 'The Life of Michelagnolo Buonarrotti,' by Ascanio Condivi, done into English by Herbert P. Horne, has caused inquiries to be made as to where copies may be had in London. Mr. Updike, the printer, has arranged for the sale of the book in England with Mr. Elkin Mathews.

WE are sorry to hear of the death of Mr. R. Willett, a well-known art collector, of Brighton. Mr. Willett, who, on the death of a relative from whom he inherited a large fortune, changed his name from Cat to that of Willett, was in his eighty-second year. He presented some years ago to the Brighton Museum a fine collection of Staffordshire ware and Oriental porcelain, as well as a number of pictures by

old masters. In private life Mr. Willett was a man of great personal charm.

THE Papal palace at Avignon, which has been used as barracks for over fifty years, is now to be turned into a museum for religious art. The chapel, the council hall, and the private apartments are to be restored, as far as possible, to their state in the time of Gregory XI.

AT Dunfermline Abbey, says *The Dunfermline Journal*, workmen have opened out "the recently discovered Norman doorway in the south wall of the old portion of the Abbey. On the vault side the sculptured masonry has been revealed in a splendid state of preservation. The only flaw apparent is that two of the stones on the right side of one of the four arches have been blemished. Indeed, one of them has been almost entirely displaced."

## MUSIC

### THE WEEK.

QUEEN'S HALL.—Symphony Concert.  
ÆOLIAN HALL.—Monday Subscription Concert.  
BROADWOOD'S.—Miss Sunderland and Mr. Thistleton's Chamber Concert.

STRAUSS'S 'Sinfonia Domestica,' performed at Queen's Hall last Saturday afternoon, is a work which provokes discussion. There are some very fine pages, but now and again the composer sets his whole orchestra going, so that the din and the discord become irritating. It is as if some fiend tempted him to spoil what otherwise would be a truly great creation. The opening, or what may be termed the exposition section, has breadth and character, while in the treatment of the themes rare skill, touched with strong emotion, is displayed. Why, then, those furious, those disturbing paroxysms? They seem to imply some dramatic effect; and, indeed, Strauss is representative of programme music akin to that of Berlioz. For a composer to write to a poem or picture in his mind is reasonable; without some such source of inspiration he is little more than a music-maker. That poem or picture in many cases does not require to be revealed; as a rule, it is best not revealed. Sometimes, however, the composer is tempted to details in which realism plays a part, and the larger that part the more necessary does verbal explanation become. Bach and Beethoven, to name only two prominent men, did not hesitate on occasion to use realistic effects, but it was with restraint, and in a subordinate manner. In the 'Pastoral' Symphony Berlioz thought he saw a new path opened, and pursued it eagerly. He declared that his 'Fantastic' Symphony could be judged as abstract music, yet to the score he prefixed a detailed programme, and in so doing he was wise; to the understanding of that fantastic music the programme was necessary. History repeats itself, and though the analysis, to which reference was made last week, states that Strauss wishes his work to be judged as abstract music, yet full titles and sub-titles of the various sections are added, and these are certainly represented as emanating from the composer himself. The analysts evidently felt that a picture in tones of "a day in the composer's family life" was not a sufficiently noble theme, and they suggest that Strauss regards his family picture merely as a type of life in the great human family. But if that is really so, why did not the composer state it himself? It would have prevented any misunder-

standings to which the morning and the evening bell, the two silly sentences actually printed in the score, and other things, naturally give rise. A tone-poem dealing with a vast subject might justify the exceptionally large orchestra, which, for a "domestic" scene, certainly seems incongruous. Wagner has given us a "family scene" in his 'Siegfried Idyll,' but with, for him, a very modest orchestra. Mr. Wood and his orchestra deserve all praise for the courage and perseverance they have shown in rehearsing this symphony. In view of the technical difficulties, it was a wonderful performance, and yet, when the music has become familiar to them, it may be that many passages now sounding rough will become less so, also that, with proper balance of tone, certain polyphonic passages will be clearer. A second performance is announced for Saturday afternoon, April 1st, at Queen's Hall, under the composer's direction.

Programme music of a very different kind was heard at the last Monday Subscription Concert. This was a quartet for strings in G minor by M. C. A. Debussy, of whose music we have recently had an interesting specimen in his *prélude symphonique*, 'L'Après-midi d'un Faune.' In the quartet, as in this short work, the composer must have had reasons for his changing moods and his often peculiar harmonies; and yet there seems no need of an explanatory programme; the music in itself is sufficient. It is modern in character and form, and very original. The two middle movements are delightful, and at once make a strong appeal. The opening movement needs knowing; the finale is, perhaps, the weakest section. This Debussy quartet is music of a kind which would surely please poets and painters who, while loving music, are ignorant of its technique; it creates a poetical atmosphere, which would help them to give utterance and shape to their thoughts and feelings. The work was admirably rendered by the Kruse Quartet.

On Tuesday afternoon some interesting old music was performed at Miss Grace Sunderland and Mr. Frank Thistleton's chamber concert at Broadwood's, viz., short quaint movements, in two or three sections, bearing titles, by Anthony Holborne. Those selected had merely fanciful titles, but some in the collection, 'Pavans, Galliards, Almains, and other short Æirs, both graue and light,' from which they are taken, such as 'Lullabie' and 'The Image of Melancholy,' or 'The Funerals,' evidently determine the character or mood of the music. There are other titles which are very curious: 'Infernum,' 'Last Will and Testament,' and 'Myselfe'; the last, indeed, might serve as a heading to the first theme of Strauss's 'Domestic Symphony.' This work, in five parts, for "Viols, Violins, or other Musically Wind Instruments," is supposed to be the earliest printed book (1599) of dance music in England. John Dowland, by the way, dedicates a song to "the most famous Anthony Holborne."

### LE "CABINET" DU ST. SÉBASTIEN DE BROSSARD.

THE name of Brossard is specially known in connexion with his 'Dictionnaire de Musique,' published in 1703,

which, with exception of the 'Terminorum Musicæ Diffinitorum' of Jean Tinctore (1474), and the 'Clavis ad Thesaurum Magnæ Artis Musicæ' of Janowka (1701), is the oldest work of the kind, although, as explained in the article 'Dictionaries of Music' in the new volume of Grove's 'Dictionary,' "musical terms and explanations useful to historians" are to be found in Ménage's 'Dictionnaire Étymologique de la Langue Française' (1652) and Furetière's 'Dictionnaire Universel' (1690). Brossard died at Meaux, August 10th, 1730, and was buried in the cathedral, of which he was grand chaplain and music director. Six years before his death he presented his valuable library to Louis XIV. The title-page of the elaborate catalogue (642 folio pages), entirely in his handwriting, runs thus:—

"Catalogue | Des livres de Musique | Théorique et Pratique | Vocale et instrumentale, tant | imprimée que manuscrite | qui sont dans | le cabinet du Sr | Sébastien de Brossard | chanoine de Meaux | et dont il supplie humblement | Sa Majesté | d'accepter le Don, | pour être mis et conservé | dans sa | Bibliothèque | Fait et écrit en l'année 1724."

The cession of his library (or "cabinet," as he terms it) was disguised "sous la forme d'un don respectueux," says M. Michel Brenet in a monograph on Brossard, for the latter received in return a pension for himself, also a small one for his niece. The negotiations were carried on through l'Abbé Bignon, whose secretary Jourdain has signed the following, written below the title mentioned above: "Livre déposé à la Bibliothèque, May 22, 1726."

Many volumes of this valuable library have unfortunately been lost, some apparently before the books were placed in the Bibliothèque du Roi, or Nationale as it is now called. M. Brenet tells us that F. J. M. Fayolle (1774-1852) acknowledged that he had Brossard's translation of Printz; that in 1847 T. Nisard, in the appendix to his 'La Science et la Pratique du Plain-Chant,' states that all Brossard's books are in the Bibliothèque "moins ceux que l'on a volés"; also that in 1866 Ernest Thoinan accused a well-known music collector of possessing De Cousu's 'La Musique Universelle,' to which accusation no reply was made.

The Brossard books and catalogue are in the Réserve of the Bibliothèque Nationale; and as the catalogue is not accessible to the public, a few extracts from it may be of interest. Of the De Cousu volume, just mentioned, we read that the author was having it printed at his own cost, but, owing to his death, the work stopped at the 208th page. "C'est bien dommage," remarks Brossard, "car ce qui en reste est du plus excellent." One day he called on Ballard, and found him throwing away certain papers which appeared to him useless, this manuscript among the number; but Brossard rescued it. It may be interesting to add that, though formerly lost, as mentioned, it has been found, and is now in the Paris Arsenal Library. The Ballard mentioned was Christophe Ballard. De Cousu was a canon of St. Quentin cathedral.

In mentioning twelve sonatas of Bassani, Brossard gives us his idea of Italian music in his day:—

"Il y a ici 12 Sonates que j'ai (Seb. de Brossard) copiées moy même en partition et fort exactement. Elles sont toutes charmantes et excellentes et pas trop difficiles à exécuter. Contre l'ordinaire des Italiens qui croient n'avoir pas fait une belle Sonate s'ils ne l'avaient farcie de vitesses très souvent extravagantes et sans aucune raison que leur fantaisie, et de chicoties perpétuelles plus propres à écorcher l'oreille qu'à la flatter."

Of Italian music generally he, however, entertained a high opinion, as will be seen from our next quotation; for him, indeed, the musical millennium seemed to have already come:—

"Ce que j'appelle l'âge d'or de la musique commençoit à paraître en l'année 1651.....On commençoit à secouer vigoureusement le joug des

régles trop rigoureuses de l'ancien contre-point..... La musique depuis ce tems-là, s'est peu à peu tellement perfectionnée, tant en Italie que dans le reste de l'Europe, qu'on peut bien assurer (en 1725 que j'écris ceci) qu'on ne la peut guères pousser plus loin."

The opinion that music had reached its zenith during the first quarter of the eighteenth century sounds strange to us of the twentieth century; yet there are not a few musicians who would accept it as true of the present state of the art, since each century is apt to think itself the greatest.

Only a few months before the death of Alessandro Scarlatti in 1725, in entering the names of some cantatas and arias by that composer, Brossard speaks of him as

"le musicien le plus accompli qui ait fleuri sur la fin du dernier siècle et au commencement de celui cy dont nous avons déjà passé près du quart au mois de may, 1725."

Brossard could be facetious. The name of J. J. Kerl is sometimes spelt Gherl. In his index Brossard writes it both ways with cross-references. Under Gherl he makes this comment:—

"Je crois que c'est là une faute d'écriture qui vient de la prononciation des Allemands."

There are a few blank pages in the catalogue, and the reason is given in the following quaint language:—

"On trouerra quelques pages en blanc, surtout pour les livres en Anglois, Hollandois, &c., parceque je n'en ay aucun dans mon cabinet, ces Langues ne m'étant pas connües; mais je sçais qu'il y en a, et je trouerrois bien le moyen de les avoir."

### Musical Gossip.

AN opera entitled 'The Knights of the Road,' libretto by Sir A. Mackenzie, music by Henry A. Lytton, was produced, under the direction of the composer, at the Palace Theatre on Monday evening. Occupying under half an hour in performance, it is simple in plot, and the ballads, madrigal, and final song with chorus are melodious and refined, while the light, effective orchestration shows a master hand. This operetta may not add to the reputation of a composer who has distinguished himself in various branches of his art; but Mr. Alfred Butt, in securing a work from a musician of high reputation, is doing something to raise the standard of musical taste at his theatre, and this well deserves recognition. In an interview Sir A. Mackenzie has expressed the hope that other composers will follow his example, and thus help to introduce music of a higher, more refined order into music-halls. Passing from this question to that of national lyric art, he remarked that "we must sooner or later have an establishment in which to foster it." Let us hope that it will be soon.

M. VICTOR MAUREL gave the second of his two vocal recitals on Wednesday evening at the Bechstein Hall, and though not in the best voice, he proved himself a master of the art of singing and of declamation. The hall was crowded.

MESSRS. GLENDINING sold recently the following valuable violins: a fine old Cremonese example attributed to Antonio Stradivari, 60*l.*; a violin by Joseph Guarnerius, 1740, 150*l.*; and a third by Petrus Guarnerius, 1700, 100*l.*

THIS afternoon will be sold at Sotheby's the autograph of Bach's grand Prelude and Fugue in E minor for organ, a treasure which belonged to the late Sir Herbert Oakeley.

HUMPERDINCK's new comic opera, 'Die Heirat wider Willen,' which is to be produced this month at the Berlin Opera-House, has already been accepted by the theatres at Wiesbaden and Stuttgart.

THE cost of Van Dyck's scheme of a "Théâtre Lyrique International Léopold II.," to be built at Ostend, is already guaranteed. The building

will be similar to the one at Bayreuth, except that there will be two galleries.

MAX VON ERDMANNSDÖRFER, the able Munich conductor, a zealous partisan of the new German school, died last month at the comparatively early age of fifty-seven.

A NEW building has been erected on the site of the former Schwarzspanierhaus, in which Beethoven lived and died. A tablet recording the fact has been placed on the new building, which, like the former one, is devoted to religious purposes.

THE first performance of Alfred Bruneau's new opera, 'L'Enfant-Roi,' was announced to take place at the Paris Opéra-Comique last night.

### PERFORMANCES NEXT WEEK.

SUN. Concert Club, 3.30, Bechstein Hall.  
— Sunday Society Concert, 3.30, Queen's Hall.  
— Sunday League, 7, Queen's Hall.  
MON. Chamber Concert, 5, Leighton House.  
— M. Aldo Antonietti's Violin Recital, 8, Elion Hall.  
— Mr. Alfred Moyle's Cello Recital, 8.30, Steinway Hall.  
TUES. Miss Fanny Davies's Orchestral Concert, 8, Queen's Hall.  
— Miss Julia Higgins's Pianoforte Recital, 8.30, Eolian Hall.  
WED. London Symphony Concert, 3, Queen's Hall.  
— Grand Sacred Concert, 8, Queen's Hall.  
— Royal Choral Society, 'The Apostles,' 8, Albert Hall.  
— Wessely String Quartet, 8.30, Bechstein Hall.  
THURS. Patron's Fund Orchestral Concert, 8, Royal College of Music.  
SAT. Symphony Concert, 3, Queen's Hall.  
— Barns-Phillips Chamber Concert, 3, Bechstein Hall.

## DRAMA

### THE WEEK.

COURT.—Afternoon Performances: 'The Pot of Broth.' By W. B. Yeats.—'In the Hospital.' Translated from Arthur Schnitzler by Christopher Horne.—'How He Lied to her Husband.' By George Bernard Shaw.  
GREAT QUEEN STREET.—'Der Strom.' By Max Halbe.

MUCH interest attends what are called the Vedrenne - Barker matinées at the Court Theatre, the world that flocks to them being very much of the kind which supported the opening experiments in the production of Ibsen. The programme supplied on Tuesday afternoon was at least sufficiently varied. 'The Pot of Broth,' with which it opened, is a short and farcical sketch of Irish character, included in the second volume of the 'Plays for an Irish Theatre' of Mr. W. B. Yeats. It shows the greed and gullibility of the Irish peasant, all whose native shrewdness is at fault when he sees the chance of becoming possessed of a fairy gift. The character of the tramp by whose astuteness the trick is carried out is cleverly drawn, and is played with much spirit by Mr. R. Pateman. The other personages we must take on trust, nothing quite corresponding to them having been previously seen upon the English stage.

Like some recent works of German origin, 'In the Hospital' depresses by the bitterness of its satire as well as the gloom of its surroundings. It is not without dramatic grip, and it inculcates a fairly acceptable moral—that death reveals to us the futility, among other things, of human resentments. This commonplace lesson might have been taught us in simpler and less sordid fashion. We have, all of us, a certain amount of imagination, and it is not necessary to take us to the bottom of a mine in order to prove to us that it is dark where the sun does not penetrate. A journalist dying in hospital prays earnestly to be allowed to see a successful man, his associate in early days. His purpose in so doing is to insult and outrage one who has left him behind in the race of life. The expected visitor arrives, with all the signs of prosperity, and all the airs of good-natured patronage. A sense of the Vir-



gillian tears in things then invades the dying man, who not only spares the visitor the carefully prepared insults, but even takes his hand and pleads, as an excuse for summoning one with many calls on his time, his desire to see once more an old friend. Trite enough is all this. We should, however, accept it without protest were it not that everything, including the environment, is squalid. Man is base enough without doubt, but he is not all base. He is human, not inhuman. A collection of unworthy traits, each one of which may be individually accurate, does not make a true picture. Gustave Doré's views of life or death in a mediæval town are heroic caricature. They have points in common with 'In the Hospital.'

A thoroughly characteristic piece of absurdity is Mr. Shaw's 'How He Lied to her Husband.' It is humorous, witty, extravagant, and infinitely diverting. That it is assertive and vainglorious may also be conceded. These things, however, militate nowise against its success, and some of the situations touch the very height of whimsicality. In a work of this class it is useless to seek cogency, significance, or sequence. All the spectator has to do is to lean back, laugh, and enjoy himself, and an easier task may not be undertaken. Miss Gertrude Kingston, Mr. Granville Barker, and Mr. Poulton played with much brightness. In the piece before named Mr. Beveridge as the moribund journalist stood above his fellows. He is a capable actor, of whom too little is seen.

'Der Strom,' in which Frau Rosa Bertens made on Monday her appearance at the Great Queen Street Theatre, is a three-act piece of Herr Max Halbe, first given in Vienna, and transferred on December 19th, 1903, to the Neues Theater, Berlin. It is powerfully conceived and melodramatic, and seems to be to some extent a reshaping of an earlier and not very successful work of the same author. To English tastes its story, which shows the love of three brothers for a woman who is the wife of the eldest, is as uncomfortable and unpleasing as it can well be. Peter Doorn, the husband, has, by suppressing his father's will, cheated his brethren of their property. He receives his death at the hands of Jacob, his youngest brother, who, animated by revenge and jealousy, seeks to open the dykes of the Vistula, of which Peter is custodian, and is interrupted in the attempt. Jacob also dies in the struggle, and the too-fascinating Renate is left to console herself with Heinrich, the third and most estimable of her suitors. Frau Bertens created a powerful effect as the wife to whose revelation of her husband's crime the fatal termination is due. In Berlin this character was played by Frau Sorma.

#### Dramatic Gossip.

MR. BOURCHIER's complaint before the Actors' Association of the injurious influence upon the stage of the speculator or middleman is not exaggerated. It is not the only menace to which theatres are subject, though in the present state of the law of libel something more than chivalry is required to indicate the sources of danger.

'THE LONELY MILLIONAIRES' is the title of a three-act play by Mrs. Henry de la Pasture, which was given on the afternoon of Saturday last at the Court Theatre, with a company consisting principally, though not wholly, of amateurs. The author appeared in her own piece.

ON Tuesday afternoon an entertainment was given at His Majesty's Theatre by students belonging to Mr. Tree's Dramatic Academy. Scenes from 'The Winter's Tale,' the first act of 'The Schoolmistress,' and the first act of 'Caste' were included in the entertainment.

THIS week's presentations at the Coronet Theatre by the Benson Company have included 'As You Like It,' 'The Comedy of Errors,' 'Macbeth,' and 'She Stoops to Conquer.' This day, at afternoon and evening performances, is presented the Orestean trilogy.

THIS evening witnesses the revival at the Haymarket, in front of 'Beauty and the Barge,' of 'The Monkey's Paw,' the Balzac-like study of Messrs. W. W. Jacobs and Louis N. Parker. The principal parts will be taken by Messrs. Cyril Maude, Edmund Maurice, and Wilfrid Forster, and Miss Bella Pateman. The first production at the same house of 'Everybody's Secret' is fixed for the 14th inst.

THE indisposition with which Sir Henry Irving was seized last week at Wolverhampton has proved sufficiently serious to abridge his farewell tour. Reports are now more cheering, and it is to be hoped that it will not interfere with his promised appearance in May at Drury Lane.

MR. TREE is said to purpose producing in the autumn, in a prologue and three acts, a drama by Mr. Stephen Phillips on the subject of the death of Nero. As was to be expected, a white-washing will be attempted of the emperor, whose crimes—or shall we say peculiarities?—are to be regarded as æsthetical.

THE performance at the Great Queen Street Theatre by the Andresen-Behrend Company of 'Die Wildente' ('The Wild Duck') of Ibsen was postponed from the 2nd to the 3rd inst.

'BELLAMY THE MAGNIFICENT' is the title of a piece by Mr. Roy Horniman which Sir Charles Wyndham will bring with him on his return from America.

AS at present arranged, the first performance of 'Du Barri,' by M. Jean Richepin, in a rendering by Mr. Christopher St. John, will take place at the Savoy Theatre on Saturday next. As the heroine Mrs. Brown-Potter will be supported by Mr. Gilbert Hare.

'DER KAISERJAEGER,' a three-act piece of Herren H. Brenner and H. Ostwald, produced at the Berliner Theater, is an amusing piece, owing apparently a portion of its motive to 'Le Chemineau.' Herr Wehrlin obtained a success as its vagabond hero.

'LES AVARIÉS' of M. Brioux, a three-act piece, the performance of which was forbidden two years ago by the Paris Censor, has been seen at the Théâtre Antoine, with M. Antoine as Le Directeur. Plot and idea seem sufficiently repellent.

ERRATUM.—P. 235, col. 1, l. 36, for "Foxton" read *Foston*.

TO CORRESPONDENTS.—L. C. W.—A. K.—C. J.—A. C. M.—J. M. M.—J. N. F.—received.

J. K. M. S.—We cannot pursue the matter further.

No notice can be taken of anonymous communications.

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SATURDAY, MARCH 11, 1905.

## CONTENTS.

|  | PAGE    |
|--|---------|
| RECENT KEATS LITERATURE ... ..   | 297     |
| WITH THE RUSSIANS IN PEACE AND WAR ... ..  | 298     |
| THE CRISIS OF THE CONFEDERACY ... ..   | 299     |
| THE EASTERN ROMAN EMPIRE ... ..  | 301     |
| A SYSTEM OF METAPHYSICS ... ..   | 302     |
| NEW NOVELS (Peter's Mother; Fata Morgana; The<br>Clausman; The Marble City; Esclave) ... ..  | 303-304 |
| BIBLIOGRAPHY ... ..  | 304     |
| OUR LIBRARY TABLE (South Africa; The Burden of<br>the Balkans; The Story of Venice; Oscar Wilde in<br>French; Through Isle and Empire; The Wisdom<br>of the Desert; General History of the World;<br>Nature and Sport in Britain; The Life and Times<br>of St. Boniface; Kolonialpolitik; Two Reprints;<br>Report of the Booksellers' Provident Institution) | 305-307 |
| LIST OF NEW BOOKS ... ..   | 307     |
| LADY FERGUSON; MISTAKES IN PEERAGES; THE<br>SPRING PUBLISHING SEASON ... ..  | 308-309 |
| LITERARY GOSSIP ... ..   | 309     |
| SCIENCE—MEDICAL BOOKS; THE N RAYS; THE<br>PHILIPPINE ISLANDS; SOCIETIES; MEETINGS NEXT<br>WEEK; GOSSIP ... ..  | 310-312 |
| FINE ARTS—CIMA DA CONEGLIANO; PORTRAITS OF<br>MARY, QUEEN OF SCOTS; SALES; GOSSIP ... ..   | 312-313 |
| MUSIC—LONDON SYMPHONY CONCERT; MISS FANNY<br>DAVIES'S ORCHESTRAL CONCERT; GOSSIP; PER-<br>FORMANCES NEXT WEEK ... ..   | 314-315 |
| DRAMA—THE ORESTEAN TRILOGY OF ÆSCHYLUS;<br>DIE WILDENTHE; AGATHA; THE CLOUDS AT<br>OXFORD; GOSSIP ... ..   | 315-316 |

## LITERATURE

## RECENT KEATS LITERATURE.

*The Poems of John Keats.* 2 vols. (Bell & Sons.)

*Hyperion.* A Facsimile of Keats's Autograph Manuscript, with a Transliteration of the Manuscript of 'The Fall of Hyperion, a Dream.' With Introduction and Notes by Ernest de Sélincourt. (Oxford, Clarendon Press.)

*Recently Discovered Keats MSS.* Note by the same in *Notes and Queries*, February 4th.

THE two quarto volumes named at the head of this notice do not make a wide appeal. They belong to an elaborate series called the "Chiswick Quartos," a series of reprints distinguished for the costliness of their material production. A certificate sets forth that 350 copies "have been printed for sale in Great Britain, and twenty copies for presentation," so that no Irish need apply, unless indeed the small demand in the Green Isle is to be met out of the presentation copies or supplied *via* the United States. A preliminary "note" gives the information that the volumes have been "edited by Mr. George Sampson"; that 'Otho the Great' and 'The Cap and Bells' have been "deliberately omitted," the one as a "futile drama," the other as "extremely feeble"; and that

"as most reprints give the order of Keats's own three volumes with Lord Houghton's posthumous appended, some interest may be found in the grouping of pieces adopted in the present issue."

So far as the grouping is concerned, we cannot say that the book commends itself to us. In vol. i. first come fifty-nine of Keats's sixty-one extant sonnets; then a group of "Odes &c."; then 'Endymion.' Vol. ii. contains "Early, Fugitive, and Posthumous Poems," of each of which sorts there are some among the sonnets and odes; then 'Songs and Ballads,' then 'Lamia,' 'Isa-

bella,' 'The Eve of St. Agnes,' 'The Eve of St. Mark,' 'Hyperion,' and 'Hyperion, a Vision.' Each group is unchronological. For those who do not care about textual niceties, and are not annoyed with an editor who, for example, represents Keats as writing in 'Hyperion' the line—

And diamond-paved lustrous long arcades,  
and altering it in the "vision" to

And diamond-paned lustrous long arcades;

for those who only want Keats's best things printed very legibly on hand-made paper with red shoulder-notes instead of black headlines, and the paging at the bottom instead of the top, these two sumptuous volumes will be precious both for their beauty and for their scarcity; and the book has also this to recommend it, that Hilton's life size oil picture in the National Portrait Gallery is so admirably reproduced as a frontispiece that it really has a certain fascination, and probably represents an aspect of Keats's appearance, though not a characteristic one.

The 'Hyperion' book issued from the Clarendon Press is full of novel interest. It is, of course, a weariness to the flesh to handle and heave, to get out, turn over, and put away again, a volume bound in leather looking like chocolate and smelling like new boots, measuring as it lies open some 475 square inches; but if the book was to exist at all, it had to measure at least 280 of those inches in order to include a facsimile of Keats's manuscript. That it ought to exist we have no doubt; nor do we think there is any question that in this evidence of his qualifications for dealing with Keats's work Mr. de Sélincourt has won his spurs and put within the reach of fellow-students to whom the manuscripts dealt with are not accessible a truly valuable contribution to the material forming the basis of the text of Keats's works.

Till now the text of 'Hyperion' had to be approached without the aid of the poet's holograph manuscript. The lack was not of the first consequence, because there was not only his printed edition of 1820 in 'Lamia, Isabella, The Eve of St. Agnes, &c.,' but also the transcript of the holograph made for Woodhouse and revised by Keats himself. Still, a manuscript in the poet's writing always affords points of high critical interest; and the absence of this one was unfortunate, though not to be called calamitous. In the course of last autumn its discovery was announced in the newspapers, and it soon became known to those interested in such matters that it had after all survived in the hands of Leigh Hunt, whose son Thornton gave it to the sister of the late Dr. George Bird. The Trustees of the British Museum having purchased it from Miss Bird, the Delegates of the Clarendon Press got leave to produce a facsimile of it. Before the facsimile was ready the Earl of Crewe found the long-lost manuscript from which his father, the late Lord Houghton, had published 'Another Version of Hyperion,' at present generally known as 'The Fall of Hyperion, a Dream.' This is not in Keats's handwriting, but is none the less of great critical value, as Lord Houghton had employed that liberal allowance of freedom which was not unusual half a century ago, and which he had employed in dealing with the text

of many of the letters of Keats published under his editorship. It is fortunate that both versions now appear together, edited and annotated with sympathy and acumen. It is, of course, not a facsimile of the later form of the poem, which accompanies the reproduction of the holograph earlier version; but what Mr. de Sélincourt calls a "transliteration," that is to say, in plain English, a printed letterpress copy. The whole body of notes and introductions to both versions must be consulted by any one hereafter editing Keats critically; but this is not the place to deal exhaustively with them.

Mr. de Sélincourt comments admirably on a great many points, as, for example, upon the growth of the beautiful passage forming lines 74 to 78 of the first book of 'Hyperion' from its original sketchy state, namely:—

The oaks stand charmed by the earnest stars  
And through all night without a stir they rest,  
Save from one sudden momentary gust  
Which comes upon the silence and dies off,  
As if the sea of air had but one wave.

In the absence of the manuscript it was not easy to imagine that so small an acorn could have been at the root of the

Tall oaks, branch-charmed by the earnest stars  
of which the final version tells us that they

Dream, and so dream all night without a stir,  
Save from one gradual solitary gust  
Which comes upon the silence, and dies off,  
As if the ebbing air had but one wave;

and Mr. de Sélincourt, with the corrected manuscript before him, traces with unerring instinct the mental process reflected in the successive changes. In a foot-note he suggests the operation of a "half-conscious reminiscence of a passage in the letters of Gray." The passage referred to, set out with faults of punctuation, which we need not reproduce from Mr. de Sélincourt's note, is as follows:—

"venerable beeches,.....that, like most other ancient people, are always dreaming out their old stories to the winds,

And as they bow their hoary tops relate,  
In murmuring sounds, the dark decrees of fate;  
While visions, as poetic eyes avow,  
Cling to each leaf and swarm on every bough."

The same poetic frame of mind is reflected again in 'The Fall of Hyperion,' when Moneta says to the poet:—

Or thou might'st better listen to the wind,  
Whose language is to thee a barren noise,  
Though it blows legend-laden through the trees.

It is, of course, possible that Gray suggested Keats's anthropomorphic treatment of the oak trees; but it seems to us more likely that the frame of mind was directly Virgilian without the intervention of Gray; the atmosphere is Virgilian in each case, though Gray is playful and quasi-bucolic, and Keats in deadly artistic earnest. Gray, indeed, goes on to tell Horace Walpole of the very beech trees in question, that he habitually sits under one of them and reads Virgil; and when he wrote those couplets he was—well, not translating, but toying, however delicately, with the Sixth Æneid (282-4)—transferring to his uncle's beech-trees a thought of Virgil's about a certain mythic elm-tree:—

In medio ramos annosaque brachia pandit  
Ulmus opaca ingens quam sedem Somnia volgo  
Vana tenere ferunt, folisque sub omnibus hærent.

But in general terms it may be said all this tree poetry depending on anthropomorphism is traceable to that majestic book



the 'Georgics'; and without a single verbal parallelism, we should feel it safer to leap over Gray "squatting," as he says, *sub tegmine fagi*, and go straight to the lovely passage about the grafted tree marvelling at its changeling fruit and unfamiliar leaves:—

nec longum tempus, et ingens  
Exiit ad cælum ramis felicibus arbos,  
Miraturque novas frondes et non sua poma.

Keats when still a lad had gone so deep in Virgil as to translate a considerable portion of the 'Æneid,' and it is inconceivable that he did not know the 'Georgics.'

Mr. de Sélincourt does not always bring out with clearness and exactness his own acute and luminous criticisms of this text in its various stages; for instance, when he records that the words about Thea in the holograph—

Placed by her side the tallest Amazon  
Had stood a little child—

ultimately became

By her in stature the tall Amazon  
Had stood a pigmy's height—

he says:—

"The idea of comparing Thea's height with the stature of the Pigmy was doubtless suggested by 'Paradise Lost,' i. 780, where the devils are represented as

now less than smallest dwarfs.....like that Pigeon race,  
&c."

But, in truth, Keats does not compare Thea with the Pigmy: he does a sort of proportion sum, in which it is the Amazon that he compares to a Pigmy. Stated fully, the sum is—As an ordinary person is to a Pigmy, so was Thea to a tall Amazon. Nevertheless, the point which Mr. de Sélincourt makes is excellent—that Keats got the illustration from Milton, and that "the Miltonic touch" was "a correction to the MS.," by which he means that it was actually made by Keats on the manuscript, and not on the proof-sheets of the printed poem.

We notice that the editor has supplied brackets to the word *do* in l. 167 of 'The Fall of Hyperion,' thus:—

What benefit canst thou [do], or all thy Tribe,  
To the great World?

He says "the brackets are in ink, by Woodhouse." This would really appear to be a reason for omitting the word, which interferes with the measure, removes the accent from the emphatic *thou*, and is not truly necessary to the sense. The only question is whether Woodhouse used the brackets in the ordinary sense, to imply that he had inserted the word. This is a point that wants clearing up, as does also the question where Mr. de Sélincourt got the reading of the same line in his introduction:—

What benefit could thou do or all thy tribe  
To the great world?

Are we rash in hazarding the thought that his exactness in transcription is not on a level with his insight and intuition? Exactness seldom reigns in any editor possessing the last-named higher qualities.

On the authority of the Woodhouse transcript of 'The Fall of Hyperion'—and Woodhouse was extraordinarily exact—Mr. de Sélincourt is able to dismiss readings, or misreadings, for which Lord Houghton is responsible; and here again his notes are of excellent critical quality; indeed, he seems to be a born textual critic. A recovered

passage of this unhappy attempt to reconstruct 'Hyperion' has great interest as connecting the argument of the fragment, though it contains some petulant lines wholly opposed to the nobility of Keats's character at his healthiest. Up till now Canto I. of this poem has consisted of 444 lines; as issued in the volume before us the canto has 468. The omitted passage comes after that in which the dreamer exclaims to Moneta:—

That I am favor'd for unworthiness,  
By such propitious parley medicin'd  
In sickness not ignoble, I rejoice,  
Aye, and could weep for love of such award.

As hitherto printed, this is immediately followed by the inquiry where he is, whose altar he is standing beside, by whose image, and to whom he is addressing himself; but now we read first:—

So answer'd I, continuing, "If it please,  
"Majestic shadow, tell me: sure not all  
"Those melodies sung into the World's ear  
"Are useless: sure a poet is a sage;  
"A humanist, Physician to all Men.  
"That I am none I feel, as Vultures feel  
"They are no birds when Eagles are abroad.  
"What am I then: Thou spakest of my Tribe:  
"What Tribe?" The tall shade veil'd in drooping  
white

Then spake, so much more earnest, that the breath  
Moved the thin linen folds that drooping hung  
About a golden censer from the hand  
Pendent—"Art thou not of the dreamer Tribe?  
The Poet and the dreamer are distinct,  
Diverse, sheer opposite, antipodes.  
The one pours out a balm upon the World,  
The other vexes it." Then shouted I  
Spite of myself, and with a Pythia's spleen  
Apollo! faded! O far flown Apollo!  
Where is thy misty pestilence to creep  
Into the dwellings, through the door crannies  
Of all mock lyrists, large self worshippers  
And careless Hectorers in proud bad verse.  
Though I breathe death with them it will be life  
To see them sprawl before me into graves.  
Majestic shadow, tell me where I am, &c.

This is all new, except the first line and the last. It is easy enough to forgive Lord Houghton for omitting the whole twenty-four lines: Keats's fame was yet to be made, and the latter part of them, inseparable from the former and far better part, is quite unworthy of him. Now his fame is settled for ever; and we can accept thankfully all that elucidates the processes of his mind, in sickness as in sanity. We can even receive with equanimity the additions made to the bulk of Keats's 'Juvenilia' by a further draft on the Houghton manuscripts. In a communication to *Notes and Queries* (February 4th) Mr. de Sélincourt gives a set of verses, dated "Aug. 1814," beginning with the couplets:—

Fill for me a brimming bowl  
And let me in it drown my soul:  
But put therein some drug, designed  
To banish women from my mind:

and this, though poor verse, is not only a good counterblast to the naughty lines "Give me women, wine, and snuff," but a worthy and Virgilian aspiration enough, even if it was not derived from the third Georgic:—

Sed non ulla magis viris industria firmat,  
Quam venerem et cæci stimulos avertere amoris.

A sonnet 'On Peace' adds one to the number of Keats's sonnets, but nothing to their interest; while Mr. de Sélincourt's consultation of a transcript, made for Woodhouse, of the sonnet beginning

O that a week could be an age!

adds considerably to the interest of that sonnet, which is headed in the copy "To J. R." This heading has the effect of indi-

cating James Rice as the person addressed, and not John Hamilton Reynolds, who has usually been supposed to be the person. Reynolds was already quite enough in evidence in Keats's poetry, and it is pleasant to have the witty and lovable Rice brought there. In other respects Mr. de Sélincourt's handling of these newly found papers is skilful and judicious; and the edition of Keats's poetry which he is known to have in preparation may be awaited with confidence that it will be worthy of attentive examination.

*With the Russians in Peace and War.* By Col. the Hon. F. A. Wellesley. (Nash.)

THIS work appears at a most opportune moment. At a time when the eyes of the world are turned towards Russia struggling in the throes of internal and external difficulties it is well that we should be reminded that the events now passing are not the outcome of the day, but are the products of those popular characteristics which are deeply ingrained in the life of the nation. The Russians in the seventies were identical in every respect with the people of to-day, and the history of the entrance into, and general conduct of, the Turkish war might well serve, *mutatis mutandis*, as a record of the present campaign in the Far East. The same unpreparedness was observable then as now, and the same exaggeration of power and numbers was practised to deceive the enemy and the world in general.

The latter half of Col. Wellesley's deeply interesting volume is devoted to the Turkish war, which he followed through-out. As military attaché at St. Petersburg it was his duty to keep his Government informed of the military aspect of affairs, and, with shrewd impartiality, he reported to Lord Derby that the mobilization of the army, preparatory to the campaign, was being carried out with great difficulty. In fact, it was but an earlier example of the present state of things in Russia. By some indiscretion, which does not appear, the substance of the report leaked out, and the result was that Col. Wellesley was left in the cool shade of opposition, which was made evident to him by many palpable signs. For instance:—

"It was the Emperor's custom, on entering the Riding School for the usual Sunday guard-mounting parade, to walk down the line of foreign officers, shaking hands with them and addressing a few words to each. On one occasion, however, at the time of which I am speaking, his Majesty, though greeting my colleagues, simply returned my salute and passed on."

A subsequent scene at the French Embassy was followed by a paragraph in a local paper, and the snub diplomatic culminated in the omission of any invitation to Col. Wellesley to accompany the Emperor to the front.

This act of discourtesy was smoothed over, however, and a halting invitation came at last. But Col. Wellesley's troubles were not over yet. When he paid his respects to the Grand Duke Nicholas, who was in command of the Russian army, that officer broke out into a loud tirade at his visitor's supposed shortcomings, and finished a long and fierce attack by saying:—

"I warn you, however, that I shall have you strictly watched, and if you say, or do, or write anything of which I do not approve, I will turn you out of my army" ('Je vous chasserai de mon armée'), and as he uttered these words the Grand Duke snapped his fingers in the air."

No wonder that Col. Wellesley respectfully declined the offered Grand Ducal hand at the close of the interview.

Col. Wellesley's description of the campaign is very interesting. He saw everything, including the battle of Plevna, of which he has a most graphic account, and was finally so far readmitted into the Tsar's confidence that he was entrusted with a mission to London to carry a statement of terms on which the Tsar would be willing to conclude peace.

A perusal of the history of this campaign must have a disturbing effect on the friends of Russia. The incompetence of the officers, from the Grand Dukes downward, was obvious, and the weapons of war were neither so numerous nor so effective as they professed to be. On one occasion a native of Moscow brought to the front specimens of an iron shield which he had invented, and of which he invited a trial. At the Tsar's command Russian rifles were fired at them with little result, upon which Col. Wellesley suggested that a Turkish rifle should be tried, when it was found that the projectile easily pierced the shields. After this, it is needless to say, a discreet silence was maintained about them.

How deeply the poison of corruption has permeated the several branches of the official world is exemplified by the story Col. Wellesley tells of the line-of-battle ship *Peter the Great*. This ship, after having been on the stocks for years, was launched by imperial command on the Admiralty report that she was fit for sea. Far from this being the case, however, her armour was unfitted and her turrets were made of canvas. At a naval review shortly afterwards, at which the Duke of Edinburgh was present, the Duke, at Col. Wellesley's suggestion, made a trial of the turrets. "After the review," writes Col. Wellesley,

"the Duke of Edinburgh told me I was wrong about the turrets being made of wood, as he had placed his hand on one of them, and it was made of canvas and yielded to the pressure of his fingers."

Col. Wellesley fills two chapters with instances of corruption both in high places and low. One of the most typical is that of an engineer who wished to supply the Government with small floating light-houses for harbour purposes. Having failed to get an order, he was talking the matter over with a friend, and named the official to whom he had submitted his plans:—

"Oh," said the friend, 'you applied to the wrong person—he is the man to give the order, but you should have approached him through Mademoiselle —, and she would have arranged it for you. It is not too late now.' The engineer, acting on his friend's advice, made the acquaintance of the demoiselle, who named her price, and in due course he received an order for the company he represented."

But though Col. Wellesley has much to say on the "seamy" side of Russian life, he is able to show compensating features in the social existence of the great cities. No

people are more pleasant to meet in society than the Russians, and though they are no great respecters of truth—Col. Wellesley tells an amusing story of how he convicted Count Ignatieff of a falsehood—there is a charm about them which covers a multitude of sins. Of St. Petersburg itself he has not much to say that is laudatory, but of Moscow he writes in glowing terms:—

"Moscow is national in every sense of the term—it is more Russian than London is English; more Russian even than Paris is French. All the first traditions of the nation are closely connected with this splendid city, the quaint grandeur of which makes it an object of veneration to all these Russians, and a fitting home for the historical treasures of the country."

He visited the great fair at Nijni Novgorod, voyaged down the Volga, made a sojourn at Orenburg and in other Asiatic cities, and enjoyed the sport which the country was able to afford. One particularly interesting hunting episode he describes at length. In the company of Prince Dmitri Golitzin he engaged in bear-shooting at night, a dangerous proceeding which ended in a thrilling incident—so thrilling as to draw from the Tsar the remark at a subsequent supper at St. Petersburg:—

"I hear what you and Golitzin have been about. It is the first time that a bear has been killed in my country by night, and it shall be the last. Your enterprise was foolhardy in the extreme. However, I congratulate you. It must indeed have been exciting."

We put down this fascinating work with regret. It is full of episode, and Col. Wellesley admits us so frankly into his confidence, that in reading his narrative we almost seem to realize the presence of the grand dukes, princes, and generals. But, we must add, before closing this notice, our surprise that those in authority have not demurred to the publication of it, and used the powers which the Official Secrets Acts allow them. Not that *The Athenæum* approves of such Acts, which obscure the truth of history; but it is notorious that men who have retired from the public service have got into trouble for saying much less in print.

*The Crisis of the Confederacy: a History of Gettysburg and the Wilderness.* By Capt. Cecil Battine. (Longmans & Co.)

THERE are many points at which the British army fails to shine among the armies of the world. Military literature and history form one, although it is universally recognized that Henderson's 'Life of Stonewall Jackson' is a brilliant exception. The object of Capt. Battine in the work before us seems to have been to carry on the story after General Jackson's death, with sufficient explanation of what had preceded to make his book something different from a mere continuation.

All works upon the Civil War, except those which follow only the fortunes of one great man, are of necessity exposed to the charge of confusion, to which indeed the greatest of English military books, Napier's 'Peninsula War,' is also open. In 1866, in 1870, and in Manchuria, although several armies were engaged, and operations sometimes took place in widely separated districts, yet matters were comparatively

simple as compared with those in the Peninsula, in South Africa, or in that war portions of which Capt. Battine has surveyed. Our author has facilitated his own task by having main regard to what seems to many, and certainly seemed at the time to both the Union and rebel Governments, the principal operations. But we shall have to show that this resolve on Capt. Battine's part is not fair to General Grant, who had a complete view of the whole war, who was as much in command of Sherman in Georgia as he was of Meade in the next tent, and who never for one moment forgot the sole object—the destruction of the Confederacy—in a too close regard to the fighting which was taking place under his own eye.

If we appear to damp the ardour of a soldier, evidently thoughtful and well informed, who ought to be petted by us on his entry into a field in which all British military talent should be welcome, we shall make amends by our recognition that the volume contains reflections of the highest value, and, in spite of a certain obvious hastiness of execution, pages of great literary merit.

History has, on the whole, been unduly favourable to the Southern generals, and has failed to recognize in sufficient degree the powers of General Grant. The Confederacy, on account of its comparatively limited resources, enormous though these were, and shrinking as they did to a smaller place only when set against the immense wealth and population of the North, was supposed to be a David fighting against a Goliath. It was thought to be a chivalrous small State, with the lesser but more gallant army, struggling to free itself from uninteresting hordes, doomed to failure until at last they obtained the services of what soldiers call "a butcher" to command them. That the facts were very different, of course, Capt. Battine, like all clear-sighted observers in the present day—like the Southern soldiers who still survive—admits. But none of us perhaps makes the admission in sufficiently ample terms. In the most critical fighting of the earlier stages of the struggle the troops of the Confederacy were present on those fields of battle which most struck the eye in forces generally equal, and always at least nearly equal, to those of their Northern opponents. Grant first, taking Sherman with him, formed a true view of the nature of the struggle; but Grant's operations in Virginia were never considered by him as specially important in themselves, and the march across the Southern States to the sea, cutting the Confederacy in two and paralyzing its resistance, was planned by him, and would have been executed by him, instead of by Sherman, had he remained Commander-in-Chief in the West instead of becoming the first and last Commander-in-Chief of all the Union forces in the field. The armies engaged in the Gettysburg and Wilderness campaigns were only about a fifth of the forces of the belligerents.

Capt. Battine in his preface shows indeed that he feels that the sympathy given to the vanquished has caused less than justice to be done to the equally praiseworthy courage "which succeeded in preserving intact the heritage of the American nation, and which triumphed over foes



so formidable." But in this fine passage he alludes to "the dazzling genius of some of the Confederate generals," and although in a list of the great masters of the military art he afterward groups Grant and Sherman with Lee and Jackson, the effect of his book as a whole is to give additional sanction to the view which places Lee far above Grant. We ought incidentally to state that in this volume, as in most of those which come before us, the index is imperfect and misleading. When we tried, after reading the book, to find once more the most important passage about Lee, we discovered that it was missing among those attached to his name in the index. It is on p. 114, where Lee is compared with the Duke of Marlborough and, in some points, with Napoleon. Capt. Battine, moreover, claims, we think, too much credit for Lee as a master of offensive movements. We are inclined, on the contrary, to agree with those who think that after Lee found that he had met a great general in Grant, he showed undue timidity in offence. No doubt the condition of the South was perilous in the extreme, and caution was enjoined upon Lee by his Government; but the defensive policy which he adopted played Grant's game, and the only chance of success which in 1864 was presented to the South lay in the offensive. To wait for attack in the neighbourhood of Richmond, behind earthworks, and to avoid opportunities of counter-stroke against troops whose discipline had been shaken by the repulse of their gallant assaults, was to render the fate of the Confederacy certain.

A great deal of space is given in this volume to the preliminary view of the state of things which preceded Lee's invasion of the North after Jackson's death, and to the Gettysburg campaign; while the circumstances in which Grant was called to the supreme command, and the views held by him at the time when he undertook it, and ultimately carried to full success, are summarized in a more brief fashion. Yet it is in this later portion of Capt. Battine's book, which commences only at p. 345, that he begins to draw the lessons which are most valuable. On his own plan of his book we should have preferred a fuller treatment of the later part.

When we come to detail, we note the same tendency slightly to exaggerate the virtues of Lee and slightly to undervalue the services of Grant. We do not know, for example, from which of the many authorities Capt. Battine draws his list of the losses of the Federal army in the Wilderness in two days of May. The wounded and prisoners appear to us to come from one of the many accounts more or less official, and the number of the killed from another. Capt. Battine says "four thousand mortally hurt," which is an unusual form of words, and he then gives the wounded as 9,000. There was, no doubt, an extraordinary discrepancy between the Adjutant-General, the Surgeon-General, and General Meade in their account of the losses. But those who have compared all the official documents, which are very full, have shown the stupendous mistakes of Meade, and how he made them. The killed in the two days' fighting were, according to the Adjutant-

General, 2,200; according to the Surgeon-General, 2,000; and according to General Meade, whose blunder has been made evident, 3,200. There is, we think, little ground for Capt. Battine's statement, "By far the greatest material damage befell the Federal army"; and we are not disposed to think with him that the battle was "among Lee's best performances."

In the account of the fighting of the 12th of May, and generally of the engagements known as Spottsylvania, Capt. Battine's language is such as to suggest that the Federals had considerable superiority of force over Lee. But the authority which he prefers—namely, that of General Humphreys, Chief of the Staff, who wrote 'The Campaign in Virginia, 1864'—can hardly be quoted for this view. It is impossible to arrive at certainty upon the subject, but all the figures and all the dispatches which bear upon it can be found in the second and third volumes of General Badeau's 'Military History of Grant.' The only importance of the details is that they illustrate the military reputation of Lee and Grant, and that the facts now known appear to us to support the view that Grant cannot be said to have been defeated in the fighting of May, 1864, and that he had every reason to be satisfied with the success of the Virginian, as with that of the Western, portion of his schemes.

In his writing on these engagements of May Capt. Battine, as in one other important passage, decries the use of cavalry on the plan which was generally adopted by both the American armies, and says of Spottsylvania:—

"Grant had yielded to the temptation of detaching his cavalry against the enemy's communication, an evil course which is always attractive when sounder methods fail."

We do not agree that Sheridan's great ride constituted an inferior use of the mounted troops compared with anything which could have been done with them in the field at Spottsylvania, considering the nature of the country—thick everywhere, and generally, also, swampy. Neither is Capt. Battine, perhaps, entirely consistent upon this subject, for he appears to praise an earlier raid by Stuart, the famous cavalry general, who was, indeed, fatally wounded during the struggle with Sheridan at the time of Spottsylvania. At p. 14 the account of "Stuart's first great raid" looks, we think, a little inconsistent with the doctrine on this subject of other portions of the book. On the whole, however, we are with Capt. Battine in regard to cavalry, and think that he draws, with great ability, the right deductions from the facts bearing on the use of cavalry which the history of war affords.

In his account of Cold Harbor Capt. Battine again exaggerates the success of Lee. He says, indeed, of the North, "The army was beaten, and with appalling loss of life"; and he goes on,

"the enormous proportion of the dead being due to the fact that after the action neither side would propose an armistice to collect the sufferers between the lines."

We think that less than justice is done to the Federal side in both these statements. The loss at Cold Harbor was nothing like so great as in the two days known as Wilderness or in the engagements known as

Spottsylvania; and the sufferings of the wounded were, we think, rather the fault of Lee than of both sides. Lee was behind his lines; Grant was upon his own ground; and the wounded lay between them under fire. Grant at once proposed what is now the practice under the Geneva Convention, or offered any other method of picking up the wounded of both sides. Lee held out for a formal application for an armistice; and it is difficult to see why he did so, except from a desire to show that a victory had been won. Again, the failure of June 17th at Petersburg is set down as "a stinging defeat" "to Grant." It was undoubtedly a check, in the repulse of an assault—one of many in the war—to forces which were under Grant's supreme command; but Grant was not himself present at the attack; and if there was any fight in the whole war which was Meade's own, the attempted rush on Petersburg on the evening of June 17th was Meade's. Grant meanwhile had his eyes more firmly fixed upon the Western forces under his command than upon the fighting in Virginia, and never for a moment believed that the certainty of complete success was affected by fighting in which he engaged, in pursuance of his policy of wearing out the resistance of the South. Grant commanded half a million men, of whom but one hundred thousand were with him and Meade in the Wilderness campaign.

For this and other reasons, we think it an over-statement to describe the whole effect of the Wilderness campaign in Capt. Battine's words:—

"Lee had emerged triumphant from a campaign which is surpassed by no other in..... skilful direction. Even the glories of the campaign of France in 1814, and Frederic's wonderful defiance of his enemies in the Seven Years' War, pale before Lee's astonishing performance."

Capt. Battine, however, goes on to base what we think too strong a claim for Lee upon the fact, as to which we agree with him, that "neither Napoleon, till he met Wellington, nor Frederic at any time, was opposed to such a dangerous enemy as Grant."

In Mr. Spenser Wilkinson's essay on the American Civil War, which stands first in his 'War and Policy,' he points out that Grant's plan was to absorb Lee's energies while "the decisive blows were struck by Sherman," and, as we think, rightly adds, "the object was completely attained." Here is our main difference with Capt. Battine, but it is a difference which extends beyond him, and in which he has on his side nearly all writers on the Civil War.

One of the finest of many admirable passages in Capt. Battine's book is that in which he draws the moral from the career of Jackson:—

"The possession of such a leader is of priceless value to any state.....In most armies of long-established tradition every circumstance usually militates against the rise of a great leader.....His superiors will become jealous and suspicious when they note his rising talent and impatience of stupid control. But having regard to the preciousness of the possession it is wise not to render its existence impossible. While a certain dead level of reliable mediocrity may be required for the higher ranks of any army, it is not therefore necessary to stamp out of the ranks all critical

faculty, all original talent. The richer and more civilised a nation becomes the more desirable are the prizes to be won by courage, energy and ambition, and the more attractive will peaceful pursuits become in comparison with the monotonous and poverty-stricken career of a soldier in times of peace. Yet for many years to come heredity will provide a certain number of capable men ready to endure poverty in order to follow the military professions by land and sea. If some scope is given to rising ability it will never be impossible to find a leader to whom the 'good ordinary general'.....is a mere plaything."

The general observations upon cavalry, which we think excellent, begin on p. 392. They soon lead up to a well-deserved criticism upon our own use of cavalry in the South African war, and to an explanation of the plan followed with regard to our mounted infantry, which is contrasted with the better system which was, we agree with Capt. Battine, open to, and even easy of, adoption. Our author then passes on to the question of shock tactics. As a cavalry officer he naturally takes the cavalry view, and there can be no doubt that, whatever may be the opinion in this country, the best military opinion of the world is upon his side. At the beginning of the volume Capt. Battine has some remarks on cavalry and artillery considered together, which are perhaps rather true in their depreciation of the artillery fire of the British army than of the military art in general. The experience of the war in Manchuria has, we think, been different, and there can be no doubt that the French attach increased importance in their calculations to field artillery as compared to that attached to it a few years ago, and believe all experience in the field up to the present time to be useless, owing to its inapplicability to artillery fire as now developed in the armies of France.

One of the most useful lessons drawn by Capt. Battine from his studies is alluded to in the proper place at the very end of his work, but is better expressed in a chance passage somewhat thrown away on p. 112. All soldiers resent interference by politicians with forces in the field, as illustrated by the control exercised over Lee by Jefferson Davis. It is difficult to blame Lincoln for interfering with men like Pope. The fault lay in the selection. But in the following passage, based on the mistakes of Jefferson Davis, Capt. Battine is thinking of ourselves:—

"A democratic State whose politicians pride themselves on ignorance of war, which they leave to its professors, is in an evil case; but it is hardly less mischievous when the leading men of a country, however able, are not aware of the limit of their knowledge and seek to direct matters without the best professional advice—a state of things generally brought about by the incompetence of the military chiefs at the time, who, having forfeited the confidence of their political colleagues, have induced the latter to think they could manage the whole business far better themselves."

We feel sure that our author has hit the mark. The politicians are not anxious to act in military "matters without the best professional advice." When they do interfere, it is because they have discovered that the list of field-m Marshals, generals, and lieutenants-general, contains hardly any names in which they can place full confi-

dence, and that the two or three great officers who are competent to advise them and worthy to be trusted are wanted in six or seven different places at the same time.

In dealing with the lists of the Federal forces, and with the preparations to resist Lee's invasions of the North, it is interesting to note the command of "the Middle Department," comprising Maryland and part of Virginia, by Major-General Lewis Wallace, whose administrative services and careful dispositions are continually referred to by all authorities. What is fame? "Lew Wallace" is known to millions of people as "the popular author of 'Ben Hur.'" His really great historical novel, 'The Fair God,' is so little remembered that one of the most literary and most accurate of French newspapers, in his obituary a few weeks ago, translated the title not 'Le Dieu Blond,' but 'Le Dieu Juste.'

We heartily commend the volume of Capt. Battine, both for its own merits, and because of the wisdom of encouraging among British soldiers studies such as those to which his attention has been turned.

*L'Épopée Byzantine à la fin du Dixième Siècle.*  
Troisième Partie, 1025-57. Par Gustave Schlumberger, Membre de l'Institut.  
(Paris, Hachette.)

WE are glad to welcome the fourth of the series of magnificent volumes in which M. Schlumberger has related the history of a hundred years of the Eastern Roman Empire. The first, on Nicephorus Phocas, we reviewed in *The Athenæum* fifteen years ago; the present book brings us down to the accession of the Comnenian dynasty, and we regret that it is to be the last. M. Schlumberger tells us in his preface that he regards M. Chalandon, author of an excellent monograph on Alexius Comnenus, as his Elisha. But we must felicitate him on having completed triumphantly his original programme. Not our least obligation is for the wealth of illustrations which he has spared no pains in gathering from all sources, and which may, perhaps, be said to form the distinctive feature of his work. They are strictly contemporary illustrations: "c'est comme une illustration des faits par l'art et l'archéologie." We may again, as in reviewing a previous volume, call special attention to the historical scenes taken from the precious Madrid manuscript of the history of Scylitzes. It is most interesting to see how an eleventh-century artist represented the marriage of the Empress Zoe with Romanus Argyros, or Zoe and her sister tranquillizing a mob, or Constantine IX. sailing up the Bosphorus to fight with the Russians, or Michael V. and his uncle dragged across the market-place and blinded. M. Schlumberger is able to show us, from his own valuable collection, a leaden seal belonging to the historian Michael Attaleiates, and another—perhaps the most precious in existence—which is inscribed with the name of the Northman Hervé, the "Francopulos." Readers who have not technical knowledge will perhaps wish that the author had transcribed and translated the inscriptions on the monuments and objects which he reproduces.

In the period of thirty years which

elapsed between the death of Constantine VIII., the last emperor of the Basilian dynasty, and the revolution which placed Isaac Comnenus on the throne, there is no great sovereign or commanding figure. At no time, even in Byzantine palaces, was a Court more enmeshed in intrigues than when the legitimacy of the Imperial succession was determined by the two old ladies Zoe and Theodora, the sisters of Basil II. In the invaluable history of Psellus, which was unknown to Finlay, we find portraits of the emperors and empresses, which lend human interest to a chronicle which would otherwise seem merely sordid and dull. Psellus was not altogether an admirable character; but he played a part in affairs, and he knew his world. He has enabled us to revise the older views of the emperors of this period. M. Schlumberger recognizes that there is much to be said for Michael IV. as well as for Constantine IX.—that there is something even to be said for Michael V.

The reader of this volume will be deeply impressed with the inadequacy of Finlay's chapters on this period. There is not a word in Finlay of the notable embassy which the Emperor Conrad sent to the Court of Constantine VIII. to seek a Greek princess in marriage for the boy-prince Henry. In the English historian's notice of the annexation of Armenia by Constantine IX. the name of Gregory Magistros, the erudite Armenian baron who played a considerable rôle in the affairs of his country, does not appear. The remarkable revival of higher education, for his interest in which the same emperor deserves full credit—the movement in which Psellus, Xiphilin, Likhudes, and John Mauropos were conspicuous figures—is passed over without notice by Finlay. In forming a conception of the best Byzantine society it should never be forgotten that a training in classical Greek literature was always considered an essential part of higher education. It was for contemporary readers, not for posterity, that ancient texts were transcribed in books which preserve for us the works of Homer and Æschylus, Plato and Thucydides. Psellus lectured at Constantinople on Aristophanes and Menander, on Lysias and Demosthenes. Everybody knows how towards the end of the Middle Ages Greek manuscripts were brought to Western libraries. But it is too often ignored that the existence of these manuscripts was due to the fact that in the Byzantine world, which Western writers have so generally despised and decried, the Greek classics formed a part of education. There were declines and revivals of learning, but the tradition was never broken.

The most famous event in the reign of Constantine IX. was the final breach between the Greek and Latin Churches. M. Schlumberger gives a full account of the circumstances, taking advantage of the investigations of M. Bréhier. Finlay devoted about a page to the subject, but it is to be noted that he rightly placed the responsibility upon the Patriarch, not upon the Pope. In the rupture of 1054 the Emperor Constantine was on the side of the Pope, but he was unable to impose his will on the powerful and wilful Patriarch, Michael Kerularios. It was a rupture, but we may call attention to the important point made



by M. Bréhier that the rupture was not at that time considered by either party as a definite schism.

M. Schlumberger has used, besides the works of Psellus, another source unknown to Finlay, the 'Strategikon' of Kekaumenos, published by Vasilievski from a unique manuscript preserved at Moscow. In it we get some welcome light on the career of Harald Hardrada, the Norwegian warrior who was slain on English soil in 1066. It was known from Scandinavian sources that he had entered the service of the emperors, and fought in Mediterranean lands; but no mention of his name had been found in Greek sources until the 'Strategikon' was discovered. M. Schlumberger, however, is mistaken in supposing that the passage relating to Harald occurs in the 'Strategikon' itself. It occurs in a distinct and later document, a *λόγος του θρηνητικός*, addressed, perhaps, to Alexius Comnenus, which was, through an error, joined on to the 'Strategikon.' The two works are rightly separated in the edition of 1896. This passage both confirms the chief statements of the Northern sagas and adds new information. Harald entered the service of Michael IV. with a band of 500 Varangian followers. For his services against the Saracens in Sicily he was made a *manglabites*, and for his assistance in a Bulgarian expedition a *spatharocandidates*. On the death of Michael V. he wished to return to Norway, but Constantine IX. refused him permission, and he was obliged to make his escape secretly. This notice is of great interest in itself, and further important for the light which it reflects on the historical credibility of the 'Heimskringla' and Scandinavian sagas.

M. Schlumberger's works have already borne fruit in England. His 'Nicéphore Phocas' inspired Mr. Frederic Harrison's recent romance 'Theophano,' which has disclosed a new world to many to whom Nicephorus and Tzimitzes were not so much as names.

*A System of Metaphysics.* By G. S. Fullerton. (New York, the Macmillan Company.)

WHEN the necessities of life had become plentiful, then, according to Aristotle, did the men of old take to philosophizing, by way of diversion, and the better to occupy their new-found leisure. And now in America the same thing, evidently, has come about. Here, at any rate, we have some quarter of a million words about metaphysics—not exactly the kind of "lightning lunch" on which the life of "hustle" is sustained. Prof. Fullerton has indeed, at times, an inkling that, relatively to the needs of publishers and readers, space and time are by no means infinite. "But I must not loiter," he writes on his five hundred and eighty-third page. Alas! Pegasus has the bit between his teeth. "I have been betrayed," we read some way further on, "into criticising Prof. Royce's argument at much greater length than I had intended." It must be allowed, however, that, from out of his armchair, the professor discourses right pleasantly. *Hic est pura oratio.* Written as the book is round the classical discussions of the British philosophers, page on page of whose works

is transcribed entire, it manages to reproduce in its tone and manner something of that "large utterance of the early gods," whereto a Germanizing generation is nowadays for the most part impotent to fit its crabbed dialectics.

Turning to the matter, we commit ourselves, not without misgiving, to a general characterization of its tendency. Prof. Fullerton in his title promises a "system." But surely never was a system set forth less systematically. For one thing, criticism decidedly outruns construction. For another thing, signposts are few; the leading positions are not precisely formulated; there is a total want of retrospective summary; the order of treatment takes itself for granted. Still we shall not, probably, go far wrong in describing Prof. Fullerton as a realist. Now a realist is, at the philosophical level at least, a rarity. The defence by an expert of so unpopular a position thus furnishes philosophers with an opportunity of demonstrating on the living subject the efficacy of those thrusts before which the man of straw never fails to go down, to the languid "Habet" of the class. It may be a case of one man against a host. But at all events Prof. Fullerton shows plenty of fight and plenty of resource. And in metaphysics, as there are no lost causes, so neither are there machine-made arms of precision to nullify the native quality of the warrior.

Prof. Fullerton clears the ground for his own construction by critical demolition wholesale. As in the tale, it is a case of "heads off all round save mine." There is a disease which proves to be endemic in British philosophy, and that is the theory of representative perception:—

"The plain man distinguishes, in his loose fashion, between a man's ideas of things and the things themselves, and he admits that if the ideas are not true representatives, their possessor will not truly know the things. The psychologist makes more distinct the line of separation, and conceives the man's whole experience of an outer world to be a mere copy of what is external, describing in detail the elements of which it is built up and the process of its formation. Both hold, explicitly or implicitly, that we perceive directly the outer world, and that we do not so perceive it, but only infer it. The contradiction is there. It is embedded in the very structure of the psychological position, the standpoint of common thought and of natural science."

Now Prof. Fullerton is with those who hold that psychology, in so far as it undertakes to be a special science and nothing more, is justified by the logic of practical success in working from presuppositions of contradictory appearance. But metaphysics is denied this privilege. Its business is with the ultimate, and a self-contradictory ultimate is not to be dreamt of. Turn, however, to Locke, Berkeley, Hume, Hamilton, Mill—even Reid—and what do we find? That the trail of the psychological method is over them all. One and all tend to put symbol and thing symbolized into different worlds, presuming the while that we, confined to the world of symbols, can know it to be such.

As the foundation of his system, then, Prof. Fullerton propounds a doctrine of the true nature of thinking by means of a symbol or representative:—

"We can only know through a representative those things which this representative can truly represent—that is to say, those things which contain identical elements with it, and in so far as they contain identical elements with it. A representative can never stand for something else in so far as that other thing differs from it. A sound, as sound, cannot represent a color as color, nor can it make in any way comprehensible to a man who has never seen a color what the nature of the latter may be. Thus, if we know immediately only elements in consciousness, it is inconceivable that we should, by means of these, represent to ourselves elements of a different kind in so far as they are different."

No justification is offered of this reduction of the symbol to the specimen, and that though the notion of the identical is by no means self-explaining in a philosophy that tries to do without a knower, and makes external reality consist in a mere manifold thinly disguised as a "complex" of "sensational elements." The principle, in fact, seems to be one of those which cover no more than the application awaiting authorization. So we pass on to consider the application on its own merits.

Starting, as for the purposes of metaphysical analysis we needs must do, from the given, we find, it is argued, that givenness in nothing apart from reference, and that reference is always two-faced, always implies the two "orders," the objective and the subjective, together and at once. So far so good. We have heard something like this before. But what of the common point from which this divagation of references proceeds? Here Prof. Fullerton becomes original. For no common point is provided by a system which treats the notion of a knower as superfluous. We are vaguely informed, indeed, that the differentiation of aspects falls within "the limits of experience," or "consciousness." But this is no absolute idealism. The two sides of experience are not exhibited as necessary to one another, as mutually interpenetrative, even in the dead-alive fashion of the functions of a thinking apotheosized as a thoughtness. Prof. Fullerton's "experience" is not even a titular king, a mummified Pharaoh; it is simply nobody and nothing at all. The split in the trousers runs right up to the top. But surely it is not a pair of breeches in any sense, when one leg is being worn in Timbuctoo and the other in Tonga. Prof. Fullerton is ready to confess to a "dualism," regardless of the copybook maxim that "dualism is philosophic death," or, in other words, that, to be a consistent dualist, you must cease to be able to count two. He prefers, however, to describe his theory as a "parallelism." He then, as is his wont, proceeds to elucidate the term by explaining what it does not mean:—

"We must not conceive of a man's mind as lying beside his brain in space, as we do conceive of parallel lines as lying beside each other. We must not think of it as fitted to his brain as a gilt halo is fitted to the head of a saint in a picture by Fra Angelico. The warning is by no means superfluous, for the error appears to be a very easy one to fall into. We are all apt to talk as though the relation of mind and brain were more or less analogous to this; and when, before our classes, we attempt to make clear certain psychological facts by the aid of diagrams upon a blackboard, we place brains and ideas side by side, as though they really

occurred side by side in nature. The endeavor to point out to the student that this diagrammatic representation is faulty is met by the triumphant query: 'When a man goes to Europe, may we not assume that he takes his mind with him?'"

It does not seem exactly a wise step, on the part at least of one who, as we have seen, sets forth to wipe away from metaphysics the trail of the psychological method, thus to appropriate to an unfamiliar metaphysical use an expression currently employed by psychology, in its capacity of special science, to denote a standpoint admittedly provisional. But, apart from the question of words, can any valid conception at all be formed of the alleged relation between the objective and subjective spheres? There are difficulties enough, no doubt, however you seek to relate them. Make knowledge the unifier, and our trying to know becomes illusion. Make our trying the real bond, and a highly precarious "we" is left confronted by a no less precariously plastic "not ourselves." But such attempts, at any rate, set the ultimate problem, if they do not solve it. Prof. Fullerton's system ignores the very problem of the possibility of system. He attacks two universes with a characterless medium warranted "for external application only." Result: not one dualism, but two universes and a characterless medium as before.

In thus laying the axe to the very root of the tree we appear to absolve ourselves of the need to deal in detail with the branches. There is one ramification of the system, however, that starts almost from the base of the trunk, namely, the doctrine of "ejects," that is, other minds. Prof. Fullerton's position in this regard is instructive, if only because it is thereby crucially shown how, with all his apparent concern to start on equal terms with the objective and the subjective, he is, nevertheless, the width of heaven away from the starting-point of the critical philosophy—a starting-point which at a first glance he might be thought to have adopted. To this question of "ejects" his attention may well have been drawn by a recent work of his colleague, Prof. Strong, in which a view essentially resembling Clifford's identification of other minds with things-in-themselves is plausibly maintained. It is to the credit of Columbia University to have thus twice, in close succession, got to grips with a difficulty which heretofore philosophy had but touched with the tips of its fingers. Perhaps the vagueness of previous utterances on the subject is answerable for the following historical misstatement:—

"It is a commonplace of literature that we arrive at a knowledge of the existence of other minds by a process of inference. That we are not conscious of the contents of other minds as we are conscious of the contents of our own, every one is ready to admit. The only question seems to be as to the precise nature of the inference, and as to its justification."

Every one is ready to admit nothing of the kind. Let us quote from a recent work of Hegelian tendency (Prof. J. H. Muirhead, 'Philosophy and Life,' p. 227):—

"No argument can be brought in support of the view that the existence of other minds is hypothetical, which would not apply equally *mutatis mutandis* to the existence of our own. Here, as in the case of subject and object in

general, it is better to say that 'others' consciousness' is one of two factors which the analysis of self-consciousness yields to the psychologist, 'own-consciousness' being the other. They thus stand on the same level of immediacy, for neither is really immediate at all."

Now had Prof. Fullerton been acquainted with such a view as is here enunciated, he might have been constrained by its consistency (for it has, at all events, that merit) to reflect on the inconsistency of his own position. For with him, whilst subject and object are immediate, the eject is not immediate. Thus his is a solipsism that cannot even plead subjectivism as its excuse. This is a triumph for that psychological method which metaphysics sought to hustle from the field. Immovable and unabashed, it revengefully proclaims that metaphysics is only somebody's metaphysics after all.

#### NEW NOVELS.

*Peter's Mother.* By Mrs. Henry De la Pasture. (Smith, Elder & Co.)

MRS. DE LA PASTURE concerns herself in her new story with that great and eternal conflict—the conflict of temperaments. Without it where would be the art of fiction and the conduct of life? The result of her use of the theme is a story of some charm and insight painted in soft and quiet hues. In the conflict the gentle imaginative woman who calls Peter son goes to the wall, and the personalities of the stolid, self-satisfied family she has married into stand their ground only too well by force of sheer inertia. For twenty years, since her early orphaned girlhood, the well-meaning but tedious guardian (who becomes her husband) and his small-minded, old-fashioned ancient sisters have almost unconsciously repressed and depressed her at every turn of their joint lives. Her natural gaiety of heart and exquisite beauty have gradually failed and paled under the process. At the early age of thirty-five, when Peter, aged eighteen, shows fair promise of becoming in many ways a replica of his father, she and most of the people round her think of her as already old. But the whirligig of time brings changes and revenges. Sir Timothy (a well-conceived portrait of a stout old conservative country gentleman), who has for many years made her a captive to his bow and spear, dies under a surgical operation early in the book. Peter, her dour, wilful, but cherished boy, has just before decamped for South Africa and the front without leave or farewell. His father and aunts have (still without being actually unkind) managed to imbue the youth with the idea that his beautiful well-born mother is really a person of no importance. Charm of character and quick and kindly impulses are hers, but not strength to withstand the constant pressure laid upon her. Her husband's cousin arrives on the scene—a legal celebrity about ten years her senior, appointed to the management of the property and, to some extent, of the rebellious Peter. He has only seen the mother once on her wedding day, but the impression of her grace and radiance has never been effaced. He falls into a deep love and longing to restore to her what she has lost in the years of the locust. Soon his devotion and chivalry begin to win her

back to life and joy, and love for him. But they have reckoned without their Peter! He is the obstacle to the union of hearts and the hopes of an aftermath of happiness. Here the story may be said to begin, with its interesting difficulties. How is Peter to be made aware of the position of affairs when he arrives, minus an arm, with remorse for his past harshness to his mother, and a stubborn resolve to live for her?—which may be interpreted (in spite of his good points) as a resolve that she is to live for him as she has done for his father before him. She finds how impossible it is to explain things to a son who cannot imagine in a woman of "her age" any longing after personal happiness. The poor lady is ready to give up the fight and settle down. Not so her lover. His persistence and tact and the daring conduct of a young person called Sarah vanquish Peter's celibacy very rapidly. The situation is uncommon, and it is prettily and effectively presented. Knowledge of the world and of human nature is evident in many places, also a feeling for scenery as it shows itself in Devonshire.

*Fata Morgana.* By André Castaigne. (Hutchinson & Co.)

THERE are almost five hundred pages of this romance of art student life in Paris, which is the work of a somewhat Americanized Frenchman, who himself supplies scores of spirited illustrations. Admirers of such works as Du Maurier's 'Trilby' should find pleasure in this long story. Its principal fault is that it is utterly lacking in shape and cohesion. A more striking example of bad architecture in fiction we have rarely seen. It is like a building which has been erected haphazard by a band of workmen who not merely were without plans and specifications, but had not even a foreman to direct their labours. Thus we have all sorts of florid ornamentation here, and an essential wall lacking there; soaring pinnacles in one part, and an entire lack of proper foundation in another. This want of cohesion robs the book of importance, but leaves it a lively, picturesque tale, full of good scenes, high spirits, vivid pieces of description, and Gallic dash and enthusiasm. The latter part of it is curiously theatrical, and there is entertainment to be found in most of its chapters.

*The Clansman.* By Thomas Dixon, jun. (Heinemann.)

THIS is the second book of a series planned by the author to illustrate what he calls the race conflict in America. He refers to the reactionary *régime* which made life in the South hideous for white men for some time after the conclusion of the war of secession. The tale is dedicated to an uncle of the author's who was a member of the "Ku Klux Klan," a secret society of men sworn to protect white interests after the negro enfranchisement, when the whites, "poor" and otherwise, were pitifully in need of protection. Mr. Dixon takes his purpose very seriously, for he holds that

"the chaos of blind passion that followed Lincoln's assassination is inconceivable to-day."



The revolution it produced in our Government and the bold attempt of Thaddeus Stevens to Africanize ten great States of the American Union read now like tales from 'The Arabian Nights.'.....How the young South, led by the reincarnated souls of the clansmen of old Scotland, went forth under this cover and against overwhelming odds, daring exile, imprisonment, and a felon's death, and saved the life of a people, forms one of the most dramatic chapters in the history of the Aryan race."

We may not all of us share that view but we may all, or most of us, be interested by Mr. Dixon's romantic handling of the theme as he conceives it. Two continuous love stories, and adventures innumerable, have gone to the making of a lively, glowing story, full of American zest and American colloquialism, but full, also, of genuine feeling and the swing of good narrative.

*The Marble City.* By G. B. Burgin. (Hutchinson & Co.)

FROM his dedication of this book to the Bishop of Ripon one learns that its author looks forward with calmness to that doubtless distant day "when the inevitable happens, and in the hurry and rush of modern life it is forgotten." The reference is to 'The Marble City' itself, a naïve tale of Canadian life, full of mild comicality, obvious pathos, and the sort of "direct appeal" which fascinated Mr. Bent Pitman in 'The Wrong Box.' Mr. Burgin occupies a well-established position in the new kailyard of fiction, which handles interests that are parochial, but not Scotch—which inclines to pettiness, yet deals with open spaces and the fringes of the Empire. The books of this school have very little to do with literature, yet they are stories that give innocent pleasure to a large class of kindly people, and, as such, by no means merit severe handling. Further, in the case of some of them, they add to the common knowledge of the Empire, and so may be welcomed.

*Esclave.* By Gérard d'Houville. (Paris, Calmann Lévy.)

'ESCLAVE' is a naughty tale, and is slight in construction, but well written. The scene is laid among the descendants of the French in New Orleans, with much local character and colour.

#### BIBLIOGRAPHY.

A List of Books printed in Scotland before 1700, including those printed forth of the Realm for Scottish Booksellers. With Brief Notes on the Printers and Stationers. By Harry G. Aldis. (Edinburgh Bibliographical Society.)—The history of Scottish printing has not, up to the present, attracted much attention, and, with the exception of Mr. Edmond's 'Aberdeen Printers' and his 'Annals of Scottish Printing,' written in conjunction with Mr. Dickson, nothing of importance has been published. Early Scottish printing has no merit to attract the amateur, except that of excessive rarity, while it is too late to fall into any general scheme of bibliography likely to be contemplated for many years. Recently, too, another obstacle to research has presented itself in the deliberate policy of suppressing information inaugurated by the Edinburgh Bibliographical Society—a policy abandoned,

it is true, after printing two volumes of papers, at present unattainable in the great copyright libraries of the kingdom, or the national libraries of America, France, Italy, or Germany. A policy of this kind is unjust alike to the contributors of papers (who may see the credit of their work transferred to others publishing similar results) and to students of the subject with two mysterious volumes closed before them, which may contain any number of unsuspected facts. References such as that given for No. 61 of this book, "E.B.S. 1. 17. 7," are, to speak plainly, worthless; they cannot be considered by scientific bibliographers for a moment. We are pleased to see that the Society, through its secretary, offers bibliographical students an opportunity of purchasing the invaluable volume before us.

A list of Scottish printed books in the sixteenth and seventeenth centuries should be of the greatest interest, not only to bibliographers, but still more to those for whom they work, the students of history and culture. It is true that, as Mr. Aldis points out, one cannot generalize as to the state of Scottish literature and culture without taking into account the books printed abroad by Scots authors and the importation of English books; but too much weight may easily be given to these considerations. The historian may study in Scotland the working of the censorship in a way possible in no other country. The Stuart theory proclaimed by Charles I. in 1639 was that "the Print is the King's in all countries," and unlicensed printing of any kind a breach of royal prerogative. This theory did not obtain in England during the Tudor reigns, and Henry VIII. expressly guarded against printers putting on their work, "Cum privilegio regali," &c., unless they added "ad imprimendum solum"—copyright, in fact. The ordinary unlicensed printer in England was dealt with by his craft-guild; if he came before the public authorities it was for sedition or heresy. The whole history of English printing under the Stuarts is that of an attempt to apply the theory of royal prerogative so as to limit the number of presses as much as possible, and keep under the strictest supervision those suffered to exist. In Scotland the theory was accepted implicitly, and those who rejected the king's authority themselves proceeded without hesitation to exercise his prerogatives; the mechanism of the censorship was as strong in the hands of his enemies as it had been in his own. Milton's 'Areopagitica' was written against Presbyterians trained in the Stuart school. We have, then, before us the official theory of Scottish culture and religion, politics, economics, and education, in all its varying aspects, and every now and then the anonymous utterance of revolt. It is to be regretted that Mr. Aldis did not print as an appendix a list of the "doubtful" pamphlets of 1638 and of 1638-90. In view of the long-expected Thomason catalogue it would have been invaluable.

What proportion this list of 3,919 titles bears to the actual output of the Scottish press is very doubtful. Probably the destruction has been great. Some examples will illustrate this. During the reign of Mary, Queen of Scots, ninety-three proclamations are known to have been issued; three of them only are in existence. They were probably all printed, for the proportion for James VI. in Scotland is nearly the same; of 528 proclamations issued, only sixteen are known to exist. The four earliest of these, by the way, though in the British Museum, as Mr. Aldis's list shows, are not referred to in the Reading-Room Catalogue. We find thus a possible loss of 96 per cent. in the first century of Scottish printing. A fortunate chance has preserved a printer's bill for 104 official documents printed (and not paid for) between 1643 and 1647. Of these

104 only twenty-three are known to exist—a loss of nearly 80 per cent. To judge by Mr. Edmond's bibliography of Aberdeen printers, the loss of books, as distinguished from official documents, is not nearly so great; but, on the other hand, he took cognizance only of books of whose existence some record had been preserved, and nearly all the official documents mentioned no longer exist.

A cursory glance at the titles of the works preserved is enough to show the interest of the book. One would hardly have expected to find more editions of Sir David Lindsay than of 'The Confession of Faith' or the Bible, yet so it is. Sir William Wallace, as sung by Henry the Minstrel, has twenty editions preserved, and others come near him in popularity. There is a very full list of almanacs with prognostications, from 1619 onward, and a great many theses, the larger number of them from Aberdeen. The number of school-books preserved is naturally very small. But the literary interest of Scottish printing is subordinated to the political, which is very prominent and mainly exhibited from official sources. Religious writing was kept strictly in hand, as was to be expected where the public appealed to was of a doctrinal rather than a devotional turn of mind.

The list of printers, booksellers, and stationers, with its accompanying biographical details, is a very useful and important feature. It shows how little Scotland owes to foreign influence in the matter of printing. What little there was was French first, and afterwards English, and, indeed, when one comes on a piece of clean Scottish printing, the inference is that the printer is of English origin. The biography of Tyler is perhaps too liberal in admitting Watson's statement that "Tyler, having printed for the usurper against the king, was justly forfeited at Scoon," for he printed, on the contrary, Charles II.'s proclamation as king in 1649. He was in London, however, as a jobbing printer from 1655 to 1658. This document illustrates, too, the difficulty of making absolute statements in bibliography. Mr. Aldis says:—

"I do not remember a single instance of a block used by a Scottish printer in which the arms were quartered otherwise than Scotland first and fourth."

To do so was indeed treason, but the copy of the proclamation in the British Museum (No. 1378) has England first. Nos. 1684 and 1711 have also English Union arms. On the other hand, No. 950, printed by Young (which Mr. Aldis thinks probably of London origin), has the Scotch Union arms.

Perhaps the most interesting and the least defensible entry in the list is No. 1840, Bible, Lithuanian (Chylinski's) [1661-8, Edin. Tyler]. This interesting fragment in the British Museum it is now generally agreed by Lithuanian bibliographers is not connected in any way with Chylinski. An additional disturbing element in the controversy has just been brought to light in the shape of the Letters Patent of Charles II., dated July 12th, 1661, for a collection in aid of the Lithuanian Churches, and for translating and printing the Bible in Lithuanian. It expressly states that about one-half of the Bible had been translated and printed, and orders any amount over that necessary to translate and print the Bible in London to be sent by exchange to Lithuania. It seems that the part printed in Lithuania was totally destroyed by the printer, who could not get his money. Chylinski came over before the Restoration unofficially to raise money, but could only collect enough to keep himself, and then John de Kraino, who obtained the patent, was sent to England by the National Synod of Protestant Churches in Lithuania. We may assume, till further evidence appears, that treasurers appointed to pay out the money collected for printing a Bible in London

would not pay for having it done in Edinburgh.

It is a pity that Mr. Aldis has not grappled with the difficulty of describing proclamations and other documents printed on one side of the paper, but has adopted the rather misleading term "single sheet." A proclamation, which may consist of from two to twelve sheets, cannot be described as a single sheet; "broad-side" would be better, but has been somewhat restricted in meaning. We suppose that he would defend himself for the non-inclusion of the two 1587 editions of 'The Book of Common Order,' printed by Vautrollier in London, by saying that he did not print for a Scotch bookseller (which is very doubtful); but part of one of them was almost certainly printed in Scotland, perhaps after Vautrollier's death. A number of slight suggestions may be noted. No. 274 should be given on Herbert's authority and be dated November 27th—it refers to February, 1596; No. 983 is No. 1124, and so probably is 1062; of 1378, 3488, and 3774, two editions are known; 1799 is dated 1666; 2026 is dated 1674; 2517, 2598, 2601, and 2655 are London reprints of Scotch prints; and 3374 is after July, 1695. We offer our congratulations to the Edinburgh Bibliographical Society and to Mr. Aldis on so successful a completion of the first portion of their scheme, and hope that its publication will lead to a revival of interest in Scottish typography which will bring to light many books now entirely forgotten. To students of the history of the seventeenth century and bibliographers alike the work will be indispensable.

*The Western Manuscripts in the Library of Emmanuel College: a Descriptive Catalogue.* By M. R. James. (Cambridge, University Press.)—This is another of Dr. James's excellent catalogues of Cambridge college libraries, the method and merits of which are by this time so well known that it is almost needless to call attention to them. The library of Emmanuel has no such special features as those of Corpus or Trinity, but it contains some noteworthy MSS. Its copy of the Greek 'Hippiatrica' (No. 251) is valuable, but its other classical MSS. are late and not of much note. It has a well-written copy of the Pauline Epistles (No. 110), and a Greek Psalter (No. 253), which, in Dr. James's opinion, was written in England in the twelfth century. It possesses a unique Wycliffite tract (No. 85) and three Wycliffite Bibles (Nos. 21, 34, 108); with regard to the last two of these, Dr. James omits to state which of the Wycliffite versions is represented by them, or what is their number in the edition of Forshall and Madden. The library is strong in well-written examples of somewhat ordinary MSS., such as thirteenth-century Latin Bibles; and it also possesses a few really fine illuminated volumes, notably the English Horæ of the early fifteenth century (No. 92), and Gregory's 'Moralia,' a beautiful example of the East Anglian school of the fourteenth century. The total number of volumes is 264, but a few printed books are included among them. No facsimiles are given.

#### OUR LIBRARY TABLE.

MR. BALFOUR BROWNE, K.C., publishes, through Messrs. Longman, *South Africa*, a volume in which he records a hurried trip. Most of his opinions touch current politics, and are beyond our view. We share his opinion of our military conduct of the war, but cannot follow him upon racial discussions as between Briton and Boer. He is a little sweeping in his opinions, and summarily puts down the native as "a liar. But here he is not superior to the Boer." Mr. Balfour Browne does not strike us as well equipped

for the task which he has undertaken. When he begins to write about the future government of the new colonies, he has, for example, these words, "a question between responsible and representative government. Now the two words, as opposed, sound foreign to English ears." The official description of two of the best-known forms of government in the British Empire, invariably given in Parliament and in Government offices, as well as in the books upon the subject, is in the terms which seemed strange to Mr. Balfour Browne when he wrote the main part of his book. There is a foot-note which shows that he came to understand them later. The self-governing colonies possess government "representative and responsible"; the "responsible" meaning the full power of Cabinet government. "The eleven self-governing colonies," of which the First Ministers were made Privy Councillors on the advice of Mr. Chamberlain, were those possessing government officially described by terms which our author thinks "foreign to English ears." On the subject of forced labour Mr. Browne appears to hold the views of the South African whites rather than those generally entertained at home. But he shows a well-grounded suspicion of the "mean whites," sometimes called by him "low whites," who are one of the greatest dangers of South Africa. The black man, he thinks, must be made to work; and this doctrine is expanded at much length, while a chapter is also given to a post mortem on the "dead doctrine" of the liberty of the subject. He goes to the root of the whole labour question in South Africa when he explains what has been truly told him, no doubt by Australians, namely, that the gold in South Africa is so "poor" that it "cannot pay for white labour," while it is the case that all the gold mines of Australia are so worked. We may add the fact, which he does not mention, that Australia still produces as much gold as South Africa. He states that the moral tone of the Rand "is not high," and that

"the gold lords are prepared to revert to the practices of corruption that existed before the war.... And if the mine-owners lost the power, they would, I fear, bribe."

Our author is mistaken in thinking that white labour in sugar plantations was forced on Queensland from outside. There was an overwhelming majority in Queensland in favour of white labour, and if we remember rightly, the labour party of that colony "made a clean sweep" of its representation on the Federal Senate—that is, carried every seat. The subjects with which the book deals are mostly gloomy; but here and there is a good bit of chaff, though sometimes upon the saddest subjects. Shortly after Mr. Chamberlain's descent into a mine, the rope broke, and the falling cage killed forty-three natives "on the spot. Of course, if this had been forty-three Chinese there would have been a general election in England." It is, perhaps, fair to say that Lord Milner's resignation deprives "the Liberal party of their only policy in South Africa, which is 'the recall of Lord Milner.'" Mr. Browne is weak on *wills* and *shalls* and *woulds* and *shoulds*, but he is modest, except about his politics, and does not set up a claim to possess a style.

MISS DURHAM is one of the most entertaining of all travellers, but her new book *The Burden of the Balkans* (Arnold) deals with circumstances too grave for her to tell stories as excellent as those to which she has accustomed us. Miss Durham has been working for a relief fund in that part of Macedonia which forms the district of the most complicated rivalry between the various fighting races. At the back of Albania, to the

south of Serbia, there lie territories which are coveted by Greek, Albanian, Italian, Austrian, Serb of Serbia, and Bulgar, and which are also inhabited by many of the Wallach race. Miss Durham has no preconceived opinion, and she reports facts which tell in all directions. On the whole, the view which is to be gathered from her book is that in the district where she had to relieve distress occasioned by the ferocity with which the Turks put down a hopeless insurrection, the Austrians are the masters who would be least unwelcome. Miss Durham has no illusions. The horrible state of the country she ascribes originally to Turkish rule. The dreadful ignorance and stupidity of the people she traces to that rule, as observers trace the supposed vices of the Jews to their treatment through long centuries by the Christians. The risings she shows to have been instigated by Russian Consuls armed with Russian money, and she finds universal testimony to the wholly artificial character of the so-called Macedonian, but really Bulgarian movement. She does not wonder at the action of the Turks, even when they defile churches, and explains philosophically the reasons for the defilement, and the provocation given by the similar treatment of mosques. In her proofs against the Bulgarians she adopts the arguments of the Greeks, but she evidently has no belief in the Greeks, and thinks their clients partly Albanian and partly Wallach. Miss Durham has the adventurous traveller's liking for fighting races, and, on the whole, her sympathies appear to be with the Christian Montenegrins and the Mohammedan Albanians; but her book is an armoury of facts for the use of all the races against one another. It is clear that the great rising which had been carefully prepared for 1904 was prevented by Japanese success; and it is also clear that the arrangement between Austria and Russia is only temporary, and that it has not prevented the struggle between the two influences on the spot. The hypocrisy of our pretended belief that all will be well if we support joint action by Russia and Austria in setting up a reformed Turkish Government is clearly brought out. Miss Durham had much experience of the new Christian police, and one of the lightest anecdotes which she allows herself in the present book concerns the relations of these gentlemen with their Mohammedan colleagues and with herself. A Christian Turkish policeman and a Mohammedan comrade explain to her their views. The Albanian says that the Christians would kill every Moslem "in the land if they could. It is our land. We must defend ourselves." There comes the reply: "He does not understand. The land is really ours. Naturally it is we that must kill them." In the meantime the local population explain that they had won some little victories in their rising, and, notably, had surprised a small body of soldiers, killed them, "poured petroleum on the bodies and burnt them." "I hope they were all dead when you burnt them," I said. "Who knows?" they replied, oracularly. Miss Durham found in one place that no one would receive the two Turkish policemen, one Christian and the other Mohammedan, by whom she was accompanied, so she shared her room with them. They were very kind, but made coffee every few minutes throughout the night, and patted her till she "partook." Our author, having been entertained by the Jews on "salep," adds "a popular drink in England before the days of tea and coffee." Surely the saloop-stalls of a few years ago are not yet wholly extinct. But why was saloop never drunk except between 2 and 5 A.M.? We like Miss Durham's style, but she confuses us when she describes the Turkish soldiers as "Tommies," a term of endearment which ought to be confined, we think, to Mr. Atkins and his friends.



It is difficult to know how *The Story of Venice* ought to be dealt with in the "Mediaeval Towns Series" (Dent & Co.). Mr. Thomas Okey, who has undertaken it, has solved the question in a manner which we do not criticize, as there are obvious objections to any possible plan. Mr. Okey begins with an excellent preface containing some useful notes as to routes better than the usual railway line. He then gives a long historical account of the Republic, which is "breathless," but which could hardly be anything else when it is remembered how great a number of important events have to be brought together. After the history come the art and town, treated together with full regard to Ruskin. The little volume is not, we think, exactly what the traveller wants, as it contains too much history and too little guide-book. On the other hand, the reader who wants history will probably look for it elsewhere. Still, the book is sure to have a sale, as the traveller will add it to his guide-books, and he will not be disappointed or displeased. There is a statement in the first page which is too confident as to the view of "historians and antiquarians" as to the original Venetians. Another story, not here named, makes them Slavs, and their name Wends, like the Slavs of Wendish Prussia. There is a good deal of authority to support this view. Mr. Okey's style yields here and there a terrible new verb, but is, on the whole, to be commended, and he is occasionally epigrammatic, as in his statement that the master passions of Venice were those for live commerce and dead saints. 'The Story of Venice,' like the other volumes of the "Mediaeval Towns Series," is illustrated, and the cuts are worthy of commendation.

*Intentions*, a good translation of Oscar Wilde's essays under the same title, has been executed by M. J. Joseph-Renaud, and published by M. Stock of Paris. It is curious that the translation should be so good as it is, given the absence of correction of proofs revealed on almost every page of the volume, and a certain carelessness which goes beyond this, and is discoverable in many of the foot-notes. The Parliamentary Blue-book, for example, is confused with the Blue-book form of our street directory, and both of them with the peerages. Dickens is described as one of the English authors most liked in France, and there follows a list of his works which contains only, with one of the best known, three others which are not among the chosen volumes of the faithful. Cockney is misspelt "Cokney." Boswell is spelt two ways in two contiguous lines. Millais is misspelt. Oscar Wilde himself figures frequently as "Wilde" and frequently as "Vilde." The appearance of "our Henry Arthur" as "Sir Jones" is startling to an Englishman, but will pass muster in Paris, where such treatment of our names is not unusual. We do not understand how Lancret can be described as "Le Watteau anglais." Great numbers of such mistakes could be picked out, as they occur on almost every page, but, after naming them, we shall confine ourselves to those which have a special literary interest. In the translation "the Master of Balliol" is treated both in text and foot-note as though he were an abstraction, whereas, of course, to Oscar Wilde, as to all of us, he was as real a person as "Lord Tennyson and Mr. Gladstone," who are bracketed with him in a sentence. 'Endymion' is ascribed to Shelley in a passage in which even the context ought to have made it clear that Keats was meant, the mistake being revealed by a foot-note. The translator's Biblical knowledge is displayed by the explanation in a note that "Shibboleth" is a word of Freemasonry. Many difficulties are successfully faced in the foot-notes; even some which generally puzzle Frenchmen. There is ex-

plained, for example, the identity of each of the various Lyttons and Bulwers, and we hardly complain that in one place Bulwer is called Lord Bulwer. We repeat that, though the inaccuracies of the book are startling, it constitutes on the whole, in spite of them, a good piece of work, and the charm of the criticism and paradoxes of the original is far less lost in the translation than was to have been expected.

THE Vicomte Robert d'Humières is a Frenchman who knows England well, and the translation by Mr. A. T. de Mattos of a volume published by Mr. Heinemann, under the title *Through Isle and Empire*, is welcome. M. d'Humières is a friend of England and of the English, and in his present book is complimentary to us, except so far as our military proceedings in South Africa are concerned:—

"Those commanders of whom they speak, generals no longer able to count their reverses or the human lives uselessly sacrificed to obtain new reverses, those army-leaders who, in the opinion of my own country, would be for all time discredited, despised, ruined, done for, are named by their soldiers in tones of respect, admiration, and confidence..... You must be proud of something when you're an Englishman; they are proud, first, because they do not understand and, next, because they understand that they must not understand."

Our author visits Aldershot, and draws a sharp contrast between the life of French officers in "squalid pensions," and our

"messes, with their supplies of rare wines and gold and silver plate. From the picturesque point of view, this army is admirable; one of these days, no doubt, the decorative mission will be the only one left for armies to fulfil. They make an eloquent appeal to the nigger that is in each of us..... Certain regiments have symbolic animals—the Seaforth Highlanders a deer, others a goat—which march at their head on parade, a sort of fetiches, of living, petted and august standards."

Some may find the translation of the last sentence awkward; but we have nothing but praise for the translator, who, in these words, had indeed a difficult task. The French writer, who is, we think, not without military experience, returns frequently to

"that campaign whose leaders, laden with ovations, grants and honours, enjoy the fruits of their reverses with calm, but dignified modesty, amid the homage of their fellow-citizens and the enthusiasm of their victims!"

M. d'Humières is entertaining on the drama and on literature. He is civil to our theatres, as a way of being disagreeable to his own, in the points in which we are strong and they are weak—not acting. Our literary public is treated with polite contempt: "In England, Jules Verne would have become a popular novelist for readers of every age." We like M. d'Humières best when he is with us here at home, and regret his escape to India in the second half of his book. The visits to England which are related were not all paid at the same time, and some are a little stale. They are dated by the events referred to; for example, a Henley visit by a contest between "a Protestant missionary and paterfamilias who measures himself against the son of a brewer and peer of the realm."

The return from Japan of the great heavy-weight of Cambridge University crews is not forgotten. A good story about Sir Reginald Talbot follows. Our author affects to leave out all the names; but he indicates so clearly who are the subjects of his stories that they rise to every mind. It appears that our then military attaché in Paris had some trouble in obtaining his election to "Le Jockey,"

"because of his ancestor's differences with Joan of Arc. It was Baron Alphonse who started this hare: the others had forgotten all about it."

The member of the well-informed race naturally knew French history, and the non-Jew French members of the fashionable club naturally did not. 'Through Isle and Empire' will have a success in India, as Simla society is dealt with. We have few faults to find with the amusing book. We do not credit the statement that

the Maharajah of Jeypore, when he came to England for the Coronation, was allowed to spend three-quarters of a million sterling, "of which at least one-half goes in presents to the King." Such statements should not be so rashly made. Indian finance is the subject of sufficient supervision, even when it is that of a protected prince; and great Englishmen are not given to receiving presents. The mistake which some hold to have been made is that the rajahs have been either encouraged or allowed to subscribe largely to institutions which some think not of a useful kind: the Imperial Institute, Memorials, and the like. But it is a very different thing from "presents." It is not the case, as M. d'Humières has been told and thinks, that Holland House possesses "uninterrupted tradition." Our author writes as though the books and pictures had been there for two hundred years. It is, of course, a well-known fact that there was a gap in the fashionable life of Holland House, in which it fell into squalor, and rooms were let. We note that he declares that Loti is a very "good officer from the professional point of view": an opinion which we do not ourselves question as it concerns his country, but which differs from the judgment pronounced in other well-known books. We have found only one misprint, a misspelling of the name of M. Robert de la Sizeranne.

*The Wisdom of the Desert.* By James O. Hannay. (Methuen & Co.)—The modern mind finds it very difficult to realize the life led by the early Christian hermits in parts of the Libyan desert and other desolate districts of the Nile valley. A more than ordinary mental effort is required to understand the "rationale" of multitudes of men voluntarily banishing themselves from the great centres of human activity and trying to combat all kinds of spiritual ills in the grim and uninviting tracts of the remote wilderness. Such a condition of things is so strange to us that certain continental critics felt themselves called upon to deny almost *in toto* the authenticity of the narratives in which the exploits of these solitaries are recorded. Even St. Anthony was declared by Dr. Weingarten, in a work published in 1876, to be mythical rather than real, and the corollary, of course, was that the life of the saint, attributed to St. Athanasius, must be regarded as a mere romance, written with the object of holding up an ideal to readers of a later age. More recently, however, a sounder view of things has taken the field. Dom Cuthbert Butler has in his 'Lausiac History' made a fresh and reassuring study of the whole problem, and a number of continental scholars now find themselves in substantial agreement with his results. Apart from the critical sifting of the documents, it ought also to be recognized that the human mind is capable of developing tendencies in one age which are almost entirely dormant in another. One of the gravest mistakes which the historian of humanity can make is to impose the limitations of one particular period on the entire mental experience of the race. The early monks were, in fact, merely trying to realize a peculiar kind of ideal, which to them seemed the all-in-all of the entire higher life of man. That their special kind of striving, and their self-imposed solitary mode of existence, should have produced a strange and, to us, almost unintelligible kind of psychology, is nothing more than might, in the circumstances, be expected. The whole subject thus assumes an aspect which must be intensely interesting to a student of the human mind and its manifold possibilities. The scholar and the theologian have, of course, their own ways of regarding the problem. Mr. Hannay treats the theme from the devotional point of view. With this object before him he has translated a number

of sayings and short stories, collected mainly from the texts published by Rosweyde in 1615, and later on by Migne in his famous 'Patrologia.' The result is admirable. Mr. Hannay has in a manner even more than succeeded in his aim. For apart from everything else, many of the little pieces are in their way witty, and sometimes even piquant. The early monks surely had a sense of humour of their own, and many of them well knew how to give a turn to their conversation which might pass for pretty fine satire if their object were not so unmistakably lofty. Was this a reminiscence, conscious or unconscious, of the literary training which many of them had received in their earlier years? Be that as it may, Mr. Hannay's book is one which can be read with both pleasure and profit, and we believe that it will be so read by a large number of persons. It is prettily got up, the design on the title-page being effective. The vignette preceding the first chapter will seem to many needlessly hideous, but the design at the end is pleasant to look at.

MR. EDWIN A. GROSVENOR, Professor of Modern Governments and their Administration in Amherst College, Massachusetts, has accomplished a useful piece of work in his translation and revision of Victor Duruy's *General History of the World* (Dean & Son). The Minister of Public Instruction under Napoleon III. was an orderly writer, who, though he by no means ranks with Martin, Michelet, or Taine, did much to introduce system into the field in which he was an indefatigable labourer. But his survey inevitably contained inequalities, and it cannot be said that they have disappeared under Mr. Grosvenor's editing. The mediæval sections are especially weak, and the few sentences which dispose of Edward I. are a ludicrous underestimate of his importance in English history. The translation, too, is sometimes unfortunate, as in a passage where the Greek gods are condemned, on the score that they were "not always respectable." True, but nobody ever thinks of associating Zeus or Aphrodite with the bourgeois virtues. On the other hand, the Roman Empire is treated in a spirit of sympathetic philosophy, and—to come to another period—the narrative of the Napoleonic age is, in its present form at any rate, most creditably free from bias. Mr. Grosvenor has carried on the story from the Revolution of 1848, the point at which it was dropped by Victor Duruy, down to the year 1901. His supplement is much to his credit, since it compresses a good deal of information into a small space, yet avoids the fault of piling fact upon fact to the bewilderment of the student.

MR. H. A. BRYDEN is a prolific writer on sport of almost every sort, his name being perhaps best known in connexion with Africa. His new volume, however, as its title, *Nature and Sport in Britain* (Grant Richards), implies, is confined to the United Kingdom. It consists of thirty-one chapters or short articles on a wide variety of subjects, many of them being reprinted from magazines and papers such as *The Field* and *Country Life*, and all being of the class to be expected from the places of their birth. They are brightly written, and if occasionally there is repetition, the book has the advantage that, each story being in itself complete, it may be opened at any chapter and read without detriment to what has gone before or what follows. It is fully illustrated, partly from photographs and partly from old prints; there is an index, and the volume is well turned out.

*The Life and Times of St. Boniface.* By James W. Williamson, M.D. (Frowde).—It is sometimes pleasant to meet with an author who has the courage to put forth a work without a word of either preface or introduction; but in this case the omission of all explanation as to the *raison d'être* of

another book on St. Boniface is not a little remarkable. No particular or special object can be served by putting forth some hundred and forty pages, however attractively issued, on the great English-born apostle of Germany if they are of a commonplace character, and present no novel point nor any scholarly investigation. The authorities cited are of an elementary character and easily accessible to every one. A good English life of St. Boniface yet remains to be written. Had Dr. Williamson taken the trouble to investigate the early spellings of Hampshire place-names, he would not have found it necessary to express any doubt as to the old monastery of Nutselle, where Boniface spent so much of the early part of his life, having been situated at Nutshalling (corrupted of recent years into Nursling), a pretty little Hampshire village a few miles south of Romsey. Dr. Williamson bewails English indifference to the memory of St. Boniface. Had he visited Nursling, he would have found a marble slab in the porch of the old church thus inscribed:—

"This church is dedicated to St. Boniface (Winfrid), the Apostle of the Germans, who was born at Crediton, A.D. 680, and for twenty years lived at a monastery in this parish. He then preached the Gospel in Germany for nearly forty years. He was the first Archbishop of Mayence, A.D. 746, and was martyred at Dokkum in Friesland, June 5, A.D. 755."

The question of the dedication of this and four or five other old English churches to St. Boniface might with advantage have been discussed. Dr. Williamson rightly gives an account of the tomb and relics of St. Boniface in Fulda Cathedral, but is apparently unaware that a small relic of this saint is still preserved in the ancient Northamptonshire church of Brixworth, where there used to be an important local guild that bore his name.

DR. ZIMMERMANN, formerly attached to the German Embassy in London, has written a useful volume, *Kolonialpolitik*, which is published by Hirschfeld, of Leipsic. The book is stuffed with facts, and is enormously full for its length. The subjects treated are indeed more numerous than those dealt with in any other volume of colonial history or bibliography. There is more in it than in the much longer French books on the same subject. On the other hand, Dr. Zimmermann omits what to many is the most interesting part of colonial history—that dealt with by Mr. Hugh Egerton in his well-known volume—the attempt in our Elizabethan times to establish new kingdoms across the sea connected with the Crown of England by only a personal union. Dr. Zimmermann deals with grants and charters, but not to any considerable extent with the growth of free Parliaments and with the principles which have now led to the creation of the Commonwealth, the Dominion, and the ordinary self-governing colonies, such as New Zealand. The Indian Empire is also somewhat outside Dr. Zimmermann's sphere. The British part of his volume is chiefly that which bears on German enterprise of the present day—the Crown colonies, the spheres of chartered companies, and the protectorates. Our author is highly competent for the task which he has undertaken, and is, indeed, one of the best living authorities upon it. The only criticism which we venture to offer is that he has not made enough of the case of the North Borneo charter, which has special importance on account of its having been the forerunner of all the grants of the same kind. It is doubtful whether any further charters will be granted, and it is possible that the chapter of history which was opened by the negotiations for the North Borneo charter in 1879 was closed by the breakdown of the suggestions for dealing with the northern territory of Australia. Some of the recent proceedings of the Foreign Office in connexion with British East Africa have, however, been of somewhat the same description.

MESSRS. CONSTABLE send us reprints of two books which we are glad to see again—Mr. G. W. Forrest's vivid and interesting *Cities of India*, and *Travels round our Village*, by Miss E. G. Hayden, which gives a capital account of rustic life in the Midlands. We think that the publishers would do well to state distinctly that these volumes are not new books. The few reviews who are taken in, and supply fresh and ignorant notices, are surely negligible.

WE have received an early copy of the Auditors' Report of the Booksellers' Provident Institution for the year ending December last. The invested funds amounted to 32,588l. 7s. 10d., as against 31,460l. 12s. 3d. in 1903. The great economy with which the work of the Institution is conducted is shown by the fact that the entire expenses only amounted to 227l. 16s. This sum included the secretary and collector's salary, printing, stationery, postages, &c. There was paid in permanent assistance 682l. 18s. 4d., and in temporary assistance 487l. 7s. 6d. From the Newman Trust for unmarried daughters of retail booksellers three grants were made, amounting to 53l.

WE have on our table Siepmann's *Primary French Course*, Part II., by Otto Siepmann (Macmillan),—*Oxford Modern French Series*, edited by Léon Delbos: *Voyage en Espagne*, by T. Gautier, edited by G. Goodridge (Oxford, Clarendon Press),—*The Children's Book of Moral Lessons*, by F. J. Gould (Watts),—*The Antiquary*, Vol. XL. (Stock),—*Saint Bartholomew's Hospital Reports*, edited by A. E. Garrod and W. McAdam Eccles, Vol. XL. (Smith & Elder),—*Proving our Case*, by W. N. Edwards (Partridge),—*Nerves in Order; or, the Maintenance of Health*, by A. T. Schofield, M.D. (Hodder & Stoughton),—*Lessons on Living*, by H. R. Wakefield (Blackie),—*A New Morality*, by A. T. Turner (Grant Richards),—*The Poets Laureate from the Earliest Times to the Present*, by J. C. Wright (Jarrold),—*The Old English 'Squire*, by J. Careless (Methuen),—*Little Miss Dee*, by R. Field (Revell),—*The Complete Idler*, by H. W. Tompkins (Dent),—*To Nancy*, by F. Wedmore (Isbister),—*The Unpardonable War*, by J. Barnes (Macmillan),—*The Adventures of Louis Dural*, by M. Bryant (Brown & Langham),—*Dream of Provence*, by F. Wedmore (Isbister),—*Songs from a Georgia Garden and Echoes from the Gates of Silence*, by R. Loveman (Lippincott),—*An Inaugural Ode*, by A. B. Thaw (The Monadnock Press, Nelson, N.H.),—*Fancies*, by H. A. W. Wood (Elkin Mathews),—*The Three Greatest Forces in the World*, by W. E. Peyton: Part I. *The Incarnation* (Black),—*The Voice of the Fathers*, by S. F. A. Caulfeild (Brown & Langham),—*The Religion of Woman: an Historical Study*, by J. McCabe (Watts),—and *The Story of St. Paul*, by B. W. Bacon, D.D. (Hodder & Stoughton). Among New Editions we have *Tables of the Present Value of Annuities*, by T. K. Stubbins (C. & E. Layton),—and *Barnaby Rudge*, by C. Dickens (Macmillan).

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 Shining Ferry, by Q., cr. 8vo, 6/ net.  
 Tompkins (H. W.), The Complete Idler, 16mo, 2/6 net.  
 Vorst (M. van), Amanda of the Mill, cr. 8vo, 6/ net.  
 Wilson (T. W.), Langbarrow Hall, cr. 8vo, 6/ net.

*FOREIGN.**Law.*

- Dictionnaire Dalloz, Part 1, 9fr. 50.

*Fine Art and Archaeology.*

- Die Altertümer unserer heidnischen Vorzeit, Vol. 5, Part 4, 8m.  
 Lapauze (H.), Mélanges sur l'Art Français, 3fr. 50.

*Poetry and the Drama.*

- Braz (A. le), Le Théâtre Celtique, 3fr. 50.  
 Joannidès (A.), La Comédie-Française, 1904, 7fr. 50.

*Philosophy.*

- Triaudière (E.), La Réponse du Sphinx, 2fr. 50.

*Bibliography.*

- Lachèvre (F.), Bibliographie des Recueils Collectifs de Poésies, 1597-1700, Vol. 3, 20fr.

*History and Biography.*

- Auriol (C.), La France, l'Angleterre, et Naples de 1803 à 1805, 2 vols. 20fr.  
 Bossert (A.), Essais sur la Littérature Allemande, 3fr. 50.  
 Harniss (H.), Le Président de Thou et ses Descendants, 15fr.  
 Lefranc (A.) et Boulenger (J.), Comptes de Louise de Savoie et de Marguerite d'Angoulême, 5fr.  
 Rocca (F. de), Les Zemskié Sobors, 4fr.

*Science.*

- Hermite (C.), Poincaré (H.), et Rouché (E.), Œuvres de Laguerre, 2 vols. 37fr.  
 Leunay (L. de), La Science Géologique, 20fr.

*General Literature.*

- Compain (L. M.), L'Opprobre, 3fr. 50.  
 Joliclerc (E.), Demi-Maitresse, 3fr. 50.  
 Pravioux (J.), Séparons-nous, 3fr. 50.  
 Reepmaker (M.), Septime César, 3fr. 50.  
 Vontade (J.), La Lueur sur la Cime, 3fr. 50.

## LADY FERGUSON.

ON Sunday morning, the 5th inst., this eminent Irishwoman passed away quietly at the age of eighty-one. Two years ago a stroke of paralysis had severed her from the world, in which her only remaining interest was her radiant sympathy for her many friends, which even the clouding of her intellect could not quench. An Irishwoman indeed she was, in the highest and best sense, and yet not a typical one, for she bore throughout her long life indelible traces of those non-Irish virtues which her Guinness ancestors brought with them from England in the eighteenth century. Along with her noble sense of duty, her unfailing kindness, her full appreciation of merit in others, was a Stoic temper, frugal, and somewhat stern to Irish failings, though she loved Ireland from her inmost heart. She had, too, that strange lack of humour by which the English strain is so evident for generations in Irish life. Her husband, an eminent scholar, poet, and lawyer, had that quality in abundance, as his famous article 'Father Tom [Maguire] and the Pope' amply exhibited. But it must be confessed that his loving wife did not appreciate this wonderful sally. During his life their residence in North Great George's Street, Dublin, was ever open, with a modest but large hospitality. There were also musical receptions, Shakspeare readings, even dances in earlier years, where her great circle of relations as well as all the remainder of good society in the Irish capital were ever to be found. Having no children of her own, she more than once adopted and educated those of her husband's kin. She gave addresses on Shakspeare, on Irish and other history, in the Alexandra College; she worked on charitable committees—there were no bounds to her activity and her public usefulness. Yet withal she found time to be a learned woman. She wrote a 'History of Ireland.' She produced a fine memoir of her husband's literary life and work. Standing aloof from politics, she shared his broad and moderate views, loving honesty and hating dishonesty both in Unionist and in Nationalist. For higher and nobler than all her many good works was the moral atmosphere which she spread around her, the effluence of a conscience pure and clear as crystal, which made every one in her company feel that "virtue was coming out of her." Nothing mean or small could find a place in her conversation, and though she was most tolerant of human weakness, her censure of bad men and women was always prompt and trenchant. Thus she lived and took her part in the world, the very opposite of Cicero's picture of the Epicurean life, "omne magnificum, omne generosum sapiit."

## MISTAKES IN PEERAGES.

February 23th, 1905.

It will interest genealogists to learn that mistakes in peerages, touching to some extent the family connexions of the Plantagenets and King Robert Bruce, have recently been discovered. As the matter is naturally of considerable interest to those engaged in genealogical research, you will, I trust, kindly give a place in your columns to the result of my investigations.

For a considerable time I have had doubts as to the accuracy of certain statements in 'Lodge' (Archdall, 1789) and 'Burke' (1883) relative to the pedigrees of some of those who claim descent from Richard de Burgo, Earl of Ulster, styled the "Red Earl," who was ancestor of the three kings of England of the House of York, and who, by the marriage of his daughter Ellen

with King Robert Bruce, was grandfather of King David II. of Scotland, and of the line of kings of the House of Stewart.

Consequent on a correspondence which I have had on this subject with Sir Arthur Vicars, Ulster King of Arms, and with Mr. Cokayne, Clarenceux King of Arms, to whom I am indebted for kind suggestions and valuable information, I have pursued a particular line of research, the result of which is that I have discovered, by referring to the original Pipe Rolls of King Edward III., and to Papal letters of the fourteenth century, that the statements of Lodge and Burke to the effect that John de Bermingham, Earl of Louth, married "Catherine," daughter of Richard de Burgo, Earl of Ulster; that he (John de Bermingham) had three daughters, coheirresses, viz., Matilda, Bartholomea, and Catherine; and that Matilda married Sir Eustace le Poer, ancestor of the Earls of Tyrone, are all incorrect.

It is clearly stated in one of the Papal letters (preserved in the Vatican Library) that *Avelina* (not Catherine), daughter of Richard de Burgo, Earl of Ulster, was wife of John de Bermingham, Earl of Louth, the wording of which letter also settles the identity of the father of the said Earl of Louth, of which genealogists have been so long in doubt.

The letter in question states that a contract had been entered into between Richard de Burgo, Earl of Ulster, and Peter, father of John de Bermingham, Earl of Louth, that Matilda (then six years old), daughter of the said Richard, should marry the said John; but that (some years later) Gilbert, Earl of Gloucester, wishing to marry one of the daughters of Richard de Burgo, Earl of Ulster, sent envoys, who chose *Matilda* as the fairest, and he married her. Whereupon John de Bermingham married her sister *Avelina*. Consequent on this breach of contract a Papal dispensation was necessary and was given.

And the statements in the Pipe Rolls of Edward III. make it perfectly clear that there were only *two* De Bermingham daughters, coheirresses, viz., Matilda and Katherine, whose mother was *Avelina* (not Catherine), wife of John de Bermingham, Earl of Louth, and daughter of Richard de Burgo, Earl of Ulster, and that Matilda, the elder daughter, was wife of Sir William Teeling, Lord of the Manor of Syddan (not wife of Sir Eustace le Poer).

The abridged result of my investigations and researches (a detailed account of which I hope to give in one of the genealogical publications) is as follows:—

*Richard de Burgo, Earl of Ulster, "the Red Earl."*

John (son of Richard de Burgo) married Elizabeth de Clare, granddaughter of King Edward I., and through the marriage of their son William with Maud, sister of Henry Plantagenet, and their granddaughter Elizabeth, heiress of Ulster, with Lionel Plantagenet, son of King Edward III., Richard de Burgo became ancestor of the three kings of England of the House of York, viz., Edward IV., Edward V., and Richard III.

Ellen (daughter of Richard de Burgo) married King Robert Bruce. Their son was King David II. of Scotland, and by the marriage of their daughter Margaret with Walter Stewart, father of King Robert II., Richard de Burgo became ancestor of the Stewart line of kings.

Matilda (daughter of Richard de Burgo) married Gilbert de Clare, Earl of Gloucester, who was grandson of King Edward I., his mother being Joane of Acre. He was killed at the battle of Bannockburn, leaving no descendants.

Avelina (daughter of Richard de Burgo) married John de Bermingham, Earl of Louth. Their daughter Matilda, who was niece of Queen Ellen of Scotland, married Sir William Teeling, Lord of the Manor of Syddan, who was fifth

in descent from Hay Theling, "The White" Lord of Syddan, whose descendants figured so prominently in Irish history: Bartholomew Teeling, to whose memory a monument has recently been erected in Ireland, being nineteenth in descent from the said Hay Theling "Albi," and sixteenth from Richard de Burgo.

Joan (daughter of Richard de Burgo) married the second Earl of Kildare, an ancestor of the Dukes of Leinster and of Lord Edward Fitzgerald, great-grandfather of Mr. George Wyndham, Chief Secretary for Ireland. It is a curious coincidence that Lord Edward Fitzgerald and Bartholomew Teeling, who lost their lives in the same year in the same cause, were both descended from the same ancestor (Richard de Burgo), and that some 260 years before their deaths another of the Teelings, and another of the Geraldines ("Silken Thomas," tenth Earl of Kildare), had been executed for their mutual participation in the "ill-starred rebellion of 1534," and that both Bartholomew Teeling and "Silken Thomas" were exactly the same age (twenty-four years) when executed.

It is unnecessary here to enumerate the other sons and daughters of Richard de Burgo, Earl of Ulster, as no such mistakes, so far as I am at present aware, have been made with respect to them or their descendants as have been made in the case of his daughter *Avelina* and her descendants.

BARTLE TEELING.

#### THE SPRING PUBLISHING SEASON.

MR. FISHER UNWIN

will publish the following works during the spring :—In History and Biography : A History of Scottish Seals from the Eleventh to the Sixteenth Century, by Dr. Walter de Gray Birch, illustrated.—The Manors of Suffolk, Notes on their History and Devolution and their Several Lords, by Dr. W. A. Copinger, illustrated.—Cobden as a Citizen, a Chapter in Manchester History, being a reprint of Cobden's pamphlet 'Incorporate your Borough!' with an introduction and bibliography by W. E. A. Axon.—The Personal Story of the Upper House, by Kosmo Wilkinson, with frontispiece.—The Progress of Hellenism in Alexander's Empire, by Dr. J. P. Mahaffy.—The Story of Greece, from the Earliest Times to A.D. 14, by Dr. E. S. Shuckburgh, illustrated ("The Story of the Nations").—A Short History of Wales, by Prof. Owen M. Edwards ("The Welsh Library").—Dames and Daughters of the French Court, by Geraldine Brooks, illustrated.—and cheap editions of English Wayfaring Life, by M. J. J. Jusserand, and of Lord Beaconsfield, by T. P. O'Connor. In Travel and Description : Siberia, a Record of Travel, Climbing, and Exploration, by Samuel Turner, illustrated.—Travels of a Naturalist in Northern Europe, by Dr. J. A. Harvie-Brown, illustrated.—Russia under the Great Shadow, by Luigi Villari, illustrated.—In Search of El Dorado : a Wanderer's Experiences, by Alexander Macdonald, illustrated.—My Life among the Chinese, by the Rev. E. J. Hardy. In Science and Natural History : Studies in General Physiology, by Prof. Jacques Loeb.—The Age of the Earth, and other Geological Studies, by Prof. W. J. Sollas, illustrated.—Astronomy for Amateurs, by Camille Flammarion, illustrated.—What I have Seen while Fishing, and How I have Caught my Fish, by Philip Geen, illustrated.—The Mental Traits of Sex, by Dr. Helen Bradford Thompson.—British Bird Life, by W. Percival Westell, illustrated.—The Camera in the Fields, a Practical Guide to Nature Photography, by F. C. Snell, illustrated.—Animals I have Known, by Arthur H. Beavan, illustrated. In Fiction : A Pagan's Love, by Constance Clyde ("First Novel Library").—Stars of Destiny, by L. Parry Truscott.—The Interpreters, by Margaretta Byrde.—The Progress of Priscilla, by Lucas Cleeve.—The Yarn of Old Harbour Town, a Sea Romance, by W. Clark Russell.—The Siren's Net, by Florence Roosevelt.—Lucie and I, by Henriette Corkran.—The House by the River, by Florence Warden.—Grand Relations, by J. S. Fletcher.—Tom Gerrard, by Louis Becke.—A Specimen Spinster, by Kate Westlake Yeigh.—The Memoirs of Constantine Dix, by Barry Pain.—and popular shilling editions of Love and the Soul Hunters; Some Emotions and a Moral, and The Sinner's Comedy; A Study in Temptations, and A Bundle of Life, by John Oliver Hobbes; of Dreams, by Olive Schreiner; of Mademoiselle Ixe and the Hôtel d'Angleterre, by

Lanoe Falconer; and of The Outcasts, and other stories, by Maxim Gorky. Miscellaneous : International Law as interpreted during the Russo-Japanese War, by F. E. Smith and N. W. Sibley.—American Commerce and Finance, Lectures delivered before the College of Commerce and Administration of the University of Chicago, edited by Henry Raud Hatfield.—Religion and the Higher Life, by President William Rainey Harper.—In Peril of Change, Essays written in Time of Tranquillity, by C. F. G. Masterman.—How to Judge Architecture, by Russell Sturgis, and The Appreciation of Sculpture, by the same, illustrated.—Pictorial Composition and the Critical Judgment of Pictures, by H. R. Poore, illustrated.—Model Factories and Villages, by Budgett Meakin, illustrated.—The Westminster Cathedral : a Criticism, by Percy Fitzgerald, illustrated.—L'Avocat Patelin, a translation, by S. F. G. Whitaker, of the famous fifteenth-century farce.—The Best Plays of George Farquhar, edited, with an introduction, by William Archer ("Mermaid Series").—Christian Belief interpreted by Christian Experience, by the Rev. Charles Cuthbert Hall.—Protection and Employment, by Harold Cox.—a cheaper edition of Dr. Campbell Oman's The Mystics, Ascetics, and Saints of India.—and sixpenny editions of The Hungry Forties and The Life of Richard Cobden.

MESSRS. HODDER & STOUGHTON'S

spring list includes :—In Fiction : May Margaret, by S. R. Crockett.—Shining Ferry, by Q.—Sandy, by Alice Hegan Rice.—Beverly of Graustark, by G. B. McCutcheon.—Mid the Thick Arrows, by Max Pemberton.—Who Giveth this Woman? by W. Le Queux.—The Country House-Party, by Dora S. Shorter.—Christian's Cross, by Annie S. Swan.—Trixy, by Elisabeth S. P. Ward.—Tillie, a Mennonite Maid, by Helen R. Martin.—Little Citizens, by Myra Kelly.—Duncan Polite, by Marian Keith.—The White Terror and the Red, by A. Cahan.—The Fugitive Blacksmith, by C. D. Stewart.—The Second Mrs. Jim, by S. Conrad. In Belles-Lettres, Travel, &c. : Coventry Patmore, by E. Gosse.—Charlotte Brontë, by C. K. Shorter.—Renan, by W. Barry.—The Mountains, by S. E. White.—The New Knowledge, by Prof. R. K. Duncan.—Nerves in Order, by A. T. Schofield.—Modern Electricity, by J. Henry and K. J. Hora.—Woodmyth and Fable, by E. Thompson Seton.—Critical Times in Turkey and England's Responsibility, by Mrs. G. K. Lewis.—The Lure of the Labrador Wild, by D. Wallace. In Theology : Expositions of Holy Scripture, by Dr. A. Maclaren. First Series : The Book of Genesis; The Prophecies of Isaiah; The Prophecies of Jeremiah; The Gospel of St. Matthew.—William Ross of Cowcaddens, Glasgow, a Memoir by the Rev. J. M. E. Ross.—Do We Believe? from *The Daily Telegraph*, edited by W. L. Courtney.—The Evangelistic Note, by the Rev. W. J. Dawson.—The Story of St. Paul, by Prof. Benjamin W. Bacon.—Sermons to Young Men, by H. Van Dyke.—The Treasury of David, by C. H. Spurgeon, 7 vols.—The Spirit of God in Biblical Literature, by Prof. I. Wood.—"In Full and Glad Surrender," the Story of M. J. Hall, by his Sister.—The Life Victorious, by the Rev. H. Windross.—The Ministry and Modern Missions, by John R. Mott.—What did our Lord Jesus Christ think of the Old Testament? by Prebendary H. E. Fox.—A History of Preaching, A.D. 70 to 1572.—The Problem of Personality, by the Rev. J. Newton.—Dr. Grenfell's Parish, by N. Duncan.—English Apologetic Theology, by the Rev. F. W. Macran.—Women Painters of the World, edited by W. S. Sparrow.—Rembrandt Photographures.—Etchings by Van Dyck.—Ingres, Master of Pure Draughtsmanship.—The Spirit of the Present Day, the work of Frank Brangwyn, A.R.A.—In the Open Country, the work of Lucy E. Kemp-Welch, twenty studies of animals and birds.

MESSRS. J. M. DENT & CO.

have in hand Garden Colour, by Mrs. Earle, E. V. B., Miss Rose Kingsley, the Hon. Vicary Gibbs, and others.—The Evolution of a Town : being a History of Pickering, Yorks, written and illustrated in colour by Gordon Home.—The Fitzwilliam Virginal Book, by E. W. Naylor.—The Complete Idler, by H. W. Tompkins.—Schubert, by E. Duncan.—Venice, by T. Okey, illustrated by N. Erichsen; and Brussels, by E. Gilliat-Smith, illustrated by K. Kimball, in the "Mediaeval Towns."—The Brontë Novels, in 10 vols., with new illustrations in colour by M. Edmund Dulac.—Major-General Harrison, by the Rev. C. H. Simpkinson.—Homes of the First Franciscans, by B. de Selincourt.—Selborne, by H. W. Tompkins, illustrated by E. H. New.—in the "Temple Classics" : Hazlitt's Shakespeare's Characters, edited by A. R. Waller; and Hymns of Prudentius, edited and translated by the Rev. R. M. Pope.—Pre-Exilic Prophets, by the Rev. W. Fairweather.—in "The Temple Primers" : Physiological Psychology, by Prof. W. McDougall; Government

of Greater Britain, by W. F. Trotter; and The English Constitution, by L. Courtney.—and a continuation of The Complete Works of Tolstoy, edited and translated by Prof. Leo Wiener.

Messrs. Dent now also publish the following, lately issued by Messrs. Sampson Low : nine volumes of The Queen's Prime Ministers,—Honour Morten's Complete System of Nursing, and How to Treat Accidents and Illnesses,—Sir Reginald Pargrave's The Chairman's Handbook,—Brisse's 366 Menus and 1,200 Recipes in French and English.—and Mary Harrison's The Skilful Cook, and Guide to Modern Cookery.

#### Literary Gossip.

MESSRS. LONGMAN propose to publish a History of England, from the Conquest of Britain to the end of the reign of Queen Victoria, in 12 vols. This is intended to set forth in a readable form and a single work the results attained by modern research. In its scope the new work will primarily be political, though religious matters will necessarily at certain periods have a prominent place, and important social phenomena will be noted. The foot-notes will, so far as is possible, be confined to references, and references will not be given for matters of common knowledge. The chief authorities used in each volume, their characters, values, &c., will be discussed in an appendix to the volume. Each of the twelve volumes is to be written by a separate author, but unity of design and treatment is promised. In order to secure this Messrs. Longman have entrusted the editorship of the work to the Rev. William Hunt and Mr. R. L. Poole. It is hoped that vol. x. (1760-1801), by the former, will be published this month, and that it will be followed in May by vol. ii. (1066-1216), by Prof. G. B. Adams. Vol. i. (to 1066), by Dr. Thomas Hodgkin, is also in the press. Prof. Tout, Prof. Oman, Mr. H. A. L. Fisher, and Mr. Sidney Low are writing other volumes.

MISS CATHERINE DODD, whose educational interests have led her to a knowledge of German life from within, is publishing with Messrs. Smith, Elder & Co. on the 22nd inst. a work entitled 'A Vagrant Englishwoman,' in which she depicts with clear but sympathetic touch many scenes of life, whether in a German university town or further afield, as it appears to a cultivated Englishwoman living in close intimacy with the professional and student classes.

THE Rev. W. S. Crockett, author of 'The Scott Country,' is writing a volume on Abbotsford for Messrs. Black's new colour series. The Hon. Mrs. Maxwell Scott some years ago published 'The Making of Abbotsford.'

MESSRS. T. & A. CONSTABLE, of Edinburgh, are the printers as well as publishers of a volume about the Edinburgh University Speculative Society, which has been edited, from the old minute-books, by the Hon. William Watson, and which will be ready shortly. It is well illustrated, and has a good index. Amongst the members of the "Spec" have been Sir Walter Scott, Jeffrey, Brougham, and R. L. Stevenson. Scott and Jeffrey both appear to have written papers for the Society on the Ossianic poems; Scott's other subjects were the origin of the feudal system, and Scandinavian mythology. Jeffrey wrote on the



discovery of America, metrical harmony, and the character of commercial nations.

MR. UNWIN is about to publish a translation, by Mr. S. F. G. Whitaker, of the famous fifteenth-century farce 'L'Avocat Patelin.' The version translated by Mr. Whitaker is the one prepared by the Abbé Brueys for the Comédie Française in 1706.

MESSRS. HUTCHINSON & Co. are publishing shortly a new novel by Mr. Frankfort Moore called 'The White Causeway.' Among novelists whose names appear on the same firm's list of forthcoming books are Mr. Stanley Weyman, Mrs. Katherine Cecil Thurston, "Lucas Malet," Miss Mary Cholmondeley, "Allen Raine," Mr. Jerome K. Jerome, Mr. Rider Haggard, Mrs. Felkin (Ellen Thorneycroft Fowler), M. E. Braddon, Dorothea Gerard, and "Iota."

THE letters of Henrik Ibsen written between 1849 and 1898 will be published in two volumes by Messrs. Fox, Duffield & Co., of New York, next Wednesday. The collection has been made by the dramatist's son, and the translator is Mr. John Nilsen Laurvik. A few of the letters have appeared separately in French and American periodicals.

THE March number of *The Dickensian*, to be published on the 15th, will contain an article on 'The Social Influence of Dickens,' by Mr. Henry F. Dickens, K.C. The cover design will be that of the wrappers of the original parts of 'Sketches by Boz.' There are several other items of interest in the issue, including four illustrations.

DR. SANDYS, Public Orator of Cambridge, has been invited to deliver a course of lectures on the Lane Foundation at Harvard. He has accepted the invitation, and is leaving England for the United States to-day on board the *Lucania*. The subject of his course is 'The Revival of Learning in Italy.'

WE have received various retorts to A. J. B.'s letter last week concerning 'Compulsory Greek and Schoolmasters.' But the occasion of the letter being past, we cannot enter into a controversy on the competence of the teaching profession. Those who object know as well as we do that there are schoolmasters and schoolmasters, to adapt a homely old adage.

As for modern public-school education, we notice a letter in *The Standard* of Wednesday last, 'The Value of Eton,' from a young man who has had two years at Oxford to his credit, and more, we presume, at Eton. He is going, he says, to Canada, after failing to get work in this country. Eton, he says at the end of his letter, teaches fellows "to play the game," as is right.

"But why should not a gentleman be taught as much of the other things—the useful things—as they teach at the private schools? It is not so very much. I have learned something this year, and if it means anything, it means that, in addition to those other things—fine things, I know—Eton and every other public school ought to teach a boy enough to enable him to hold his own in book knowledge with fellows from board schools. And I maintain.....that that is what Eton does not do."

We have always supposed that there was a decent tradition of industry at all our public schools; there certainly ought to be. If

there is not, masters are incompetent or the system is a farce.

It will be interesting to notice whether the general and serious "drop" in the Kelmescott Press books extends to the vellum Chaucer, of which Messrs. Sotheby, Wilkinson & Hodge will offer a copy for sale on Saturday, March 25th. So far only two copies on vellum have appeared in the market: Mr. F. S. Ellis's copy brought 510*l.* in November, 1901, and another example, in June, 1902, went for 520*l.* As is well known, only thirteen copies were printed upon vellum, and of these only eight were offered to subscribers, the price being 126*l.*

THE Religious Tract Society has now completed the reorganization of its secretarial work, necessitated by the death of the Rev. Richard Lovett. The Rev. C. H. Irwin becomes assistant secretary of the Society, whilst still retaining the editorship of *The Sunday at Home*. Mr. Irwin's secretarial duties will mainly be occupied with the continental work of the R.T.S.

PROF. J. K. LAUGHTON writes:—

"The reviewer of vol. viii. of 'The Cambridge History,' in your issue of March 4th, in censuring Mr. Wilson for spelling Admiral Man's name correctly, falls into the double error of spelling it incorrectly and of conferring on the admiral a title which he never had. He can see a facsimile of the admiral's signature at p. 52 of my 'Nelson Memorial.'"

THE National Book Trade Provident Society propose to hold their annual meeting in Oxford this year on Friday, May 19th.

MR. BLACKWELL'S catalogue of the second portion of York Powell's extensive library fully bears out the apt quotation from Charles Lamb printed on the cover: "I have no repugnances. Shaftesbury is not too genteel for me, nor Jonathan Wild too low. I can read anything which I call a book." This portion varies from philology to French facetiæ, and from Italian literature to navy records. The cataloguing is very well done, the entries severely brief, and the prices quite reasonable. A third catalogue will be necessary, and this will cover the Greek and Latin classics, philosophy, law, and antiquarian literature. There appears to have been a great demand for York Powell's books, for Mr. Blackwell states that three-quarters of the items in the first part of the catalogue have been sold.

MR. PIERPONT MORGAN'S handsome catalogue of the library formed by the late James Toovey is an important piece of bibliography. It extends to 192 pages, and is illustrated with sixty-seven facsimiles of the bindings. The collection of Aldines extends to 529 works, most of which have previously figured in such famous libraries as those of Renouard, Hanrott, Bishop Butler, Heber, Hibbert, and Sykes. Many were secured privately in 1878 from the Gosford Library. One of the greatest rarities in the collection consists of the four volumes of music printed by Aldus in 1521, and believed to be unique. Another unique volume is made up of thirty-six bills of Roger Payne for bookbinding; and yet another is a set of nine volumes of Gray's manuscripts, including his own catalogue of his library. A perfect copy of the 'Boke of St. Albans,' a presentation copy of

the first edition of Walton's 'Compleat Angler,' and one of the finest known copies of the First Folio Shakspeare are also included.

WE note the appearance of the following Parliamentary Papers: Statistical Abstract for the British Empire, 1889 to 1903, first number (6*d.*); and Intermediate Education, Ireland, Accounts for the Year ended December 31st, 1903 (1*d.*).

## SCIENCE

### MEDICAL BOOKS.

*The Edinburgh Stereoscopic Atlas of Anatomy.* Edited by David Waterston. Section I. Fifty Plates. (T. C. & E. C. Jack.)—We have before us the first part of a work which is to be complete in five. Anatomy requires every structure to be known both by itself and in relation to those parts which surround it, and to gain this knowledge various methods have been adopted from time to time for the delineation of anatomical subjects. The earliest and only right way of learning anatomy is by personal dissection with the help of a good guide. When opportunities for dissection were scanty whole classes used to be taught by a lecturer who had the various parts pointed out as they were mentioned by his demonstrator and prosector. In 1543 Vesalius first employed faithful and artistic woodcuts to illustrate his great work on anatomy, and throughout the rest of the sixteenth century similar cuts were used to embellish such works. Woodcuts, however, soon yielded to copper-plates, which in turn gave place to steel engravings and various kinds of process blocks. But the disadvantages of plates for teaching anatomy were obvious from the beginning, and at least as early as 1613 an atlas was issued in which the various structures of the body were displayed by means of overlapping segments of paper, each bearing the outlines of a portion of the surface or of an organ or set of organs, and so attached that it might be reflected in the natural order of superposition of the parts represented. The *Catoptrum Microcosmicum* and the *Pinax Microcosmographicus* are instances of such plates, and the plan has ever remained a favourite one with French anatomists. The method has even greater disadvantages than that of ordinary illustrations, and has never come into extensive use. Dr. Waterston now gives us an opportunity of observing the merits and defects of a series of stereoscopic reproductions of photographs from actual dissections. The present series deals with the thorax and the brain, fifteen plates being devoted to the thorax, three to the lungs, twelve to the heart and pericardium, six to the pleura, and fourteen to the brain. The plates are admirable, and the dissections are excellent, as might be expected in a work issued from the Department of Anatomy of the University of Edinburgh. Each drawing is accompanied by a short description written by Dr. Waterston, the identification of structures being carried out by small flag labels. Especial attention has been paid to topographical anatomy, and with great success, if the plate illustrating the relation of the interior of the heart to the chest wall may be taken as a fair sample. Anatomy cannot, of course, be learnt from such plates, but they will prove useful to those who wish to recall what they have once known, and they give the idea of depth, which has been wholly absent from all previous illustrations of the kind.

*Pathologie Mentale des Rois de France: Louis XI. et ses Ascendants Une Vie Humaine étudiée à travers six Siècles d'Hérédité, 852-1483.* Par Auguste Brachet. (Paris, Hachette.)—This work first appeared in 1896, and

M. Brachet was engaged on this, the second and enlarged edition, at the time of his death. By the devoted labours of Madame Brachet it has been completed from the papers left by her husband. The scheme of the work, as at first sketched by M. Brachet, was one of great magnitude. The original idea, which we gather was suggested by Littré, was to undertake an investigation of the pathological history of the chief European dynasties. This colossal task has not been completed, as after twenty-three years' labour only one section has been dealt with, that of the royal house of France.

Put into few words, the object of the work is to ascertain what influence is exerted on an individual by heredity, particularly with regard to pathological conditions which may have existed in his ancestors.

The history of the individual is largely bound up with that of his forefathers, and the most suitable case for an inquiry of this kind is, therefore, one in which the greatest number of antecedents can be obtained. The influence of heredity in persons of sporadic genius—such as Joan of Arc, for example—cannot be adequately studied by historical methods, as in nearly all such cases little or nothing is known about either ancestors or descendants. For an investigation of the influence of pathological conditions working through a long line of ancestors on an individual, it is difficult to see how a more promising line of inquiry could be made than by selecting for this purpose a royal dynasty, the minute records of which have been most carefully preserved. With this object the author has undertaken an inquiry into the part played by disease transmitted through the line of the kings of France ending with Louis XI., a period of more than 600 years.

Other writers have endeavoured to trace the hereditary transmission of artistic or scientific talent, such as Dr. Galton in his work on hereditary genius; but the weak point in such investigations has always been the scanty information obtainable. Royal archives, on the other hand, furnish a wealth of material, even to the minutest details, for a research of this sort. The author has thoroughly ransacked these vast lumber-rooms of records, and has accumulated a mass of evidence of great value, in many cases from such sources as old apothecary and haberdashery accounts. Contemporaneous writers, monastic archives, and ambassadors' letters to their royal masters have been most carefully studied, and are extensively quoted. The number of references given is remarkable, and the patience and labour required for the task have indeed been great.

In an introduction of more than two hundred pages the author unfolds the scheme of the work and his method of research. Most of this is devoted to the study of Louis XI., whose life-history he analyzes, according to the evidence obtained, under three heads, namely, therapy, pathology, and psychology. The evidence brought forward is often extremely quaint, and is very ably criticized. M. Brachet, we consider, establishes the fact that the king was subject to epilepsy, and in his later years might be classed as a degenerate zoophilist. A point worth quoting is brought out by a letter written by the king in 1481 to the Prior of Notre Dame de Salles at Bourges, asking for prayers that he might be sent a quartan fever, without which his physicians had told him that he could not be cured of the malady with which he was afflicted. Voltaire, in his 'Essais sur les Mœurs,' scoffingly refers to this letter as an example of the imbecility of the king and of the charlatanism of his doctors, though there can be little doubt that in the fifteenth century it was generally believed by leading physicians that epilepsy might be cured by the incidence of quartan fever.

Much attention is paid in this work to the part played by consanguinity, one of the most

important factors in heredity. In the case of healthy consanguineous progenitors no ill result may follow; if, on the other hand, morbid conditions of like nature are present, these will be intensified in the descendants. This factor of consanguinity has played a striking part in the dynasty under investigation, and is subjected to a minute analysis by the author. The dynasty chosen for investigation is that founded by Robert the Strong, and includes thirty-one generations.

In a review of this sort it is impossible to give more than a brief sketch of the scheme and extent of the work. It abounds in technical details, which, so far as we are able to judge, are accurate. It should prove of great interest both to physicians and historians, and is a notable addition to works on the history of medicine.

#### THE N RAYS.

Cavendish Laboratory, Cambridge, March 6th, 1905.

REFERRING to your interesting article on the N rays in the current number of *The Athenæum*, it is, I think, right to point out, whilst admitting that the best method of proving the objective existence of Blondlot's rays is by obtaining photographs with the rays themselves, that others who have devoted their time and attention to the matter find as great a difficulty in satisfying themselves that there is any photographic effect as they do that there is any visual effect or variations in the brightness of a phosphorescent screen when exposed to these mysterious rays. According to M. Blondlot himself, the eye observations are more sensitive than the photographic records, and I have pleaded more than once that the question would admit of being decided without much difficulty, if a few competent judges, uninfluenced by the surroundings where these observations have been made, were to test the vision of the various workers who assert that they have seen these things. This in truth is, as I understand from your article, what Prof. R. W. Wood has done, with the result that the observations were hopelessly haphazard.

Nevertheless, it seems to me still possible that the experiments may have been made hurriedly, or that M. Blondlot himself may not have been at that particular time, through fatigue or otherwise, in the proper condition to make the observations, and negative results, under conditions of nervous irritability, should not alone be recorded. It is, therefore, I venture to think, only fair—although from my own experiments on the subject I have found no evidence of the existence of these rays—that the observations of those who do assert that they are satisfied with these new facts should be tested under the most favourable conditions. Consequently he who visits M. Blondlot's laboratory should be prepared to spend some time in waiting for the suitable conditions, if such there be, which I very much doubt.

JOHN BUTLER BURKE.

#### "THE PHILIPPINE ISLANDS."

February 21st, 1905.

ON p. 148 of your edition of February 4th of this current year, I note the following in regard to our series "The Philippine Islands, 1493-1898":—

"After an account of Magelhães's voyage, as given by Maximilian Transylvanus, and not according to an unpublished manuscript by Pigafetta in the Bibliothèque Nationale, as promised in the prospectus, the editors present," &c.

In our vol. i. p. 93, we state our reason for not publishing the Pigafetta manuscript in its chronological order. As our prospectus states, it was our intention to publish the longer Pigafetta MS. in the Bibliothèque Nationale; but after having that MS. copied at

great expense, we discovered evidence that led us to conclude that the Italian MS. in the Ambrosian Library in Milan is older than the French MS. Accordingly a transcript was obtained of that MS., and it will appear in both original and English (page-for-page translation) in our vol. xxxi. and possibly a portion of vol. xxxii. This MS. was purported to have been published in 1800 by Amoretti, but his publication was what the Italians call a *rifacimento*, in which the order is entirely changed at times, to say nothing of the meaning. There is, by the way, a fourth MS. (also French) of Pigafetta's voyage, which is in the library of Sir Thomas Phillipps, and which is known as the Nancy MS., and there is great probability that it is even older than the two in Paris. I have recently written to England in regard to this last-named MS.

We are publishing this document in the midst of our series for the reason that we have now reached the point where the work must in a sense change in nature. Hitherto we have given a close survey of the islands, presenting them from all sides and from every point of view in many different documents that cover the same period of time. Now the ground floor for the history of the islands is well laid, for we have already presented all, or nearly all, the elements of growth, decadence, or discord that they were to know during their three centuries of Spanish rule. Hence, in the future we shall, for that reason, as well as our limited space, find it very necessary to cull our documents with great care. The Pigafetta MS., with a few other important documents that we were unable to include in regular chronological order, will thus not be out of place as addenda at this point in our series.

I trust that you will call attention to our purpose of publishing this manuscript, and the reason why we publish the Italian instead of the French (and I may say that we shall use the French MS. throughout for our annotations).

JAS. A. ROBERTSON,  
Co-Editor "The Philippine Islands,  
1493-1898."

P.S.—I should have called your attention to the fact that the Stanley translation, published by the Hakluyt Society, is in part a translation of the Paris MS. and in part a translation of the Amoretti publication, and is most unsatisfactory.

#### SOCIETIES.

GEOLOGICAL.—Feb. 22.—Dr. J. E. Marr, President, in the chair.—Messrs. E. Andrewes, M. Kellow, G. A. Longden, and J. Dunlop Millen were elected Fellows.—Dr. F. A. Bather exhibited a series of Danish rocks illustrating: (1) the share that echinoderms may take in rock-building; (2) the transition from the Secondary to the Tertiary era in the Baltic basin near Denmark; (3) the special conditions at the close of the Glacial Period, in the limited area where alone these rocks are now found as erratic blocks.—The following communications were read: 'On the Order of Succession of the Manx Slates in their Northern Half, and its Bearing on the Origin of the Schistose Breccia associated Therewith,' by the Rev. J. F. Blake,—and 'On the Wash-outs in the Middle Coal-Measures of South Yorkshire,' by Mr. F. E. Middleton.

ZOOLOGICAL.—Feb. 21.—Mr. Howard Saunders, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during January, and called special attention to a red teetee (*Callithrix cuprea*) from Brazil, representatives of two unknown species of lemur from Madagascar, a pair of mouflon (*Ovis musimon*) from Corsica, a prongbuck (*Antilocapra americana*) from North America, an Ethiopian wart-hog (*Phacochoerus aethiopicus*), and two black-and-white geese (*Anseranas semipalmata*) from Australia. The total number of additions during the month was seventy.—Mr. H. Scherren exhibited, on behalf of Mr. Rowland Ward, a mounted specimen of the blackbuck (*Antelope cervicapra*). The animal was remarkable for the extent and depth of the dark coloration which covered the whole of the face, obliterating the white eye-patches.—Mr. R. L. Pocock exhibited some specimens of the South



African millipede (*Spirostreptus pyrocephalus*), presented by Mr. Guthrie, of Port Elizabeth, to the Society's gardens. These millipedes had bred in the gardens.—Mr. G. A. Boulenger read a paper entitled 'A Contribution to our Knowledge of the Varieties of *Lacerta muralis* in Western Europe and North Africa.'—A communication was read from Mr. R. Lydekker on the Nigerian giraffe (*Giraffa camelopardalis peralta*) and the Kilimanjaro giraffe (*G. camelopardalis tippelskirchi*), based on specimens recently received at the Natural History Museum. A second communication from Mr. Lydekker, on dolphins from Travancore, was also read. The author made special reference to two specimens of the genus *Tursiops*, drawings and particulars of which had been supplied to him from the Trevandrum Museum.—A paper by Messrs. Oldfield Thomas and Harold Schwann, giving an account of a second collection of mammals made by Mr. C. H. B. Grant for Mr. C. D. Rudd's exploration of South Africa, was read. The collection, which had been presented to the National Museum by Mr. Rudd, was made in the Wakkerstroom district of the South-Eastern Transvaal, and includes examples of twenty-six species. Several local sub-species were described, besides *Myosorex sclateri*, a new shrew from Zululand.—Mr. R. I. Pocock read a paper on the greater kudu of Somaliland, and pointed out that the northern form of *Strepsiceros strepsiceros* differed from the southern in having only about five white stripes instead of nine or ten on each side of the body. The northern form should thus rank as a distinct sub-species, for which the name *chora* was available. The difference in coloration seemed to be correlated with a difference of habitat, the northern form frequenting more mountainous and less thickly wooded country than the southern, which was frequently found in the thick jungle along river-banks as well as in the hills.

INSTITUTION OF CIVIL ENGINEERS.—*March 7.*—Sir Guilford L. Molesworth, President, in the chair.—It was announced that twelve Associate Members had been transferred to the class of Members, and that nine candidates had been admitted as Students. The monthly ballot resulted in the election of five Members, thirteen Associate Members, and one Associate.

ROYAL INSTITUTION.—*March 6.*—The Duke of Northumberland, President, in the chair.—Mr. W. K. Appleton, Dr. G. H. Burford, Mr. W. S. Burns, Mrs. Close, Miss Donaldson, Dr. G. E. Haslip, Lady Hodgson, Mrs. Laye, Mr. J. B. Tapling, Lieut.-Col. Vincent Wing, Mr. P. von Fleischl, and Mr. J. E. Wolfe were elected Members.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—*March 8.*—Mr. F. Legge read a paper, illustrated by lantern-slides, on 'Some Egyptian Magic Ivories.' The objects treated of were the boomerang-shaped wands to be found in most Egyptian museums, of which nearly a score were thrown on the screen. The author held that these were in effect phylacteries, intended to protect the wearer against different ills, and especially against the bites of poisonous serpents and scorpions. He further said that all those hitherto discovered seemed to be of the time of the twelfth dynasty, and those whose provenance could be traced came from the neighbourhood of Thebes. He also said that the fantastic animals carved on these ivories were not purely imaginary, but were either symbolical, as with the two-headed sphinx and the two-headed bull, which represented regions through which the sun had to pass in the underworld, or were distorted representations of extinct animals, such as the snake-headed panther, which represented the traditional recollection of the giraffe.

SOCIETY OF ENGINEERS.—*March 6.*—Mr. N. J. West, President, in the chair.—A paper was read on 'The Transport Possibilities of our Inland Navigable Waterways,' by Mr. B. H. Thwaite.

HELLENIC.—*Feb. 28.*—Prof. S. H. Butcher, V.P., in the chair.—Mr. W. W. Tarn read a paper on 'The Greek Warship,' with lantern-slides of the principal monuments and some Venetian ships, his object being to show that there was no foundation for the view that triremes, quinqueremes, &c., had superposed banks of oars, the conclusion reached being that triremes and the Athenian quadriremes and quinqueremes of the fourth century were analogous to the Venetian galleys *a zenzile*, while the quinqueremes and larger vessels of the third and subsequent centuries were galleys of several men to an oar. It was argued that the terms "thranite," "zugite," and "thalamite" referred not to rows of oarsmen, but to divisions, of which the thranites sat astern, the zugites amidships, the thalamites in the bows; for this there was historical support, and

the supposed evidence to the contrary, all very late, depended simply on the meaning of *kárw* and *árw*, which could be proved from Arrian to have meant fore and aft. After it had been stated that there was no evidence for the view that among Greeks and Romans an oar was never rowed by more than one man, the prow of Samothrace was compared with Diodorus's account of Demetrius's victory at Salamis, the conclusion being that it could not well represent anything but Demetrius's hepteres. Weber's proof of several men to an oar in Octavian's time was referred to; and after it had been shown that nearly every monument has been called a bireme, while history knows nothing of biremes till the first century B.C., the deduction was drawn that in early times two arrangements of oars must have been in use, the portholes or tholes forming a straight line in the one, a zigzag line in the other, and that the latter arrangement, which had nothing to do with size, was revived, perhaps with modifications, for the great ships of Hellenistic and Roman times. Finally, it was contended that the "trireme" of the Acropolis Museum shows one row of oars only.—A prolonged discussion followed, in which, among others, the following took part: Mr. W. C. F. Anderson, Mr. H. Awdry, Prof. Ernest Gardner, and Messrs. G. F. Hill, H. Stannus, and H. H. Statham.

#### MEETINGS NEXT WEEK.

- MON. Society of Arts, 8.—'Telephony,' Mr. H. Laws Webb. (Cantor Lecture.)  
— Surveyors' Institution, 8.—'Surveyors' Reports and Certificates,' Mr. E. Morten.  
— Geographical, 8½.—'The Anglo-German Boundary Expedition in Nigeria,' Col. Louis Jackson.  
TUES. Asiatic, 1.—'The Passage of Buddhism from a System of Ethical Culture to the Developed Doctrine of the Great Vehicle,' Rev. J. Estlin Carpenter.  
— Royal Institution, 5.—'Some Recent Biometric Studies,' Lecture III., Prof. Karl Pearson.  
— Colonial Institute, 8.—'The Crown Colonies,' Sir C. Bruce.  
— Institution of Civil Engineers, 8.—'Shipbuilding for the Navy,' Lord Brassey.  
WED. Chemical, 5½.—'The Velocity of Oxime Formation in Certain Ketones,' Mr. A. W. Stewart; 'Catechin and Acacatechin, Supplementary Note,' Mr. A. G. Perkin; 'The Action of Ethyl Dibromopropanetetracarboxylate on the Disodium Compound of Ethyl Propanetetracarboxylate (a Correction),' Mr. W. H. Perkin, jun., and seven other Papers.  
— Meteorological, 7½.—'On the Growth of Instrumental Meteorology,' Mr. R. Bentley.  
— Entomological, 8.  
— Folk-lore, 8.—'Processions of the Dancing Towns in Italy,' Mrs. Wherry; 'The Cimarruta,' Mr. R. T. Günther.  
— Microscopical, 8.—'A Review of the Work done by Metallographers,' Mr. J. E. Stead.  
— Society of Arts, 8.—'Methods of Design in Mohammedan Art,' Mr. E. H. Hankin.  
THURS. Royal, 4½.  
— Society of Arts, 4½.—'Manipur and its Tribes,' Mr. T. C. Hodson. (Indian Section.)  
— Royal Institution, 5.—'Recent Astronomical Progress,' Lecture III., Prof. H. H. Turner.  
— Linnean, 8.—'Contributions to the Flora of Liberia,' Dr. Otto Stapf.  
— Antiquaries, 8½.  
FRI. Institution of Mechanical Engineers, 8.—'First Report to the Steam-Engine Research Committee,' Prof. D. S. Capper.  
— Royal Institution, 9.—'Dramatic Thoughts: Retrospective, Anticipative,' Sir Squire Bancroft.  
SAT. Royal Institution, 3.—'Electrical Properties of Radio-active Substances,' Lecture II., Prof. J. J. Thomson.

#### Science Gossip.

DR. F. J. P. FOLIE, who was for some years Professor of Astronomy and Director of the Royal Observatory at Brussels, and the author of a large number of papers on mathematical astronomy, died at Liège on January 29th, in the seventy-second year of his age.

THE Royal Meteorological Society has arranged for an exhibition of meteorological apparatus at its rooms from the 14th to the 17th inst.

THE subject for the Adams Prize at Cambridge for next year will be 'The Inequalities in the Moon's Motion due to the Direct Action of the Planets.'

THE thirteenth James Forrest Lecture will be delivered by Col. R. E. B. Crompton, C.B., on April 10th, the subject being 'Unsolved Problems in Electrical Engineering.'

Two conspicuous groups of spots have been passing over the sun's disc during the present week, visible to the naked eye. One of these, in the southern hemisphere, is the third appearance of the remarkable group first seen on January 28th, and at its greatest size in the early days of February. Although considerably reduced in dimensions at this return, it has still covered a large area of the solar surface. It has just passed off the western limb, but will probably appear again on the eastern about the 24th inst. The other group is in the northern hemisphere of the sun, larger than the other has been at this return, but not equal in extent to what that was at the beginning of February.

It was first noticed on the 1st inst., crossed the sun's central meridian on the 8th, and may be expected to pass off the western limb on the 14th.

PROF. T. J. J. SEE has recently published, in No. 3992 of the *Astronomische Nachrichten*, the results of some interesting researches he has been making on the internal densities, pressures, and moments of inertia of the principal bodies of the solar system. Amongst other matters he has arrived at conclusions with regard to the probable oblateness and periods of rotation of the two exterior planets. On the latter point observation has not hitherto yielded any satisfactory result, it being merely thought probable that the rotation of Uranus was nearly as rapid as that of Jupiter. Prof. See's result, from physical considerations, is that it amounts to about 10h. 7m., and that of Neptune to 12h. 51m., which is longer than that of any of the great ultra-Martian planets, and exceeds that of Saturn by more than two hours.

PROF. BAUSCHINGER has now given (*Ast. Nach.*, No. 4000) definitive numbers to the remainder of the small planets discovered in 1904, the last of which will be reckoned as No. 553.

WE have received the first number of vol. xxxiv. of the *Memorie della Società degli Spettroscopisti Italiani*, the principal contents of which are a paper by Prof. Mascari on the statistics of solar spots and other phenomena observed at Catania during the second half of 1904, and a preliminary note on the proposed observation by Italian astronomers of the total eclipse of the sun next August, on the eastern coast of Spain, where the duration will be longest.

MADAME CERASKI, continuing her examination of the photographic plates obtained by M. Blajko at the Moscow Observatory, has detected two new variable stars, which will be reckoned as var. 39, 1905, Draconis, and var. 40, 1905, Camelopardalis. The first varies between the magnitudes 9½ and 11½; the second between 9½ and 10½.

#### FINE ARTS

*Cima da Conegliano.* By Dr. Rudolf Burckhardt. (Leipzig, Karl W. Hiersemann.)

THIS is the first work of a young writer who is, we believe, a relation of the famous author of the 'Cicerone.' He promises to add new glory to the name he bears, for in this careful and unobtrusive study we find the same note of genuine devotion to beauty, the same penetrating understanding of the artistic idea, that distinguished the writing and dominated the life of Daniel Burckhardt.

Cima is not an artist that every one admires; we might even say that he is not an artist that every one need admire. He makes no overwhelming appeal to the emotions; he does not dominate the imagination. Intensely individual though he was in his work, his nature was so evenly balanced, his qualities so well matched, that we have to define his personality by negatives. We get no very incisive image of the man behind the work, or rather the image that we get is of one so suavely joyful, so calm, so lucid, so reasonable, that he never obtrudes himself on our notice. We can commune with him whenever we will, but he never begins the conversation. But to those who, like the author of the present work, have pondered his paintings deeply, he becomes a

singularly lovable and companionable being, one who, if he never stirs the deeps of the imagination, never fails to communicate a serene and reasonable delight. Cima is never carried away by passion, he is never really dramatic, his understanding of character is sufficient for the creation of fine, but not intensely stimulating types; but his sense of the simple beauty of colour is unfailing, his sense of form is always pure and distinguished, while, above all, he has a feeling for the lyrical beauty of landscape, and a gift of mild and tender pathos, which make him remarkable, even among the Venetian artists of the opening sixteenth century.

Don Botteon and Dr. Aliprandi's book, published in 1893, gave a considerable amount of fresh documentary information about Cima's life and work; but from the point of view of strict style their criticism scarcely advanced our knowledge. Dr. Burckhardt has for the first time attempted a complete and ordered account of Cima's work, arranging the more important pieces in chronological order; while on several points he is able to bring forward new and positive results. Among these we may mention his identification of the large Madonna with six saints, in the Accademia at Venice, with an altarpiece painted for Giorgio Dragan, about 1498, for the church of Santa Maria della Carità. The question is complicated by a passage in Sansovino which describes in this chapel a "palla di San Giorgio di marmo," a statement which contradicts all the other documentary evidence. Dr. Burckhardt gets over the difficulty by the ingenious suggestion that "palla" is corrupted from *capella*, in which case the description "di marmo" would refer to the architectural setting, not to the altarpiece itself.

With regard to the Madonna with six saints at Parma, perhaps the noblest and most perfect of all Cima's works, our author has made a lucky discovery. The picture is known to have come from a chapel belonging to the Montini family, and may therefore be assigned, both on internal evidence and from an inscription in the chapel, to the year 1507. The figures of the saints, with one exception, are peculiarly individual, and lead naturally to the idea that they are portraits. The author has discovered a contemporary account of the family, which enables him to give the names of two of the originals—names which explain, moreover, the choice of the saints. This is not without interest in view of the peculiarly intimate and domestic character of this altarpiece, especially as expressed in the saints Cosmo and Damian.

A manuscript communicated by Signor Paoletti enables Dr. Burckhardt to publish for the first time the name of Benedetto Carloni, the patron who commissioned the glorification of Peter Martyr in the Brera, and the date (1506) of its completion.

With regard to the question of Cima's artistic origins, many theories have been put forward. Mr. Berenson would have him the pupil of Alvise Vivarini; in our criticisms of his books we have once or twice called attention to the inadequacy of this as a complete explanation of Cima, and have insisted, as Dr. Burckhardt does at length, on the dominating influence of Montagna. But Montagna alone will not explain all.

Moreover, we have yet to find precisely where Montagna learnt his art. For us Antonello da Messina appears to be an important influence in the growth of that curious and fascinating Vicenza school where Cima makes his *début*. Yet we think Dr. Burckhardt goes too far in his denial of Alvise's influence, still more in denying all Venetian influence before 1490. To us even the early altarpiece of 1489 has Venetian, even definitely Alvisesque traits, notably in the shape of the throne and the pose of the Child. The picture at Berlin of the 'Madonna and Donor,' to which our author might, perhaps, have given a fuller treatment, shows decided Venetian characteristics, although one may almost suspect from its inchoate composition that it is among his very earliest works.

Another question which we have always wished to see discussed is also left untouched, namely, Cima's predilection for Eastern costume, and on occasion his circumstantial knowledge thereof. In former times, when Morelli could suppose Carpaccio to have been Cima's master, it was conjectured that the former actually went to the East; but now that we know the extreme lateness of Carpaccio's birth, how much he owed to Montagna, and still more to Cima himself, one might be tempted to reverse the hypothesis and suppose that it was Cima who travelled. In any case, the influence of Cima's 'Presentation of Mary' at Munich upon Carpaccio's treatment of the same theme in the Scuola degli Albanesi series of 1504 is undeniable. But both in his draperies and in the peculiar type of straggling tree with sparse foliage which he constantly adopts, Carpaccio shows that from his earliest period he was familiar with Cima's work, and probably even frequented his atelier.

We wish, too, that Dr. Burckhardt had discussed fully the marvellously beautiful little idylls of Endymion and Marsyas at Parma. He assigns them in his catalogue to the artist's second period, 1496–1504, without, it would seem, feeling how much such a date implies, for now that we know that all Bellini's poesies were on mediæval and Christian themes, such compositions as these by Cima must be regarded as significant of the changed attitude of the next generation, and not without some possible influence on Giorgione himself. They are equally remarkable as renderings of a less formal aspect of landscape than any that had preceded them.

In his discussion of Cima's drawings we are glad to find that our author includes the interesting sheet of landscape studies acquired about two years ago by the British Museum. We wish he had at least discussed the drawing in the Ambrosiana of Daniel in the lions' den, there attributed to Mantegna, but if not by Cima, at any rate very near to him.

Dr. Burckhardt has done so much for our understanding of Cima—we ought, by-the-by, to have alluded to his useful reconstructions of dispersed altarpieces—that we may hope some day for a larger and more detailed work from him. Cima's influence on the later Bellineschi, on such artists as the pseudo-Basaiti, and the author of the National Gallery 'Death of Peter Martyr,' would be well worth investigation.

## PORTRAITS OF MARY, QUEEN OF SCOTS.

Offa House, Upper Tooting, S.W., March 8th.

THE able review of my book on this subject which appeared in your last issue seems to identify the jewels worn by the Queen of Scots in Lord Leven and Melville's picture with those described in the 'Inventories.' If this be established, it is not only a gratifying confirmation of the claims I ventured to make on behalf of the portrait, but is of great interest as giving good grounds for adding one more to the very limited number of the authentic portraits. Your reviewer, however, speaks of "a new mystery" (p. 279), viz., a close resemblance between the Leven and Melville piece and the Morton picture. An examination of the renderings given in the books he names hardly convinces me of this. Dare I suggest that, as an obvious admirer of "the Queen of many wooers," he has bracketed the two pictures in his mind, as it were, and sees the true Mary in what are undoubtedly the most attractive of all the portraits of the Queen of Scots known to me? J. J. FOSTER.

IN noticing Mr. Foster's 'True Portraiture of Mary, Queen of Scots' (*Athenæum*, March 4th), I was misled by the lack of colour inevitable in a photograph. In the Leven and Melville portrait, of which I have now seen a copy in water colour, Mary is not wearing the *carcan* of alternate table diamonds and double pearls, but one of double pearls alternating with table rubies, a table diamond in the centre. This *carcan* was sent to her in France, in 1556, among other Scottish royal jewels, by the Duke of Chatelherault: "Ung ecarquant ou il y a vi rubis, une table de diemant, et viii coupletz de perles" (Robertson, 'Inventaires de la Roynne d'Escoce,' p. 5).

The diamond cross in the Greystoke portrait, I learn, differs at the foot from the description of the French Crown jewel, having a triangle of diamond, not three diamonds, as in the description. Of course, it may have been modified.

The Leven and Melville portrait, if an heirloom descended from Mary's friends of that house, would, apparently, be with the other heirlooms of her period at Monymail (Melville House, Fifeshire). THE REVIEWER.

## SALES.

MESSRS. CHRISTIE sold on the 4th inst. the following:—Pictures: Vicat Cole, Showery Weather, a View of Bury Village, 357*l.*; A Cornfield in Surrey, 173*l.*; T. S. Cooper, Cattle and Sheep in a Meadow, 147*l.*; Evening, Sheep on a Hillside, 126*l.*; A Group of Cattle on the Bank of a River, 110*l.*; J. Docharty, Mist rising after Rain, Loch Etive, 252*l.*; J. Holland, The Colleoni Monument, Venice, 945*l.*; J. Stark, The Valley of the Yare, 126*l.*; Colin Hunter, A Fishing Haven, 147*l.*; Sir E. Burne-Jones, Pygmalion and the Image (the set of four), 997*l.*; W. Bouguereau, Head of a Girl, 105*l.*; H. W. B. Davis, On the Wye, 220*l.*; Drawing: L. L'Hermitte, Corn-Ricks, Peasant-Girl, and Geese, 68*l.*

The same firm sold on the 7th inst. the following engravings:—After Reynolds: Lady Caroline Price, by J. Jones (lot 37), 26*l.*; another copy (lot 99), 102*l.*; Mrs. Beresford, with Mrs. Gardiner and Viscountess Townshend, by T. Watson, 37*l.*; Master Crewe as Henry VIII., by J. R. Smith, 36*l.*; After Romney: The Hon. Mrs. North, by J. R. Smith, 70*l.*; After Hoppner: The Countess of Mexborough, by W. Ward, 31*l.*

## Art-Gossip.

TO-DAY, at the Leicester Galleries, Mr. Herbert Marshall's drawings of London are open to private view, as well as Mr. Arthur Rackham's water-colour drawings illustrating 'Rip van Winkle,' and other fantasies.

MESSRS. HENRY GRAVES & Co. are showing water-colour drawings of 'Gardens, Orchards, and Vineyards in Italy and England,' by Miss Rosa Wallis.



WATER COLOURS of 'Old-World Gardens in England, Scotland, and Italy,' by Mr. E. A. Rowe, are also on view at the Dowdeswell Galleries.

IN the Victoria and Albert Museum at South Kensington an exhibition of process engravings is noteworthy.

MR. F. A. VERNER has on view at the Doré Gallery English and Canadian pictures.

THE spring picture exhibition at the White-chapel Art Gallery, which will be open from March 23rd to May 3rd, is to illustrate 'British Art Fifty Years Ago,' the year 1855 being taken as a central date, and a period of about fifteen years before and after that date being included. Many fine works are to be shown, amongst others a representative group of paintings by the Pre-Raphaelites and by the members of the Liverpool School.

THE Aberdeen Sculpture Gallery of Casts is to be opened by Sir George Reid on April 8th. For some years a small museum and art gallery has been in existence. This has now been entirely remodelled, enlarged, and fitted with the last improvements.

MESSRS. AGNEW will send to Christie's for an early sale a picture which has been in the possession of the family of Sir Lewis Morris at Penbryn since the early part of the last century. The subject and the painter were both unknown until the publication of the 'Creevey Papers,' with an almost identical engraving of Sheridan, attributed to Sir Joshua Reynolds, and its likeness to the portrait by the same master in the late Mr. Fraser Rae's 'Life of Sheridan' seemed to leave no doubt as to the subject. The tradition in the family of the owner was that Opie was the painter, but it is also attributed to Russell and to Hoppner in the 'Creevey Papers.' It is an animated portrait of a young man, with powdered hair, looking out of the picture, and holding a portfolio, possibly of music belonging to Miss Linley, afterwards his wife.

SOME of the daily papers came out on Monday with the periodical paragraph about another Romney having been found. This time it was "one of the missing paintings of Lady Hamilton," who is said to be "reclining on a couch, with her left arm, which is bare to the shoulder, resting on a support," whilst her "beautiful figure is veiled with light drapery." If the description is accurate, we may venture to say at once, and without seeing the picture, that it is not a Romney portrait of Lady Hamilton. It is "believed to be one of the missing paintings" of Romney's famous sitter; on this we may remark that scores of such "missing" portraits have been discovered from time to time, and all, or nearly all, bear the most convincing evidence that Romney never saw them.

A CORRESPONDENT writes:—

"May I point out, with regard to the notice of Mr. Willett's death on p. 282 of *The Athenæum*, that his Christian name was Henry, consequently his initial was H, not R., and that his original surname was Catt, not Cat? As my father knew both families well, I can guarantee the above."

MR. WHITMAN, of the British Museum, opens up in the new number of *The Connoisseur* a point of very much interest. He claims to prove that the fine portrait by Hoppner of Mrs. Michael Angelo Taylor as 'Miranda' was engraved not by William Ward, to whom it has hitherto been assigned, but by his brother, James Ward, R.A. The engraving is only known in the proof state, but from the late Lord Cheylesmore's impression, now in the Print-Room, Mr. Whitman makes out a very good case. From some indistinct and imperfect lettering scratched on the plate, Mr. Whitman shows, with some reasonableness, that the engraver scratched "J. Ward," but only a portion of what looks like the letter "J" and the initial "W" are seen, and even these do not appear in any other proof which Mr. Whitman

has examined. The mezzotint was presumably never published; but, now that the point has been raised, it is possible that some more information may be forthcoming. One fact which tells strongly against his arguments is discreetly obscured by Mr. Whitman. James Ward presented his collection of working proofs of his mezzotints to the British Museum in 1817, and among these there is not a single proof of any sort of the 'Miranda.' It was much too important and beautiful an engraving to be overlooked when he was making up such a gift. Then, again, Mr. Whitman has not traced to its origin the attribution to William Ward. This ought not to be a very difficult matter. Chaloner Smith does not describe it in his 'British Mezzotinto Portraits.' Both James and William Ward engraved portraits by Hoppner. The portrait of Mrs. Michael Angelo Taylor was exhibited at the Royal Academy of 1796, No. 87, as a 'Portrait of a Lady.'

## MUSIC

### THE WEEK.

QUEEN'S HALL.—London Symphony Concert. Miss Fanny Davies's Orchestral Concert.

ON Wednesday afternoon the London Symphony Concert was conducted by Sir Edward Elgar, and, moreover, the whole of the programme was devoted to his music. The composer is one of the prominent men of the day, and he has written some very remarkable works, yet we doubt whether an "Elgar" programme is altogether the best thing for him or for the public; and by the latter term we mean that section of the public which listens attentively the whole time. The concert began with the 'Alassio' Overture, and notwithstanding fine material and skilful workmanship, we still find the work, as a whole, unsatisfactory. It seems long, not because the music is uninteresting, but because the various sections do not strike one as parts of an organic whole. The incidental music to the drama 'Diarmid and Grania'—produced at Dublin not "last October," as stated in the programme, but October, 1901—is dignified, but the very qualities which render it so impressive in connexion with the stage militate against its due effect in the concert-room. Next came four of the 'Sea Pictures'—small tone-pictures, it is true, in comparison with such a work as 'The Dream' or 'The Apostles,' and yet gems of the first water. They were sung with admirable feeling and restraint by Miss Ada Crossley. The first part of the programme ended with a first performance of the 'Pomp and Circumstance' March, No. 3, and in c minor. It is effectively scored, but it does not strike us as being so original as the first two.

The second part opened with the 'Cockaigne' Overture, after which followed the second novelty, viz., an Introduction and Allegro in g minor and major for strings (orchestra and quartet). The music is extremely fresh and clever. The form is perfectly clear, and there is nothing forced or diffuse in it. A prominent theme, like the *canto popolare* in 'Alassio,' is of great beauty and simplicity. The employment of a solo quartet in addition to the orchestral strings results in some very effective contrasts. It seems, from some remarks of the composer respecting his work quoted in the programme book, as if

some "Welsh" romance formed the poetic basis of the music; the latter, however, is perfectly satisfactory in itself. Sir Edward must have been in a happy frame of mind when he wrote it. This work will, we believe, become a great favourite with the public. When, by the way, will the composer present to the world a symphony? The concert ended with the well-known Orchestral Variations, Op. 36.

Miss Fanny Davies gave a concert with the London Symphony orchestra at Queen's Hall on Tuesday evening, and played three pianoforte concertos. The first was one in g (Köchel, 453) written by Mozart only a few years before his death. The Andante is full of deep feeling, while the final movement, on the other hand, represents the composer in one of his merriest moods. Miss Davies may be thanked for reminding musicians of Mozart's concertos, most of which are unduly neglected. As regards technique they may not be attractive to latter-day pianists—we could mention one or two exceptions—but the music is pure and lovely, and more enjoyable than many a modern work in which the pianist is perhaps able to exhibit wonderful digital dexterity. Miss Davies was also heard in Brahms's First Concerto, in d minor, and Saint-Saëns's No. 2, in g minor. There was a large audience, and her intelligent playing procured for her a cordial reception.

M. Colonne, the conductor, gave most refined renderings of Bizet's delightful 'L'Arlésienne' Suite—in which the saxophone part was admirably played by M. Émile Derigny, of the Colonne Orchestra at Paris—and Saint-Saëns's symphonic poem 'Le Rouet d'Omphale.'

### Musical Gossip.

MR. ANTONIETTI's performance of the Mendelssohn Violin Concerto at the Æolian Hall on Monday evening deserves note. He has a fine rich tone and excellent technique, and interprets with rare intelligence and without any sensational effects. In Locatelli's c minor Sonata and in Bach's 'Aria' he gave further proofs of skill and feeling. Mr. Antonietti is a sound and accomplished artist.

THE Taneiev Quartet in d minor, recently produced by the Nora Clench Quartet, was again played, and admirably, by the same ladies at the ninth Broadwood Concert at the Æolian Hall last Thursday week. The clever music improves on acquaintance, although one cannot but feel that the variations which form the greater part of the work show skill rather than inspiration. A Concertstück for clarinet, horn, pianoforte, and strings, by Mr. York Bowen, proved interesting. The introductory movement is much more poetical than the Allegro.

'THE APOSTLES' was given for the second time at the Albert Hall under the direction of Sir Frederick Bridge on Wednesday, and the rendering of the work was better than on the first occasion.

M. ALFRED BRUNEAU's 'L'Enfant Roi' was produced, as announced, at the Paris Opéra-Comique last week, and, with one or two exceptions, the opera has been most favourably received. It may be noted that the unfavourable criticisms are by men out of sympathy, in great measure, with modern musico-dramatic art.

THE death is announced of Arrey von Dommer, born at Danzig in 1828, author of an excellent 'Handbuch der Musikgeschichte'

(1868; second edition, 1878). He also published (1865) an enlarged edition of H. C. Koch's 'Musikalisches Lexicon' of 1802. From 1873 to 1889 he held the post of secretary to the Hamburg Library.

THE *Allgemeine Musik-Zeitung* of March 3rd states that the autograph of Chopin's Third Ballade in A flat has been discovered by an autograph dealer, and purchased by the collector J. V. Ostrowski.

THE Tonkünstlerfest of the Allgemeiner Deutscher Musikverein will be held at Graz, May 22nd to 26th. Operatic performances will be given of Strauss's 'Feuersnot' and Kienzl's 'Don Quixote.' Among the works announced is 'Appalachia,' symphonic poem for orchestra and male chorus, by the English composer F. Delius.

#### PERFORMANCES NEXT WEEK.

|        |  |
|--------|--|
| SUN.   | Concert Club, 3, Bechstein Hall.   |
| —      | Sunday Society Concert, 3.30, Queen's Hall.  |
| —      | Sunday League, 7, Queen's Hall.  |
| MON.   | Chaplin Trio (Children's Concert), 5, Steinway Hall.   |
| —      | Miss Iona Robertson's Concert, 8, Bechstein Hall.  |
| —      | Subscription Concert, 8.30, Æolian Hall.   |
| TUES.  | Miss L. Hasche and Miss Marie Hall's Pianoforte and Violin Recital, 3, Queen's Hall.         |
| —      | Alma Mater Male Choir, 8.30, Bechstein Hall.   |
| WED.   | Miss Maud MacCarthy's Violin Recital, 3, Bechstein Hall.                                     |
| —      | Philharmonic Concert, 8, Queen's Hall.   |
| THURS. | Broadwood Concert, 8.30, Æolian Hall.  |
| —      | Madame H. Ansbacher and Miss M. Poole's Pianoforte and Violin Recital, 8.30, Bechstein Hall. |
| FRI.   | Irish Ballad Concert, 7.30, Crystal Palace.  |
| SAT.   | Benson's Pianoforte Recital, 3, Bechstein Hall.  |
| —      | Ballad Concert, 3, Queen's Hall.   |
| —      | Mozart Society, 3, Portman Rooms.  |

## DRAMA

### THE WEEK.

CORONET.—'The Orestean Trilogy of Æschylus.'  
GREAT QUEEN STREET.—'Die Wildente,' by Henrik Ibsen.  
HIS MAJESTY'S.—'Agatha,' a Play in Three Acts. By Mrs. Humphry Ward and Louis N. Parker.

By those prepared to accept what the French would call a "vulgarization" of the great Orestean Trilogy, the performance of this matchless work given at the Coronet Theatre might have been seen with a certain amount of pleasure. Grave defects were apparent, if the whole was judged from any standpoint of exact scholarship. The performance, however, was calculated to give a popular idea of works which are virtually unknown to the average English playgoer, and are not likely to reach him in any more accurate shape. The chief defect was that the musical accessories, though striking in themselves and calculated to be popular, gave the whole an atmosphere of opera, which is precisely the last thing to be desired. Nothing can be less fitting than to express in well-executed song the emotions of the chorus. In the case of the 'Agamemnon' it is impossible to say that the chorus are impassive spectators of the horrors they contemplate, since their language rises to menace, and Ægisthus has to threaten them with the vengeance of his guards. Their action became, however, in the latest presentation too assertive, and the effect of the song substituted for chant was that the words were unheard. This we are disposed to regard as the worst of conceivable imperfections. In order to bring the whole within the limits of a solitary performance, it was presented in a shape so abridged as to convey a sense of irreverence. That the three dramas composing the trilogy were given in a single day is known: in the present case, if we subtract the period necessary for changes of scene, the representation occupied little more than a couple of hours. On the other hand, some of the performances were impressive, and the general effect was inspiring. Miss Gertrude Scott as Cassandra had a physio-

gnomy truly tragic, and, though her method was naturally uncertain, rose fully to the height of the situation when, with a shudder at the smell of the charnel house, she followed Agamemnon through the fateful doors. As Electra Miss Mabel Moore was pleasing, though not great, and Mrs. Benson, as Clytemnestra, had impassioned moments. Mr. Benson's voice as Orestes was monotonous and rather grating. Many of the chorus of Argive elders and women were good, and the whole conveyed an idea more favourable than we had previously conceived of the possibilities of the company.

In the performance at the Great Queen Street Theatre of the 'Wild Duck' of Ibsen, the Andresen-Behrend Company was not seen at its best. Frau Bertens rose to the display of intensity as Gina, and Fräulein Grawz was pleasing as Hedvig. The former, however, is too matronly to be the wife of Hjalmar, and the latter was almost too artistically conscientious in make-up. Hedvig is, of course, a green girl, but there is no need why she should be wholly unattractive. None of the masculine parts was in any way remarkable, and the representation as a whole was deficient in subtlety and significance.

'Agatha,' which was produced at His Majesty's Theatre on Tuesday afternoon for a charity, and is to be repeated the day after to-morrow as the first of a series of Monday evening representations undertaken by Mr. Tree, is the work of a novelist, not of a dramatist. It rises in the second act to something approaching intensity, but its authors have neither the requisite courage nor the requisite art. When the heroine, told by her supposed father that she is a bastard, seeks for her true father, and finds him in a man to whom she has been accustomed to look with veneration and respect, she shrinks from and repels him by a splendidly spontaneous sense of his unworthiness. A moment later, however, instead of keeping up the honouring attitude, she accepts him calmly, as if nothing had happened. We are asked to accord a measure of sympathy to a wife and mother who for twenty years has lived undetected in the house of the husband she has dishonoured, and seeks only further to hoodwink him. Her criminal associate is still a visitor in her house, and speaks to her of their child. It may be truly urged that the objection is ethical. It is artistic also, since we decline to accept as credible a story that rests on such unworthy assumptions, and are not sufficiently near to Stuart times to look upon adultery as the inevitable and pardonable concomitant of married life. Though possessing a good second act and some fine situations, 'Agatha' is weak as a whole, and passably repulsive, the information conveyed to a young girl by her supposed father that she is the offspring of an adulterous intrigue being inexpressibly shocking. Its chief merit consists in the conception of the heroine, a character to which Miss Tree does justice, and in so doing strengthens her claims to consideration.

#### 'THE CLOUDS' AT OXFORD.

THE Oxford University Dramatic Society, aided by a representative body of Greek scholars, has, by happy accident or express intention, chosen the very month of the greater Dionysia

for the performance of 'The Clouds,' thus recalling its first production in 423 B.C. We cannot forget that the play secured only a third prize on that occasion; nor can we neglect the tradition that Aristophanes afterwards altered his play, so that the version we have may represent an attempted revision. It certainly seems a version lacking in cohesion, if not of inferior quality. The Just and Unjust Argument are crudely introduced, and do not seem woven into the plot with the skill of a leading dramatist. Aristophanes, like other leading and minor dramatists, may have thought the public verdict unfair. But we see little reason to believe that his play at any time deserved the first honours. He chose what would now be called a "topical" subject, the teaching of the Sophists; he went in for broad, unmistakable effects, but he missed his mark, perhaps because he failed to be as poetic as he generally was, or to create character out of mere fantasy, as a great dramatist does almost unconsciously. The Athenian public, incomparably more intelligent than our own, may have been looking *sans le savoir* for the Aristophanic grace and poetry. They may have resented the rather unrelieved buffoonery of the play. The strange parody of Socrates, applying to him the methods of the Sophists from whom he expressly differed, is not what one expects from Aristophanes, whose most bitter attacks elsewhere on prominent persons are full of discernment. The frequent introduction of the joke about fleas must have been *vieux jeu*, one thinks, even in 423 B.C. The fleas were Corinthians; so of late the British public was entertained with jokes about the dirt of the Boer. But jests of this sort do not survive in popular favour as a thing to pay obols for, even when endorsed by political associations. 'The Clouds' is, in fact, not a first-class play.

It is all the more creditable that the Oxford actors did make a first-class show of it, a show which deserves to be remembered with the Oxford 'Frogs' and the Cambridge 'Wasps.' A superadded touch of modern and local caricature is almost inevitable in such cases, perhaps, and Sir Hubert Parry's music revealed itself from the outset as up to date. It was a wonderfully skilful caricature of innumerable popular songs, interspersed with motives from Wagner, Tschaiikowsky, and Strauss. The hoot of the motor-horn was heard early and often, a suggestion not out of place, since we remark that Phidippides, the fast young man of the day, runs his father into debt to the extent of

Twelve pounds for car and wheels to Amyntas.

Modern young men are no doubt doing the same, though their motor "car and wheels" are a good deal more expensive.

It is not, however, on Phidippides, somewhat colourlessly presented by Mr. E. M. Compton-Mackenzie, that the burden of the play falls. His father Strepsiades and Socrates are the chief figures. Mr. C. W. Mercer and Mr. E. L. Scott distinguished themselves in these parts, and made the play go. Socrates was strongest in gesture, and might have been played with more mock dignity and less obvious farce. But we cannot cavil at an excellent performance, backed by skilful dress and make-up. The sage, with a new *ἰμάτιον* in view, to be stolen from a disciple, showed the glee which Mrs. Norris, we presume, indulged in private after securing the baize curtain of the intending actors in 'Mansfield Park.' His gestures and management of descent from his basket were most diverting. Strepsiades kept up unflagging vivacity throughout the play, and said every line as if he meant it. This was a great gain in the duller passages. His face and manner were too highly coloured not to suggest that he was in the habit of immoderate drinking, but we forgive him exaggerations and a few textual lapses for his human conception of the old Athenian rustic. Here is, we think, the one piece of



character in the play, a figure to the life, which could not be, or, at any rate, was not, produced in the case of Socrates. Such a rustic citizen as Strepsiades—shrewd, passionate, kindly, and abusive by turns—must have been well known to Aristophanes, and is allied to many in our own drama; indeed, we think that Aristophanes is particularly suited, with his conservative views, his admiration of safe lines, of old education, to please a cultivated English audience. If Greek was invented, as a Frenchman said, that schoolmasters might make a living, Aristophanes was clearly invented to tickle a modern audience at our ancient universities. Pasion and Amynias, the two money-lenders who pester Strepsiades, were admirably presented and differentiated; we mention them as an example of the great care in detail which the play showed. The scenery, including a delightful view of the Acropolis, was simple, but effective; and a reminiscence of the 'Meno' of Plato introduced in the teaching lesson reminded the "pass man" of his difficulties. The teaching in rhythm would be salutary for most minor poets of to-day. It is likely that Socrates dimly suggested some features of modern Oxford philosophy, but he was too obviously a generalized caricature to be resented. His enormous protuberance of person was a concession to the mob to which we should affix a query; but, as we have hinted, there is nothing to respect in Socrates anyhow. Aristophanes needed some sort of a lift into popularity in this special play, and that two actors of exceptional ability, Strepsiades and Socrates, afforded.

We have left to the last the notice of the chorus of female clouds, though their services were very considerable. Their grouping and the extent of their mingling with the other actors seemed unconventional, as did floating hair on the Greek stage. But their success was sufficiently marked to justify departures from the normal. Their noses were too big, an accomplished lady and critic remarked, but otherwise their appearance was singularly handsome and effective. They were admirably trained, and their evolutions—backed by singing, of course, of an obviously male order—made a great impression. The stage seemed a little wanting in depth, so as to force them forward *ὑπὲρ μέτρον*, but that may have been a fancy due to our own position in the audience. The first hint of their cloud-like appearance, faint lights flitting across a gauze veil, raised our hopes high. We were not, however, entirely satisfied with the group as a whole. The leader (Mr. T. C. Gibson) was dressed in a strong purple, contrasted with orange red, which seemed to us heavy and somewhat distressing to the general scheme of colour. There was abundance of softer shades, which gave a desirable and liquid effect. This hard figure in the middle did not please us; it seemed a menace to the grace and beauty never far off from Greek dress. But generally the dresses were well conceived, both for individual effect and special contrast. Mr. Cyril Bailey—who was, we understand, chiefly responsible for the management—is to be warmly congratulated. He was half author, too, of a metrical version in English. A very clever illustrated programme, a contamination of Greece and Aubrey Beardsley, due to Mr. Mavrogordato, of Exeter College, also deserves notice, though it was too widely appreciated to be easily procurable on the later days of the play.

#### Dramatic Gossip.

On Saturday 'The Monkey's Paw' of Messrs. W. W. Jacobs and Louis N. Parker, first produced for a benefit at the Haymarket on the 6th of October, 1903, was revived at the same house, and was played in front of 'Beauty and the Barge.' Mr. Cyril Maude

reappeared in his powerful presentation of Mr. White. Miss Bella Pateman replaced Miss Lena Ashwell as Mrs. White, and Mr. Edmund Maurice, Mr. Sydney Valentine as the Sergeant-Major. 'A Case of Arson' is to be the first piece next Tuesday, when 'Beauty and the Barge' is replaced by 'Everybody's Secret,' a rendering by Capt. Marshall and Mr. Parker of 'Le Secret de Polichinelle' of M. Wolff.

On Thursday, at the Great Queen Street Theatre, 'Es Lebe das Leben' was revived, with Frau Rosa Bertens as the heroine, in which she was seen at the same house on February 23rd, 1903.

'TWO MEN AND A MAID,' a four-act play of Mr. Malcolm Watson, has been given for copyright purposes at the Northampton Opera-House.

THE pantomime was withdrawn from Drury Lane on Saturday last. Its career has apparently been shortened by an attack upon it in a daily newspaper.

IN the new piece of Mr. J. M. Barrie, in which she will appear with Miss Irene Vanbrugh at the Duke of York's Theatre, Miss Ellen Terry will play the mother of a grown-up daughter involved in troubles, the nature of which is not stated.

MR. CYRIL MAUDE proposes to open his new theatre, the designs for which are in the hands of the County Council, with a play by Mr. W. W. Jacobs.

'LADY BEN,' a four-act comedy of Mr. George P. Bancroft, is before long to be produced in the West-End with a cast comprising Mr. J. D. Beveridge, Mr. Charles Fulton, Mr. Frank Cooper, Miss Dorothy Grimston, and Miss Darragh.

On Tuesday and Wednesday the Stage Society will give 'The Three Daughters of M. Dupont,' a rendering of 'Les Trois Filles de M. Dupont,' a four-act comedy of M. Brieux produced at the Gymnase on October 8th, 1897.

'MR. HOPKINSON' will on Monday be transferred from the Avenue to Wyndham's Theatre.

GENERAL LEWIS WALLACE, author of 'Ben Hur,' has, says *The Era*, left a novel entitled 'The Prince of India,' an adaptation of which is to be produced in America by Messrs. Klaw and Erlanger. Its story deals with the love of a Greek princess for a Moslem prince, and the characters include the Wandering Jew.

A CURIOUS "restitution" of a French masterpiece—if the term is applicable—is contemplated by Madame Bernhardt, who is preparing a representation of the 'Esther' of Racine, as that piece was given at the College of Saint-Cyr in 1680 by the demoiselles of that institution. Among the spectators in his customary place on the stage will be le Roi Soleil. We shall be curious to know if James II. of England, who was taken by Louis to the first performance, will also appear. As in the representation organized at the desire of Madame de Maintenon, the exponents will all be women, and it is to be wondered whether any adequate *remplacante* will be found for Mlle. de Veillenne, a *pensionnaire*, who made a very favourable impression as Esther.

'ELGA,' a drama by Gerhart Hauptmann, was given successfully at the Lessing-Theater, Berlin, on Saturday. Its action, which passes in the time of Jean Sobieski, King of Poland, consists principally of adventures befalling in a dream a knight on his way to the Court, and is partly romantic, partly melodramatic. A short story of Grillparzer is said to have suggested the theme.

'SCHÜSSELCHEN' is the title of a four-act play by Herr Georg Reicke, produced at Berlin, in which Fräulein Marietta Olley won recognition as the heroine.

TO CORRESPONDENTS.—W. C.—V. V. R.—J. M.—R. F. C.—E. C. K.—received.

H. M. B.—Often suggested, but no two people think alike on the matter.

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## CONTENTS.

|   |         |
|---|---------|
| MOORE AS MAN OF LETTERS...  | 327     |
| POEMS BY WILLIAM WATSON AND JOHN DAVIDSON ...   | 328     |
| ENGLAND UNDER THE STUARTS ...   | 330     |
| THE ASSOCIATIONS OF HAM HOUSE ...   | 331     |
| NEW NOVELS (The Golden Bowl; The Marriage of William Ashe; Contre l'Impossible) ...   | 332-333 |
| GEOGRAPHY AND TRAVEL ...  | 333     |
| OUR LIBRARY TABLE (Lord Salisbury's Essays; The Personal Story of the Upper House; L'Angleterre et son Empire; The Friends of England; Creatures that Once were Men; The Child-Slaves of Britain; Popular Ballads of the Olden Time; Towards Democracy; The Standard Library; Tennyson in the Favourite Classics) ... | 334-336 |
| LIST OF NEW BOOKS ...   | 336     |
| THE DISCOVERERS OF THE POEMS OF CATULLUS; RECENT KRATS LITERATURE; MISTAKES IN PRERAGES; BOOKSELLERS' PROVIDENT INSTITUTION; THE SPRING PUBLISHING SEASON ...   | 336-337 |
| LITERARY GOSSIP ...   | 338     |
| SCIENCE—RESEARCH NOTES; SIR STAMFORD RAFFLES AND THE FOUNDING OF THE ZOOLOGICAL SOCIETY; THE N RAYS; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ...  | 339-342 |
| FINE ARTS—ART HISTORY AND PRACTICE; MR. RICH'S WATER-COLOURS AT THE ALPINE CLUB; THE ARUNDEL CLUB; ARCHÆOLOGICAL NOTES; THE LATE LORD SOUTHBESK; SALES; GOSSIP ...  | 343-345 |
| MUSIC—EIGHTH SYMPHONY CONCERT; FIRST PHILHARMONIC CONCERT; GOSSIP; PERFORMANCES NEXT WEEK ...   | 346     |
| DRAMA—OFF THE RANK; EVERYBODY'S SECRET; THE THREE DAUGHTERS OF M. DUPONT; SHAKSPEAREANA; GOSSIP ...   | 347-348 |

## LITERATURE

Thomas Moore. By Stephen Gwynn. (Macmillan & Co.)

MR. GWYNN has accomplished no easy task with tact and literary skill, if not with accuracy. Thomas Moore has been so variously esteemed, and these variations of judgment have such good foundation, that it required not only a sympathetic, but also a very calm umpire to assign to the poet his proper place in English literature. To all who came within the reach of his personal fascination such a task was almost impossible. The whole of his own generation, including all its greatest literary men, with the solitary exception of the surly Wordsworth, were subdued by his charms, and esteemed him far more highly than he did himself, for he was a modest and clear-sighted man, and felt that he had little chance of immortality except through his songs. On the other hand, the professional critics of a later age have set him down as little better than a facile rhymers, who wrote society verses without the smallest inspiration. A more violent antinomy there does not exist in our literary history. Mr. Gwynn seems to us to have given the critical solution with perfect good sense. The whole person, and not merely the poet, was a mass of contradictions such as could hardly be found except in Ireland. He was a dapper little creature, insignificant of mien, and exciting at first sight amusement rather than respect. He was improvident, and always in debts and difficulties which were a torment to himself and his family. He was very lukewarm in religion, and content to have his children adopt a creed opposed to his own. Even his patriotism was of no earnest type, in that he would not quarrel with his country's oppressors, though he did so with those who agitated for her relief. He spent his time in a society far above his rank, and among people from whom he was sup-

posed to obtain favour by his obsequiousness. He was not capable of violent anger or bursts of noble passion. Could any picture be more unattractive, or any person less likely to stand forth as either powerful or popular in the world? Who could ever reverence such a teacher? Yet, with all these weaknesses, he had both remarkable gifts and a most surprising backbone of character. The people who at first sight despised him as a cock-sparrow were conquered in a few minutes by his gift of agreeable conversation, wherein he had no equal. The very men whom he challenged to a duel became his fast friends during the talk on the field before and after the combat. There is perfect unanimity on this point. In any society, from that of Byron, Rogers, and Scott down to that of sailors on a merchantman, he was the most agreeable man alive, his wit and gaiety suiting itself at once to his company. His average talk was so good that no one ever thought of collecting his "good stories," which were legion. This is the highest possible compliment to his quality. And, unlike other wits, whose brilliancy is often ill-natured and leaves an unpleasant after-taste, Moore made friends of all sorts and conditions of men. He was, without contradiction, "the very best creature in this world." He was beloved by great and small, and made fast friends of the leading men of his age. Moreover, though poor and thriftless, and always in want of money, he consistently refrained from using his unlimited power of borrowing from his friends, and could not be persuaded to receive even indirect help from those who were longing to relieve him. He slaved and slaved all his life at hack-work, when he might have lived in comfort on the generosity of others. The same proud independence he showed in politics. When offered a seat in Parliament and a lucrative post by a Government whose Irish policy he resented, he rejected this escape from poverty, though pressed on him by noble friends, with every delicacy of feeling. There never was a man more truthful and fastidiously honourable in all his dealings. Yet he was the son of an obscure shopkeeper in a back street of Dublin. He was attracted by female fascination as a butterfly by scented flowers, yet never was there a more faithful and devoted husband. Such were the paradoxes of the man's life and character, a perfect exponent of his nation, at once flexible but intractable, admirable but reprehensible, chivalrous but timid, winsome but querulous, constant in hilarity, yet steeped in many sorrows.

Mr. Gwynn analyzes with delicate appreciation this fascinating yet disappointing man of letters. As a workman Moore was remarkable both for his skill and care, and his mastery of the language is shown very clearly by the metrical *tour de force* necessary for the English singing of the Irish melodies. But, as is well observed by his critic, Moore wrote rather to be heard than read; he expanded each idea like a skilful rhetorician, who knows that no effect can be produced on an audience by a rapid process of thinking in the speaker. Hence he dealt more in simile than in metaphor, and no one can quote from him those lightning flashes with which great poets have illumined the hearts of men. With all his

grace and tenderness we feel a lack of depth or concentration in all his work; his life seems to us superficial and without passion; even his enduring sense of Ireland's wrongs did not prevent him from living by preference among her oppressors. The only man whom he systematically hated was the famous Castlereagh, probably not so much for his politics as for his cynicism. No Irishman can bear this quality in any man, and whether rightly or wrongly, it was always ascribed to the real Transactor of the Union.

As Mr. Gwynn is no specialist in music, he has wisely avoided any close estimate of the merit of Moore's work in this respect. The poet's great and immediate popularity as a singer of songs proves clearly that he had exceptional gifts for this charming social art; but he was no musician in the proper sense; his self-accompaniment was simple and unscientific, and he lived in an uncritical age, and in a society the worst possible for reproducing the national expression of another age or race. The art of the eighteenth century was essentially self-complacent. Westminster boys played the 'Andria' of Terence in perruques and patches. Pseudo-classical form was everywhere rampant. The shepherds and shepherdesses were still those of Watteau and of the Trianon, in spite of the affected return to primitive life, and the children of nature were only admitted into good company with their faces washed and their scanty garments decently arranged. Such was also the treatment which the melodies received from Moore, and still more from his collaborator Stevenson. This latter was wholly trained in the Dublin cathedrals on English church music and on English glees, and his extant services and anthems show him to have been a very commonplace composer, whose work is, however, still popular in Dublin, because his main purpose was to write florid and effective solos for the leading gentlemen of the choirs. How little he appreciated the melodies which he arranged for Moore is patent from the fact that in none of his many compositions is there a single reminiscence of the quaint and beautiful phrases he undertook to harmonize, and therefore must have studied with care. Worse than this was the impertinence with which he and others in his day took liberties with these curious tunes, substituting modern banality for the unfamiliar, and therefore difficult, progressions of the original airs, hard as they are to sing, still harder to harmonize. A comparison of the settings by modern masters like Sir C. Stanford, who really appreciate the national flavour, will show clearly the contrast. Stevenson was no doubt the chief culprit, but we are not confident that Moore did not share in the crime, which amounts to no less than *lèse-majesté* against the noblest and most distinctive expression of the genius of the nation which he loved.

As we have said already, he had not much voice, and no training whereby to master difficulties. He was, therefore, bound to make words and music thoroughly vocal, of which art he was a perfect master. He knew the vowels and the consonants which suited every note on the compass of his voice; he knew the limited range of that voice, and so he contrived to smooth many



difficulties, to the cost of both the tune and the sense. What could be a greater feat than to find words melodious and effective for a beautiful air of a very difficult rhythm, which words when analyzed contain hardly any meaning at all? We refer the reader for a specimen to the well-known "No, not more welcome than fairy numbers."

Mr. Gwynn tells us that Moore always accompanied himself on the piano, which is no doubt true in his early life, and especially in England, where the Irish melodies were unfamiliar even to the best musicians. But our biographer seems to have missed the point of his preference for a mixed company, and his dislike of singing at mere men's parties. These latter were in the Dublin of Moore's day, and probably in London also, gay suppers round a table, where songs had to be sung, or rather shouted, without any help beyond perhaps the chorus of the refrain. This by no means suited the poet's delicate organ. In a drawing-room with ladies there was always the support of a piano. Nor did he disdain, as we have heard from those who helped him, the great assistance of a truly sympathetic accompanist. There were at least two young ladies in Dublin in whom he trusted, because they understood his *ad libitum* style, and subdued their part to a delicate *pianissimo*. His singing was almost a recitation, delivered with great pathos, and it was "the correct thing" for the ladies who crowded round the piano to be dissolved in tears. Yet he was modest about his singing, and would insist on giving way to the Rev. Dr. Griffin (afterwards Bishop of Limerick), whom he regarded as his superior in voice and his equal in expression. But the taste for these performances did not last. When he returned in later life to Dublin, though one of the ladies was still there to accompany him, a generation that did not know him had arisen, who listened to him, not with rapturous sympathy, but with cold curiosity. He is said to have felt deeply this change, this drifting out of popularity, chiefly due to his long estrangement from his native city.

It is a great pity that Mr. Gwynn is too young to have gathered from those who knew the Dublin of 1820 these and many other memories of the poet. It was still socially a stately city; the beautiful houses built by the Adams were but forty years old; the higher gentry had not yet deserted them. If political life was killed by the Union, convivial life—gay, brilliant, and refined—still lingered about the Court, the University, and the squares. The learned professions were full of brilliant men, who have now, alas! few successors. But all this society was intensely Protestant, and there were many fine people who hesitated to invite even the gifted Moore because he was a Roman Catholic and of low extraction. The far greater houses of London were much more accessible, and this may go some way to explain his steady preference for an English home.

He had been long forgotten when he died, and his death coinciding with a change of Ministry (February, 1852) and with the death of the Catholic Archbishop of Dublin, we find that only one Dublin paper, *The*

*Freeman*, thought his departure worthy of a leading article. "Sic transit gloria mundi." Yet Byron, Scott, and Shelley have left it on record that they thought him in the very first rank as a writer of songs. Surely this is a charter to fame of which he never can be deprived.

*The Poems of William Watson.* 2 vols. (John Lane.)

*Selected Poems.* By John Davidson. (Same publisher.)

WHEN a poet issues a collected edition of his poems, he challenges the critic to judge his work as a whole, and therefore we gladly take up the glove thrown down by Mr. Watson and by his editor, Mr. J. A. Spender, in this careful recension. Before doing so, we must congratulate Mr. Lane on the dignity and beauty of the edition, and upon the admirable bibliography which completes its useful charm.

It is a quarter of a century since Mr. Watson published his first verses, for 'The Prince's Quest' appeared in 1880. At that moment the romantic movement still dominated English poetry. Tennyson, Rossetti, Swinburne, Browning, and William Morris were the gods of literature, and it seemed certain that the fire of romantic poetry which had burnt steadily for nearly a hundred years was inextinguishable. The eighteenth-century conventions appeared to be dead beyond hope of resurrection. If any critic had predicted that the romantic movement would die, and that the Augustan School would spring to life again, he would have been derided. Yet a thoughtful student might have detected the beginnings of such a reaction in the poetry of Matthew Arnold, although he could not have foretold that it would culminate in the work of Mr. Watson.

Mr. Spender acutely points out that 'The Prince's Quest' is

"rather curiously unprophetic of Mr. Watson's subsequent development. It is an essay in the romantic and æsthetic direction exclusively; it touches neither the ethical, the intellectual, nor the practical region at any point; it abounds in quaint archaisms of diction. The reader will look in vain for any successor of this order in Mr. Watson's later work. His subsequent devotion is to an austerer mode, which deliberately rejects all conceits, which lays its stress on the ethical and the intellectual, and searches perpetually for more condensed and sculpturesque forms of expression. In point of style, Mr. Watson's later work stands midway, like Norman architecture, between the Classic and the Gothic, but his early poems, and particularly 'The Prince's Quest,' show us the point from which he started, and suggest a possible development on which he has quite deliberately turned his back."

"Like Norman architecture"—the metaphor is felicitous, and if we wish to supplement Mr. Spender's account of Mr. Watson's reversion to Norman poetry we have only to turn to Mr. Watson's lines 'To Edward Dowden,' in which he tells how Wordsworth "sang him free" from Shelley and from Keats. Here we are at once arrested by the coincidence that it was Wordsworth who sang Matthew Arnold free from the romantic movement, and we are driven to ask if the seeds of the Augustan reaction were

not lurking even in Wordsworth himself, in the very magician who saw

the lady of the lake  
Sole-sitting by the shores of old romance.

This may seem flat blasphemy, but it is necessary to face the fact that movements in poetry are not like movements in stocks—measurable by figures, divisible by dates. Poetry is a spiritual thing, and, like the soul of man, it is fluent and fluctuating and impalpable. Wordsworth was half a Romantic and half an Augustan, and in the end his romanticism was subjugated by "an austerer mode," by his didactic passion. In the case of Mr. Watson the struggle was feebler and briefer. It did not last beyond the imitative period. It was a false dawn.

We do not lament Mr. Watson's early desertion of romance; on the contrary, we think it shows that he is one of the few poets who are born critics of themselves, and who waste no time in futile tillage of barren soil. His genius is literary. His imagination is bookish. His inspiration comes from the library, and not from life. He cultivates his garden with delicate diligence, but it is not a wild garden. It is not even a carelessly ordered garden. It is a formal garden, with shaven lawns, trim borders, and exquisitely symmetrical parterres, free from the dishevelled exuberance of romance, and securely guarded against the insurgence of life by lofty walls of calm taste and cold restraint. Dryden and Pope—outside, of course, their deliberate attacks on particular persons—seldom spill a drop of their personal pain and pleasure into their verse. The beat and throb of their personality does not perturb their style. Mr. Watson preserves the same sober reticence. He never once allows us to possess his soul. He sings only of external things. His poetry is "a criticism of life," and viewed as such, it is magnificent in its lucidity, its elegance, its dignity. Its melancholy is polished *ad unguem*. Its pessimism neither strives nor cries. Its serene gravity does not explode in riotous despair, and its governed cheerfulness steals rather than breaks in. In short, it represents the culmination of the reaction against romance, and the triumph of taste over feeling.

But the catholic critic does not condemn Augustanism because it is not romanticism. He recognizes that there are various schools of poetry, and he appreciates excellence in them all. Mr. Watson does not conceal his belief in the superior excellence of the didactic school. He finds in Keats "some-what of a glorious soullessness." He beautifully defines one aspect of Shelley as

The hectic flamelike rose of verse,  
All colour, and all odour, and all bloom,  
Steeped in the noonlight, glutted with the sun,  
But somewhat lacking root in homely earth,  
Lacking such human moisture as bedews  
His not less starward stem of song, who, rapt  
Not less in glowing vision, yet retained  
His clasp of the prehensible, retained  
The warm touch of the world that lies to hand,  
Not in vague dreams of man forgetting men,  
Nor in vast morrows losing the to-day.

He expresses his view of Swinburne's poetry thus:—

Poet, thy strain, a mountain cataract, leaps  
From so remote and superhuman steeps,  
It never finds the valley, but midway  
Hangs beautifully lost upon the day,  
In iridescence lost, in vapour spent,  
Yet made immortal in evanishment.

These fine verses, like many of Mr. Watson's noblest passages, pleasantly recall an earlier master. They were probably suggested by the lines in Tennyson's 'Guinevere':—

Then—as a stream that spouting from a cliff  
Falls in mid air, but gathering at the base  
Re-makes itself, and flashes down the vale.

As in these and other passages Mr. Watson frankly challenges comparison with poets of the romantic school, he must not be offended if we argue against his view. The placid stream has its own beauty, but its safe and sober course deprives it of the wilder glory and the larger splendour. There is less waste in its stately progress, and its "practical" usefulness is more evident. But what it gains in one way it loses in another. Mr. Watson must be content with the laurels of the homely and domestic muse. We are aware that some accomplished critics deliberately set the eighteenth-century school above the romantic school. We know that the reaction against romance has gone far, accelerated, as it is, by the Philistine temper of our time, with its shameless deification of wealth, its worship of vulgar charlatanism, its debased standard of manners, and its rampant snobbery. But we are convinced that we have touched nearly the deepest depth, and that the second revival of romance is at hand. And although we admit that Mr. Watson has successfully carried on that eighteenth-century reaction whose beginnings must be sought even in Wordsworth, Tennyson, and Matthew Arnold, it is clear that his poetry is permeated with the influence of the romantic revival, and therefore it has never attained the soulless perfection of the eighteenth-century model. The architecture is not pure Norman, after all, for the squat towers are continually flowering with illicit roses, and the heavy porches are festooned with the tendrils of the Gothic vine. The great poets of romance have made a permanent revival of Augustanism for ever impossible. Mr. Watson has fought against the romantic virus in his veins for a quarter of a century; but it is ineradicable, and we think that it is the one vitalizing quality in his poetry. If we were asked to choose the verse of Mr. Watson's which seems to us the strongest proof of his poetic genius, we should select it not from 'Lacrimæ Musarum,' not from his sculptural poems about poets, not from his sonnets, not from his epigrams, but from the lines 'To Edward Dowden':—

I saw each blade of grass  
With roots that groped about eternity.

That is a flash of the romantic imagination which could not have come out of Dryden or Pope. Similar flashes so often illumine Mr. Watson's "ethical, intellectual, and practical" verse, that we are tempted to ask whether he "turned his back" on his romantic beginning so deliberately as Mr. Spender maintains. In 'A Prelude' the poet himself hints that there is another explanation:—

The mighty poets from their flowing store  
Dispense like casual alms the careless ore;  
Through throngs of men their lonely way they go,  
Let fall their costly thoughts, nor seem to know—  
Not mine the rich and showering hand, that strews  
The facile largess of a stintless Muse.  
A fitful presence, seldom tarrying long,  
Capriciously she touches me to song—

Then leaves me to lament her flight in vain,  
And wonder will she ever come again.

No poet ever "meditated" a "thankless muse" more "strictly." No poet toiled more nobly to eke out a "fitful" imagination with cunningly carved phrases and sonorous cadences. Those who sneer at this laborious wielder of the file fail to realize that art is an infinite patience as well as an infinite impatience. For our part, we revere and admire Mr. Watson's pursuit of a splendid ideal, and we are sure that his artistic self-mastery will be rewarded by a secure place in the ranks of our poets. We do not care to place him in a class as if he were an examinee, but we may express our belief that Mr. Watson will keep his high and honourable station when many showier but shallower reputations have withered away, and must figure in any representative anthology of English poetry.

By placing 'Lacrimæ Musarum' first in this edition Mr. Watson seems to suggest that he regards it as his finest poem. We think he is wrong. It falls short of 'Wordsworth's Grave' in symmetry of outline, in fusion of scheme, in felicity of phrase, and in emotional glow. It opens with a babel of echoes and iterations, filling our ears so full with memories of Milton, Tennyson, and Swinburne that it is hard to repel the suspicion that the poet before he sat down to write the elegy had saturated his imagination with 'Lycidas,' 'Ave Atque Vale,' and the 'Ode on the Duke of Wellington,' finishing up with 'Adonais' and 'Itylus.' Mr. Watson has filed away some flaws in his poem, for nobody has a keener eye for artistic blemishes. His revisions are in most cases happy, and reveal his wonderful gift of self-criticism. But all the files in his armoury could not put life into this artificial threnody. It needs to be "hatched over again and hatched different." The rhetoric is that of a funeral oration, and our judgment refuses to commend such lines as these:—

Demand of lilies wherefore they are white,  
Extort her crimson secret from the rose,  
But ask not from the Muse that she disclose  
The meaning of the riddle of her might:  
Somewhat of all things sealed and recondite,  
Save the enigma of herself, she knows.

Here the rhetoric is false as well as feeble, for to cross-examine the lily and the rose would be as futile as to administer interrogatories to the Muse. There is but one passage in the poem which rises into poetry:—

And now, from our vain plaudits greatly fled,  
He with diviner silence dwells instead,  
And on no earthly sea with transient roar  
Unto no earthly airs, he sets his sail,  
But far beyond our vision and our hail  
Is heard for ever and is seen no more.

'Wordsworth's Grave,' in our judgment, is Mr. Watson's masterpiece. It is written in that elegiac quatrain which best suits his gnomic style. Although it owes its flawless form to "the frugal note of Gray," its music is graver and deeper, its language is purer and clearer, than the frigid droning and fugitive beauties of the 'Elegy in a Country Churchyard.'

As for Mr. Watson's philosophical poems, they seem to us essentially unpoetic. 'The Hope of the World' may be an excellent statement of Mr. Watson's resolute pessimism, but it is not poetry. As a

sonnet-writer Mr. Watson holds a high place. His gift of sonorous phrase and epigram is better utilized in the sonnet than in the lyric. His political sonnets have the fire which his poetry generally lacks, although it burns through layers of literary self-consciousness. But he is at his best in the epigrams. Here cold impersonality is a cardinal virtue, and there is no doubt that Mr. Watson has written some of the finest epigrams in the language. Yet we cannot help wishing and hoping that he may be able to let himself go in some larger and more original work than anything in these volumes. It is all very well to carve heads on cherrystones, to make beautiful tombstones for poets, to thunder against the Sultan, to philosophize about the universe, but why does not Mr. Watson gird up his loins and try to accomplish something at once greater and more poetical in scope and scale?

Mr. John Davidson has not yet issued a collected edition of his work. Instead he modestly offers the public a small volume of selected poems. We wish he could find some friend who would do for his work what Mr. Spender has done for Mr. Watson's. There is urgent need for a collected edition of Mr. Davidson's poems and plays. The volume and the variety of his poetry ought to win for it the wider acceptance which it has hitherto lacked. It is, indeed, curious that poetry so splendid as Mr. Davidson's should fail to get fuller recognition. There are many aspects of his genius which ought to make his work popular in the best sense of the word. For instance, he has almost invented the modern ballad. He uses that fine old form as a vehicle for modern emotions. Instead of endeavouring to ape the archaisms and airs of the old ballad, he puts into it the new conceptions of a new age. Further, he handles the metre with masterly skill, filling it with imaginative life and power. Indeed, the chief virtue of his ballads is the virile energy of the shaping strength that we feel working in them, as if a smith smote the iron on the anvil. Mr. Davidson is a stalwart and sinewy songsmith. He is not a bloodless word-kneader, a pretty embroiderer of phrases, a patient artificer of single lines. No, he has life in him—violent, harsh, impetuous, rebellious life.

Interwoven with this exuberantly insurgent vitality there is a delicate thread of romantic fantasy. There is not among our younger poets one whose soul is more magically flushed with the wonder of beauty and the miracle of the world. His feeling for the witchery of the English countryside is fresh, eager, wistful, tender, spontaneous. It breaks out, like a throstle's carol or a blackbird's flute, with an exquisite sudden passion. And often this outburst of beauty is found in the midst of an arid tract of philosophy, like an oasis in the desert. And here we may say that metaphysical dialectic is Mr. Davidson's besetting sin. He is a poet led captive by Nietzsche, whose pessimism continually breaks out into songs of joy. Of course, a poet must sing out the sorrow at his heart, and there is no reason why a cry of sorrow should not be great poetry. But it must be a personal cry, not an abstract utterance of general gloom. We think that Mr.



Davidson in his 'Testaments' is on the wrong tack. His genius is lyrical. We hope he will write more ballads with the riot and fire and glory of life in their music. We hope he will write more songs with the lilt of love in their melody. And will he not go on singing the splendour of the workaday world? No other modern poet has struck the note of comradeship and democracy so nobly. We will quote 'Piper, Play!'

Now the furnaces are out,  
And the aching anvils sleep;  
Down the road the grimy rout  
Tramples homeward twenty deep.  
Piper, play! Piper, play!  
Though we be o'erlaboured men,  
Ripe for rest, pipe your best!  
Let us foot it once again!

Bridled looms delay their din;  
All the humming wheels are spent;  
Busy spindles cease to spin;  
Warp and woof must rest content.  
Piper, play! Piper, play!  
For a little we are free!  
Foot it, girls, and shake your curls,  
Haggard creatures though we be!

Racked and soiled the faded air  
Freshens in our holiday;  
Clouds and tides our respite share;  
Breezes linger by the way.  
Piper, rest! Piper, rest!  
Now, a carol of the moon!  
Piper, piper, play your best,  
Melt the sun into your tune!

We are of the humblest grade;  
Yet we dare to dance our fill:  
Male and female were we made—  
Fathers, mothers, lovers still!  
Piper—softly; soft and low;  
Pipe of love in mellow notes,  
Till the tears begin to flow,  
And our hearts are in our throats.

Nameless as the stars of night  
Far in galaxies unfurled,  
Yet we yield unrivalled might,  
Joints and hinges of the world!  
Night and day! night and day!  
Sound the song the hours rehearse!  
Work and play! work and play!  
The order of the universe!

Now the furnaces are out,  
And the aching anvils sleep;  
Down the road a merry rout  
Dances homeward, twenty deep.  
Piper, play! Piper, play!  
Wearied people though we be,  
Ripe for rest, pipe your best!  
For a little we are free!

Fine as this lyric of labour is, it is not nearly so fine as many of Mr. Davidson's poems. The well-known quatrain in 'A Ballad of a Nun' has been justly praised:

The adventurous sun took heaven by storm;  
Clouds scattered largesses of rain;  
The sounding cities, rich and warm,  
Smouldered and glittered in the plain.

But still more splendid passages are found scattered through Mr. Davidson's plays and poems, which do not need the fort of his ruggedness to commend their beauty.

*England under the Stuarts.* By G. M. Trevelyan. (Methuen & Co.)

(Second Notice.)

WE have already expressed our appreciation of the success with which Mr. Trevelyan has dealt with the earlier part of his task. We have now to comment shortly upon the manner in which he has stood the test which confronts any one who comes fresh from an heroic to an unheroic age. He has had to leave a time when the passionate utterances of great antagonists and the clash of arms formed a real index of the tremendous issues

at stake for one of incessant surface-play, beneath which astute politicians scrambled for Cromwell's inheritance, toleration, and the power of the sword. He has had to exchange the exhilaration of the fierce winds of free and well-defined conflict for the depression of one who moves in obscurity and in a debased and vitiated air. And he has, on the whole, stood the test well. His purpose has been too austere to allow him to dwell upon the lighter details which serve to relieve the drab and sorry picture. He does not even hint at Nelly Gwyn; there is no person for whom he can find any warmth of sympathy; and the result is a certain greyiness of treatment. This, indeed, we do not regret, especially since he displays in abundance the certainty of touch and the epigrammatic force which we recognized in his earlier chapters.

We are forced, however, to admit that, in dealing with the Restoration period, we seem to detect a comparative unfamiliarity with what may be called the atmosphere of the time, which leads Mr. Trevelyan to form some conclusions from which we differ, and to make one or two statements which, we must frankly say, are certainly erroneous.

We think in the first place that Mr. Trevelyan greatly overrates the effective seriousness of Charles's designs. He names him, indeed, as the leader of "the wittiest company of comedians that history records," but he treats him throughout as a dark and deadly conspirator against his people's religion and liberties. He does not, we think, distinguish sufficiently between brave words and actual intentions, between secrecy and sincerity; he does not realize that, whatever he might wish, Charles's early training had led him, even at thirty years of age, to act habitually and deliberately along the line of least resistance. That he entered upon the first stages of a negotiation with Rome for the "Gallicizing"—so to speak—of the Anglican Church is, of course, indisputable, and on paper these negotiations look formidable; but that he ever imagined that they could succeed, knowing, as he had good reason to know, the invariable practice of the Holy See; that they were anything but the outcome of a wish to satisfy himself, and Catholic opinion, of his sincerity in favour of Catholics, we do not believe. It is probable that floating ideas of the employment of a standing army for some undefined purpose, in circumstances which might perhaps arise, passed before his eyes; but for the view that such ideas ever obtained definite form or consistency we can see no evidence. Mr. Trevelyan, however, differs so far that he would have us believe that Charles designed to erect "a Second Stuart Despotism, far more terrible in its nature than the First Despotism, which his grandfather had inherited and his father lost." We think rather that the capitals in this sentence illustrate a certain tendency to phrase-making, which occasionally mars Mr. Trevelyan's work, and which appears perhaps in its most pronounced and misleading form when he says that the king

"pined in his southern heart to sit on the throne among a silenced and ordered people, in the death-like peace that broods over a land where the priests are satisfied."

Mr. Trevelyan must forgive us when we say

that in this short sentence he has achieved the most complete misrepresentation of Charles's character and outlook upon life that it has been our lot to meet. This, however, is a matter of opinion. But the conviction of the dark resolves of Charles has led Mr. Trevelyan to repeat a serious error, in which, it is true, he has had many predecessors. He speaks of

"the secret Treaty of Dover, by which..... Louis promised money and soldiers to Charles to help him to establish the Catholic religion in England."

Of course it was not so. If Mr. Trevelyan will consult the text of the treaty—to which he refers the reader—he will see that there is not a word about establishing the Catholic religion. The money and troops were to be used—nominally—to suppress any trouble which might arise when Charles should declare his own conversion, a very different thing—to secure the obedience "que tous les peuples doivent à leurs souverains, *mesme de Religion contraire*." Neither monarch was a fool, or so ill-informed as to imagine that anything more was possible; Sheldon's admonitions long before had banished any such thought from the mind of Charles. And if anything were wanting to illustrate the insincerity of the whole of this part of the business, it is that Charles was left perfectly free as to the date of declaring his conversion. In fact, as the amusing fencing described by Mignet must convince any one, all that Charles wanted was the money, all that Louis wanted was his co-operation in the war.

It is, we think, unfortunate that Mr. Trevelyan should have stuck so closely to his text of 'England under the Stuarts,' as to leave Scotland and Ireland virtually without mention. For he has thus deprived himself of the most fertile sources of illustration of Charles's objects and methods. In England Charles was, from first to last, in the grip of the Anglican Church, and his running fight with her was continuous defeat. But in Scotland it was a very different story. There, in this as in other matters, he could do as he liked with his own. Neither Anglican Church nor English Parliament could interfere. With the help of Lauderdale and the knavish Primate Sharp he taught the Scottish Church that the airs of her haughty sister in England did not become her; and her complete subjection was notified when Alexander Burnet was forced to resign the Archbishopric of Glasgow. The same want of familiarity with Scotch history accounts for two striking errors in one short sentence about Lauderdale. Mr. Trevelyan describes him as "a Covenanter at heart, a Prelatist and persecutor in act." Lauderdale, with an even greater talent for hypocrisy than his master, had been a Covenanter, just as Charles himself had been a Covenanter, while it was necessary, and not a moment longer. He was an ambitious man, and previous to the Restoration no one who refused the Covenant could be in the forefront of political life in Scotland; as he himself said, genially enough, in later days, he was willing to swallow a cartload of oaths. Nor was he a Prelatist; he was jubilant at his success in seconding Charles's efforts to destroy the power of the prelates in Scotland. In fact, in the Cabal or out of

it, he is to be regarded not as an English statesman, but as a well-nigh irresponsible vizier in Scotland, especially as Charles's own man, one to whom, as he expressed it, "your Majesty's wishes are more than all human laws."

Mr. Trevelyan has also, we think, done some injustice to the behaviour of English Justices of the Peace in regard to the penal laws of the Clarendon code. They did not all lend themselves to persecution. If he will study the letters of Seth Ward to Sheldon in the Bodleian Library—some of which have been printed—he will find that that uncompromising prelate laments bitterly the difficulties which the slackness of the justices—their outspoken sympathy with the Dissenters—put in the way of the due performance of his task.

But we gladly turn from these and a rather considerable number of other points, in which we think that Mr. Trevelyan is at fault in regard to this most difficult time, to the more gracious task of noticing his admirable grasp and lucid exposition of the warring currents of thought, and the reforming of parties, which succeeded the Restoration. We could forgive him a good deal for the manner in which he explains the downfall of the Presbyterian hopes:—

"The Presbyterians did not foresee that a restoration in religion would follow from the restoration in society and politics. They did not know that in re-establishing squirearchy they were setting up a persecuting Anglicanism; for the squires whom they remembered had been haters of parsons and bishops. Nor did they suspect that in realizing at last their cherished ideal of a monarch controlled by a free Parliament they were laying firmer than Laud the foundations of an Anglican State Church; for their recollections of a free Parliament recalled groups of angry gentlemen shouting approval while Elliot demanded the suppression of Arminians, or while Pym declared that Prelacy had been tried and found wanting. Absorbed in hatred of the sects, the orthodox Puritans did not consider that the class for whom they were now forging power was led by men whose religion and estates they had themselves proscribed at the close of the first Civil War—men who for their part had not forgiven the rule of the Long Parliament, because it had been followed by the rule of the Major-Generals. The Presbyterians little suspected that in a year's time their own Church would be swept out of England for ever, while the sectaries, whom they thought to have slain by the stroke which slew the Republicans, would inherit and carry on the Puritan work."

The following passage—even though it closes with a somewhat remarkable misstatement, which vitiates a good deal of its force—we quote as a typical instance of Mr. Trevelyan's suggestive faculty:—

"The division of the religious world into Church and Dissent made freedom of thought a possibility for the future. The English could not be argued into toleration by their reason, but they could be forced into it by their feuds. In a country where the proportion of really devout persons is so large and their spontaneous activity so great, it would have been dangerous if all the principal forces of religion had been accumulated in one State Church. If the zeal of the Anglicans who enforced the Clarendon Code had been united to the zeal of the Presbyterians who passed the Blasphemy Laws, English popular opinion would have become hardly less intolerant, and far less assailable, than the hierarchy which Voltaire undermined; for in

England no Voltaire could have attacked Christianity with any chance of political success. Fortunately a settlement was made under which the persecutors would rage unceasingly against each other. The rivalry of Church and Dissent forced both sides to overlook, to tolerate, and sometimes even to court, any third party. The Dissenters needed deliverance from oppressive laws too much to inquire whether Shaftesbury or Charles Fox were in a state of grace; the Church made no attempt to invigilate over the proceedings of the Royal Society, or to stop the sale of Hobbes's philosophical works."

How far Mr. Trevelyan's assertion that the Church was not openly antagonistic to Hobbes and his teaching is incorrect, may be gathered from the authorities quoted by Buckle in the notes to his fine passage on the subject ('History of Civilization,' i. 390, ed. 1867).

The description of the religious toleration, in act if not in spirit, which England owed to William's resolve, is excellent:—

"At last the time had come when English Protestants were ready to let one another worship God. All their parties were exhausted with fifty years of revolution, bloodshed, and terror, culminating in the recent narrow escape of their common religion. Like dogs that have been flogged off each other, Anglican and Puritan lay down and snarled."

These words are preceded by a noteworthy and luminous apology for the party system which resulted from the long uncertainty of the succession subsequent to the Revolution:—

"But short of foreign conquest, there would never be absolute monarchy again. A restoration, other than by French bayonets, could only be a restoration of the Clarendon Code and high Parliamentary Toryism. But as the balance of parties was kept by William and Anne, party strife came to impregnate all English life. Party spirit was the spirit of the age. Its coarse, free, vigorous breath kept the nation heartily alive. It pervaded the worlds of high society, commerce, and even of scholarship; it inspired literature, religion, finance; it guided diplomacy and war. It was the motive power of our great achievements; it founded the Bank and the National Debt; it carried through the recoinage; it evoked the genius of Swift; it effected the union of England and Scotland; it won the wars of Marlborough, and it made the peace of Utrecht."

Here we must stop, with an assurance to our readers that the foregoing extracts give but a meagre indication of the profit to be derived from a careful study of a work which is always suggestive and often exhilarating, and, in spite of some statements and inferences which can easily be put right, most accurate—a work which, as we said at the outset, must undoubtedly take a high and permanent place in the literature of the subject.

*Ham House: its History and Art Treasures.*  
By Mrs. Charles Roundell. 2 vols. (Bell & Sons.)

THANKS to the Historical Manuscripts Commission and to private authorship, the great mansions of England are fast yielding up their treasures to the public. Ham House, as rich as any of them in rare books and miniatures, has now found a judicious chronicler in Mrs. Charles Roundell, who

has received valuable assistance from Mr. William Younger Fletcher and Dr. G. C. Williamson. Some of her historical allusions are rather inexact, as, for example, the mention of Bombay as the "first possession of England in India," an honour which really belongs to Fort St. George in Madras; but she has, at any rate, disentangled the complicated Tollemache pedigree with much ability. Even if implicit confidence cannot be placed in the rhyme asserting that

Before the Normans into England came,  
Bentley was my resting-place and Tollemache was  
my name,

the family were early established near Ipswich, and built Helmingham Hall at the beginning of the sixteenth century. The third baronet advanced their fortunes by marrying the daughter and heiress of the first Earl of Dysart, a Scotchman who had been "whipping boy" to the Prince of Wales, afterwards Charles I., and who stood high in the royal favour, though Burnet draws his character in anything but an amiable light. However, "he had one particular quality, that when he was drunk, which was very often, he was on a most exact reserve, though he was pretty open at other times." The builder of Ham House was Sir Thomas Vavasour, whom Mrs. Roundell dismisses rather abruptly, nor does she allude to the story that it was originally intended for Henry, Prince of Wales, who, however, did not live to occupy it.

The first earl's daughter became a countess in her own right, and married, secondly, John, Duke of Lauderdale, the L of the Cabal. In their days Ham House became an important political centre, whence issued measures for the coercion of the British Isles, and more especially of Scotland. Among the beautiful reproductions of portraits with which these sumptuous volumes abound, that of Lely's 'Duke and Duchess of Lauderdale' is perhaps the most attractive. The painter has thrown more strength than was his wont into the figure of the oppressor of Scotland, and has brought out in the square chin and cunning eyes the statesman's grim tenacity of purpose. Evelyn visited Ham, and, exacting critic though he was, pronounced its house and gardens to be inferior to few of the best villas in Italy itself. A few years later, however, James II. demurred to taking up his quarters there after William of Orange had established himself in Whitehall. "Ham," he said, "was a very ill winter house, and now unfurnished," so he repaired to Rochester instead, much to the relief of the victorious party.

The Tollemaches seem to have been most fortunate in their marriages. We are told of a "Cheshire heiress," Grace Wilbraham, and of a "Stanhope heiress" who brought wealth into the family. Fame attached itself rather to the younger sons, notably to the unfortunate General Tollemache, or Talmash, who fell before Brest, as his monument records, "through the envy of some of his pretended friends." Several of the earls appear to have been far from amiable. The third carried miserly habits to such an extent that Ham became known as the Temple of Famine. Yet in his younger days he made love with spirit, and



Mrs. Roundell publishes some diverting letters, in the course of which he informed the Cheshire heiress that, if he could not see her, his passion was of such a nature that it would "oblidge mee uppon some desperate designe." In subsequent courtships a natural daughter of the Duke of Devonshire of the day, and a niece of Horace Walpole, also born out of wedlock, were successfully concerned. But Mrs. Roundell's most romantic story relates to a young Tollemache who fought a duel across a table with Capt. Pennington in 1777, while an officer on board the *Scorpion*. He was run through the heart, and sixteen years later Pennington, become a colonel, saw the dead body of Tollemache's only son carried past him at the siege of Valenciennes.

Much of the charm of *Ham House* consists in its exemption from the caprices of fashion. The gardens, with their fine Scotch firs, remain pretty much as they were when planned by a pupil of Le Nôtre. With the aid of two inventories compiled in the days of the Duchess of Lauderdale, Mrs. Roundell passes from room to room, and shows how every article in the state apartments occupies its original position, and every picture hangs in its old place. She also publishes numerous illustrations of the furniture, which includes some beautiful incised lacquer work.

Mr. Fletcher's chapter on the library, and Dr. Williamson's on the miniature room, are, of course, thoroughly authoritative. Though the splendid Lauderdale manuscript is at Helmingham, the library contains no fewer than twelve Caxtons, and some of the choicest works from the press of Wynkyn de Worde. Among the miniatures is one of Princess Mary of Orange, the eldest daughter of Charles I., by Pooley Wright, a rare artist, only one other specimen of whose work is known by Dr. Williamson to exist; while a miniature, by Catherine da Costa, supposed to represent Mary, Queen of Scots, is of much interest as art, even if it cannot be accepted as a trustworthy portrait. A pretty little study of an old housekeeper by Lady Sudeley brings the account of *Ham House* to a close. In the course of it we gather that the lady who was known in society for so many years as "Maria Marchioness," or as "Lady A." (Ailesbury), might, if she had only bided her time, have become the wife of the Duke of Wellington.

#### NEW NOVELS.

*The Golden Bowl.* By Henry James. (Methuen & Co.)

THE theory of Impressionism has been summed up in the dictum of Monet, that light is the only subject of every picture. The theory of Mr. Henry James's art might also be put in a formula: "Human thoughts are the sole material of the novelist." Whoever fails to realize this elementary principle is sure to come to grief in the effort to follow a master never other than difficult. This principle alone accounts for the order in which events are narrated—or rather, they are not narrated at all. They are delineated only in so far and at such times as they are producing an effect on the inward life of one of his characters. Con-

sequently they are never seen in a clear dry light, such as serves to display the events of Scott, or even Thackeray. We learn them always through the refracting medium of some person's mind—and that often is rather not his notion of the event in itself, but his suspicion of somebody else's notion of it. Now this is in reality the only way in which events, whether personal or historical, exist for any of us. "A fact when it is past becomes an idea," said Creighton. This truth, forgotten alike by most novelists and nearly all historians, is the justification of Mr. James's method. It gives us, of course, no ground for asserting his success. But one reason why some folks give him up is that they refuse to see that he is attempting what, to the best of our belief, has never been attempted before, even by the most "psychological" of novelists or poets, such as Browning. For even Browning's characters always display themselves to an audience. Not so with those of Mr. James. Here we are shown not the human heart under a microscope, as with the ordinary analytical novelist, but the soul developing itself from within, finding in other persons, circumstances, and happenings nothing but the matter of its thought. It is objected that Mr. James is supersubtle, and trails an idea through far too many windings, sets it in too many lights, refines and explains and exiguates, so to say, *ad nauseam*. This book will awaken this objection more than ever. But let any one reflect on his thought upon any matter that concerns him personally; let him take only half-an-hour of it, and try to retrace all its involutions, and he will find himself ten times as full of distractions, of strange backward twists, of hesitations, of reasons and imaginings, as any of Mr. James's characters. The fact is brought out in this new book, for none of the *dramatis personæ* is at all extraordinary. The impecunious but charming Italian prince who marries the daughter of a widowed American millionaire, his wife, his father-in-law, and his lover (the American girl of brilliant social qualities who marries the millionaire), are all commonplace persons enough. Indeed, the lack of greatness in his characters—their essential littleness—while it may enhance the realism of Mr. James's work, strikes us as one of its serious defects as great art. The father continues so wrapped up in his daughter that the two former lovers are naturally brought together, and the plot turns on a peculiarly treacherous adultery. The gradual discovery of this by the princess, her desire to shield her father from the knowledge of it; his discovery of it, and desire to shield her; her success in finally severing her husband from his paramour and in securing his love, are the theme of the story. It is told—or, to be correct, it works itself out—with all the convincing realism of which Mr. James is a master. But it is very difficult, for everybody is occupied in concealing from every one else what he or she knows; and even when they desire to convey the truth, it is commonly done by the statement of something else. The triumph of this method is shown in the scene between Maggie and her father, when, as a result of what she omits to say, the millionaire resolves to pack his traps and take

his wife back for good and all to America. But for the "chorus work" of Bob Assingham and his wife the whole thing would be scarcely intelligible. As it is, the book is clear to those who think Mr. James worth a little trouble. The method, in spite of its "inwardness," is detached, cold, and, if the word is possible, a little cruel. But its mental agility, its likeliness, its atmosphere, are perfect. Why Mr. James should require so very disagreeable a situation to develop his study we cannot understand, but that he has elaborated it as no one else could, we are sure; indeed, we should have liked two more books in the novel, one giving the story as it affects the mind of Charlotte, the brilliant, hard, repulsive woman, and the other showing it in the mind of the millionaire, strange compound of shrewdness and simplicity, inexorable decision and inexhaustible kindness. Mr. James can hardly achieve a greater success than that of making even one of his readers desire that the book were double its length. At the same time we trust that in the next book which he writes he will purge himself of certain mannerisms that are little more than affectations. He overworks the word "lucidity" even more than writers of an earlier age did that of "sensitivity." He plays upon the phrase "There you are" as though the words were the strings of a violin. He puts the commonest and most obvious expressions in inverted commas, and we dislike his too frequently interrupting adverbs. Doubtless all are defensible as necessary on the hypothesis of the method. We grant the method, but deny the necessity. All the same, we admit that Mr. Henry James is at his best throughout this book. The final month at Fawns, especially the two scenes between Charlotte and Maggie, is a veritable triumph. We quote one description—that in Maggie's mind of a card-party:—

"Meanwhile, the facts of the situation were upright for her round the green cloth and the silver flambeaux; the fact of her father's wife's lover facing his mistress; the fact of her father sitting all unsounded and unblinking between them; the fact of Charlotte keeping it up—keeping up everything, across the table, with her husband beside her; the fact of Fanny Assingham, wonderful creature, placed opposite to the three and knowing more about each, probably, when one came to think, than either of them knew of either. Erect above all for her was the sharp-edged fact of the relation of the whole group, individually and collectively, to herself—herself so speciously eliminated for the hour, but presumably more present to the attention of each than the next card to be played."

*The Marriage of William Ashe.* By Mrs. Humphry Ward. (Smith, Elder & Co.)

A NEW book by Mrs. Humphry Ward is an event in the novel-reader's calendar. It is sure to be much read, and may be remarkable. That 'The Marriage of William Ashe' will not fall short of its predecessors in popularity is probable, for it makes a wide appeal, both by its *milieu* and by the note struck in the principal actors. We find here vivid life, tempestuous life, "high life." But it is not in any real sense a remarkable book. There is little or nothing in it that has not been given before

both by the writer herself and by others. The hand of the experienced literary artist is visible—too visible, in fact; the design—what would have been called a few years ago the “problem”—is clearly conceived and skilfully developed; but the excellence is technical, the praise cold. In essentials Mrs. Ward has followed the lines of ‘Lady Rose’s Daughter.’ We move in exalted political circles along the thread of a story familiar to the memoirs of a former generation. We are informed of this in the preface, and in the book itself (p. 284) more than a clue is given to the originals. As before, our eyes are fixed on a woman. Here, indeed, is one of the faults of the book. The predominance of Lady Kitty Bristol is foreshadowed in the frontispiece, to the exclusiveness of which Mr. Ashe, while asserting himself through the tissue-paper on the title-page opposite, is not admitted. The conception of the one character governs the rest, who are framed, by sympathy or contrast, to bring her out.

We shall not be betraying too much if we mention the fact that at an early stage Ashe marries Lady Kitty. From this point the real *motif* is developed—the strife of heredity on the man’s side with a love in which his best qualities are enlisted, on the woman’s with a peculiarly intense personal individuality. The strength of the opposing forces is carefully brought out. In him the instinct and capacity for politics and government, and in her an inheritance of evil and madness, make for division, while the attraction by contrast as strongly unites them. In this condition of unstable equilibrium they are at the mercy of circumstance. Circumstance takes the opportunity, and weights the scale of tragedy. Geoffrey Cliffe, a theatrical figure enough, genius and adventurer, with all the magnetism of vehement life, appeals imaginatively to all that is wild and defiant in the woman; while Mary Lyster, the embodied representative of all, good and bad, that is most unsympathetic to her, stands by to intervene with decisive results at the crises of her fate. By Lady Kitty the book stands or falls. The subordinate pair are dependent on her not only for their conception, but also for their action, and in themselves are unreal and unconvincing. Ashe himself leaves us unmoved, a type for whose public existence we are duly grateful, but incapable of genuinely interesting the reader in his private affairs. The writer herself seems to betray a rather laborious regard for him. With his wife it is different. Mrs. Ward has used all her arts to interest and charm us, including a somewhat unusual device in these days of analysis—that of treating her from outside, “objectively.” The hero’s feelings are expounded at length, the heroine’s shrouded from all but the most occasional glimpses. Whether the result is successful or not—whether Lady Kitty lives and whether she charms—is a matter of opinion, but for our own part we cannot, for all her undoubted individuality, admit her as a creation likely to hold more than a transitory place in the memory. The illustrations are conceived in a style contemporary with the action of the book.

*Contre l’Impossible.* By Marie Anne de Bovet. (Paris, Alphonse Lemerre.)

WHEN the works of Ford Madox Brown were exhibited at the Grafton Gallery it was pointed out that they varied so greatly in style and treatment as to seem to come from the hands of five or six great painters. The writings of Madame de Boishébert present the same extraordinary diversity. There is nothing in the most able novel now before us which recalls any one of thirteen out of fifteen books from her pen which are advertised opposite to the title-page. From that list, which includes, we think, all the work signed “Mab” and a good deal besides, there are omitted some of her best books which have appeared elsewhere, and at least one which resembles ‘*Contre l’Impossible.*’ “Mlle. de Bovet” has achieved such success in her lighter writings that it is difficult to set her more solid work above them in the scale of merit. All her readers outside France will agree that when she took up the “Nationalist” line, pursued in one or two of her recent books, the writer detracted from her deserved reputation. ‘*Contre l’Impossible*’ did not please us in its earlier pages. They are full of excellent description of a provincial world upon the Loire, and remind us of some of the openings—also a little dull—of Balzac. The first part is crowded with more characters than can be suitably developed or sufficiently differentiated. But as we overcome a certain reluctance, caused by drowsiness, and read on, four persons stand out: three of them women and one a man, all four with a noble standard. This fact in itself causes ‘*Contre l’Impossible*’ to differ from almost all novels from French pens, and from most great novels of all countries. We cannot say that there is no villain in the play, but the villains are not great villains, and the people that we remember are the four good ones. The three good women are absolutely distinct, indeed totally unlike to one another, and in their creation Madame de Boishébert has achieved a triumph such as readers who know her through her cynical work for the *Vie Parisienne* would think utterly outside her nature. Plenty of faults will be found by this critic or that with the situations, and with the action and language even of the hero and the three heroines in the trying circumstances in which they are all placed. But we do not intend to enter upon argument, and prefer to recognize the completeness of the whole. A few passages of considerable philosophical insight and observation—as, for example, on death and sorrow—strike us as new from our author. In her ‘*Terre d’Émeraude*’ she showed many years ago some of the great qualities which have gone to the making of the present book, but not, we think, any of equal maturity of art.

#### GEOGRAPHY AND TRAVEL.

A GOVERNMENT Blue-book is not exactly light reading, especially when it runs to 1,141 pages, and weighs nearly 6lb. avoirdupois. Yet no one who desires the latest information about Sweden, its *People and its Industry*,

can afford to neglect the historical and statistical “handbook” with the above title (Stockholm), edited by Gustav Sundbärg and published by order of the Riksdag. According to the terms of the vote of credit it was to be issued in Swedish, French, and English; and the French edition was brought out in time for the Paris Exhibition of 1900. The Swedish edition appeared a year later; but the delay in issuing the English edition has had the result that the work is more thoroughly up to date. Its great feature—a novelty, we should say, in Blue-books—is the number of illustrations, which amount to nearly 400, besides about fifty maps and many diagrams. The type and paper are excellent; but its bulk is so cumbrous for a paper-bound volume that it would have been far better to issue it in two separate parts. Unfortunately the English is often of a rather peculiar kind—due, perhaps, to the fact that among the eleven translators there are only two English names; and it is a pity that the work has not been revised as a whole by some Englishman with a competent knowledge of Swedish.

The first part, which deals with the country, government, and people, abounds in useful information, both historical and political, and has been judiciously compressed. Its leading divisions are physical geography, the Swedish people, constitution and administration, and education and mental culture. In the last department, from the thoroughness of her methods, Sweden is exercising no little influence upon the rest of Europe. The sections on educational “sloyd” and workshops for children might give many hints to our own reformers, still more that on Swedish gymnastics under the Ling and Zander systems, which have gained a world-wide celebrity. The problem of underfed school children has been solved in Stockholm at small expense by providing dinners from the food cooked at the girls’ cookery classes—a capital idea, if the quality of the dinners really comes up to the mark. In so sparsely populated a country the organization of education (which is both free and compulsory) is a special difficulty, which has been partly overcome by “ambulatory schools,” in which the teacher shifts his quarters twice a year or oftener within his district. The local management of education is part of the duties of the clergy, and this system seems to work without friction, though Sweden has her Nonconformists, perhaps because the latter are compelled to contribute to the support of the State Church. There is an excellent account of higher education and of scientific and literary institutions, with a special section on the Nobel Foundation, with its five prizes.

In the constitutional chapter the most interesting section is that on the union with Norway. The revision of this compact, which has now lasted nearly a century, is the burning question of the moment. Norway has long been dissatisfied with the arrangements for diplomatic affairs, while Sweden considers that Norway is not contributing her fair share to the national defence. There would thus seem to be ample scope for striking a bargain by mutual concessions; but a committee of both Parliaments, which sat from 1895 to 1898, separated without coming to an agreement, and the trouble has lately reached an acute stage. The remarks on this subject are certainly fair, though written from the Swedish point of view; but they rather ignore the fact that Norway is much less exposed to invasion than Sweden.

The second part of the work deals with the national industries, and reveals an astonishing rate of progress, for in the last forty years the assessed income from business or trade has increased nearly fourfold. The chief export is naturally timber; indeed, more than half the land area of Sweden is occupied



by forest. Of the cereals consumed a large and increasing proportion has to be imported, yet Sweden has for the last seventeen years been a Protectionist country. The numerous illustrations are principally from photographs, but it is a serious omission that there is no list of these, or of the maps.

Our American cousins are nothing if not enterprising, but it may be doubted if many of them can compete in the matter of travel and exploration with Dr. William Hunter Workman and Mrs. Fanny Bullock Workman, some of whose journeys in India are recorded in *Through Town and Jungle* (Fisher Unwin). Fourteen thousand miles on cycles over the plains of India, often with a scorching sun overhead and heavy sand under wheel, involve energy and determination which those only who know the country can fully appreciate. Nothing short of enthusiasm for its architectural treasures, supported by remarkable endurance, could have brought the doctor and his wife to a successful issue of their labour. They tell us that their object was to study what remains of

"structural temples, cave temples cut in rock hills and in huge boulders, sculptures on rocks, figures of animals, towers, palaces, mosques, and tombs..... We set out to make the necessary journey on cycles so far as the existence of roads would permit, and in the execution of our purpose we cycled, with some interruptions, where roads failed, from near the southern extremity of India northward far into Kashmir, and from Cuttack on the eastern coast, over Calcutta, across the whole breadth of India, to Somnath Patan on the Arabian Sea, besides leaving the main lines at many points to travel in the interior."

Three winters were thus spent, the great Durbar at Delhi was attended, and in the summer of 1903 Kashmir and the Himalaya were visited. At Srinagar, where their effects were stored, a great flood destroyed their property, including many hundred photographs and negatives destined to be used to illustrate this book; but we are bound to say that their loss is not apparent, for out of 380 pages, index included, there are some 202 illustrations, many of them full-page. Indeed, the book may not unfairly be described as consisting of pictures and accessory description; and a work of the kind does not lose by this method. For the pictures are generally admirable, conveying to the mind the extraordinarily lavish profusion of ornament and detail characteristic of Southern Indian architecture, better than any description, however correct, would do. This style appeals more strongly to the authors than the simpler and plainer Mohammedan buildings of Northern India, and certainly it is more marvellous. Consequently the volume deals chiefly with the buildings and remains in peninsular India. Fatehpur Sikri is disposed of in five lines, presumably because it has been sufficiently described elsewhere; whilst the Græco-Buddhist remains visited from Hoti Mardán, the headquarters of the distinguished Queen's Own Corps of Guides, have but one brief chapter allotted to them.

The writers, with much reason, complain of the want of accommodation for strangers in ordinary Indian towns and villages which happen to be remote from main lines of traffic. Of course, it is not to be expected that these smaller places should be luxuriously provided with hotels or travellers' bungalows; but where accommodation exists ordinary furniture and sufficient attendance should be found. Improvement also in waiting-rooms, or their equivalents, at the less important railway stations seems to be required. The fact is that as yet India is not ready for ordinary travellers—globe-trotters, as they are there called. Officers travelling on duty either go by the main lines provided, road or rail, on which sufficient accommodation is usually to be had; or, when the nature of

their work takes them to remote parts, they travel with tents and equipage of every description, and with ample supplies, being often independent of the country through which they pass, though ordinarily some necessities in the way of food, water, and fuel are locally procured.

In several places the accuracy of Murray's 'Indian Handbook' is impugned; it would be a pity if so excellent a guide failed in accuracy when that can be supplied, consequently attention to the fact is invited; reference to p. 85 may be made.

The book is printed on "coated paper," and is therefore heavy. In view of the great proportion of illustrations, this defect could scarcely have been avoided. It is a worthy record of remarkable journeys.

*The Mountains.* By Stewart Edward White. (Hodder & Stoughton.)—There was a time, not fifty years ago, when Alpine regions were explored on horse- or mule-back, and little books were written describing the byways of Switzerland. That period has passed away, and our tourists, if they do not cling to railroads, climb afoot. But in the Far West the man who is tired of towns still starts with a party of friends for a ride in the wilderness. He finds his recreation in camping out and sport rather than in climbing peaks. In the portions of California here described the peaks are perhaps unattractive, while the deep, high-walled valleys form the most striking feature of the scenery. The reader, therefore, must not expect, or need not fear to find, in this volume another story of scrambles among peaks, passes, and glaciers. Its pages are filled with descriptions of scenery and rough trails, of the denizens—human and animal—of the high places, the misadventures of packhorses, the pursuit of game. They are pervaded by a healthy spirit of enjoyment. Indeed, for the general reader the author is almost too keenly interested in his subject. He might have shortened his practical hints as to equipment and camp-cookery, and such-like details.

Mr. White shows both appreciation and descriptive power. He feels, and makes his readers feel, the local atmosphere. His pictures live, and we put down his book with a better acquaintance with the backlands of the Pacific coast, the fascination of their scenery, and the types of humanity who haunt them. His style, it must be said, is also local. He often falls into a somewhat raw and restless humour, an aggravating admixture of sentiment and jests. It is the style of young people and of a young nation. "The solid eternal granite lay heavy in its statics across the possibility of even a whisper" is hardly a successful sentence. But here is a happy picture:—

"The moon rose. The night has strange effects on the hills. A moment before they had menaced black and sullen against the sky, but at the touch of the moon their very substance seemed to dissolve, leaving in the upper atmosphere the airiest, most nebulous, fragile, ghostly simulacrum of themselves you could imagine in the realms of fairyland. They seemed actually to float, to poise like cloud-shapes about to dissolve. And against them were cast the inky silhouettes of three fir trees in the shadow near at hand."

Mr. White's pages abound in such vivid descriptions of natural effects. The illustrations are above the average, and the coloured frontispiece conveys a distinct impression of the characteristic features of the higher crests, with their scattered woods and deep blue tarns.

*Tibet and Nepal.* Painted and described by A. H. Savage Landor. (A. & C. Black.)—The readers of Mr. Savage Landor's work will soon find themselves lost in a maze of geographical enigmas, and alpine achievements that are not to be reconciled with anything in

the history of mountaineering. We say nothing of the marvellous hairbreadth escapes, some of which are depicted in his illustrations (see more especially those on pp. 22, 34, and 96), or of the acrobatic feats performed on the sides of lofty mountains and sheer declivities shown on pp. 82, 190, and 194. Mr. Landor poses as a great explorer, and as one who adds much to our geographical knowledge. In this very book he claims many things which, if they were granted, would place him at the head of those who seek knowledge in the highest altitudes of the earth's surface. He says that he broke the world's record by reaching a summit on the Lumpa peak whose altitude he took at 23,490 feet, and, not content with this result, he declares that if the summit had been higher, he "could have reached a considerably greater elevation." He also throws in the observation that he wore comparatively light boots, such as he used in London, and that his clothes were such as he would put on for "a stroll down Piccadilly." As a feat of physical endurance this was surpassed by his taking the altitude of the Nui Pass, about 19,600 feet, in his shirt-sleeves, without a cap on his head—or rather, as he is careful to state, it was a straw hat! Mr. Landor is very scornful of Alpinists, who have, he says, an absurd mania "for climbing mountains by impracticable ways." If his own drawings are accurate, Mr. Landor is not qualified to throw a stone at them in this respect. We imagine that some of them would describe his "ways" as impracticable indeed. Mr. Landor also runs a tilt at Anglo-Indian officials, to whom he applies all sorts of unkind epithets, and whom he credits with a dark design to thwart his journey, which he tells us was undertaken for reasons of health, and "a little change from the monotony of a civilized existence." These motives scarcely seem provocative enough to bring down the vials of official wrath on his head. His proceedings at the Nepalese frontier fort, described on p. 45 and the following pages, and his carrying off with him of a Government chuprassi "to do a little involuntary mountaineering," because he believed that he had been sent to interfere with his movements, would certainly have justified some remonstrance, if not more active steps, by the Indian Government on his return to British territory. It is difficult to take Mr. Landor seriously, and we find it impossible to follow his tour geographically, although he has distributed the names of his family pretty freely on glaciers, of which he gives a curious bird's-eye plan at the end of his volume. We do not know why he dubs Nanda Devi "the highest mountain in the British Empire"; and the description of the Tibetans as "contemptible cowards" is no longer justified. But it appears from a casual remark on p. 192 that these travels happened five years ago; so possibly, after all, it is only Mr. Landor's memory that has played him false.

#### OUR LIBRARY TABLE.

*Essays by the late Marquis of Salisbury*, 2 vols. (Murray), are of unequal merit. Three in the first volume deal with Castlereagh and with Stanhope's life of Pitt. All will be glad to have them reprinted in their present form. The three articles on foreign affairs which are contained in the second volume are both out of date, and inferior, on account of their narrowness, to the later utterances on similar subjects of Lord Salisbury, when long tenure of the Foreign Secretaryship had given maturity and increased liberality of mind. There is much to be said for Lord Salisbury's defence of Castlereagh's skill as a diplomatist, and of his work at Vienna, and during the early days of that Holy Alliance which he

refused to join; but we cannot agree in the defence of his Irish policy. Lord Salisbury says that "he reaped a reward, richer than renown, in the blessings he conferred on the two nations whom he had made one." Neither can we agree with Lord Salisbury when he goes out of his way to denounce that intervention in Syria which, he says, presented it "at the cannon's mouth, with a form of Government of European manufacture." Lord Dufferin's work in Syria is now universally known to have been good work, and it has survived Lord Salisbury. In defending Castlereagh's liberality of mind, Lord Salisbury writes: "So strongly did he recognize the obligations which had been contracted in the crisis of the war that he extended them even to Murat." It is true that Lord Castlereagh ordered Lord William Bentinck to concur in the Austrian policy of alliance with Murat, but it is also true that he allowed Lord William Bentinck to go contrary to his instructions, and thus to destroy all chance of accepting Murat in the alliance on the terms which Austria had arranged. A curious passage in this essay, published in 1862, explained the wrecking of Castlereagh's policy by the assumed fact that "the art of leading the House of Commons and the art of beguiling illustrious ladies are gifts which cannot co-exist in the same mind." We wonder whether Lord Salisbury would have left the passage after he had lived to watch the triumph of Disraeli's career. Another passage, which seems out of date, defends Castlereagh's transfer of Norway against its will to Sweden, and declares that the Norwegians have become "as contented a people as any on the Continent." The curious narrowness of the opinions of Lord Robert Cecil is to be seen in his attack in this essay on American institutions, and "that kind of freedom which is conferred by universal suffrage." It is, indeed, hardly possible to recognize in the bitter Toryism of these pages the man who lived to become the favourite Foreign Minister of Sir William Harcourt and of the survivors of the Manchester school.

*The Personal Story of the Upper House*, by Mr. Kosmo Wilkinson (Fisher Unwin), is a good book of gossip about the Lords, in which there are plenty of stories and few mistakes. The author is wrong in finding an "important distinction between the two estates" in the fact that in the Lords any peer may present a Bill without notice, "and that in the Commons such an act of presentation is preceded by a humble petition for leave." There is nothing "humble" in the asking for leave, which is still the usual form in the case of Bills brought in by Government. As regards private members' Bills, the universal form is now presentation without any "leave" at all. Mr. Wilkinson is hard on Chesterfield, and we doubt whether that distinguished author and wit was, in fact, ill-favoured of countenance as well as misshapen of limb; the portraits do not give the impression of being flattered. Our author states that Archbishop Sumner retained the wig; we doubt it, but do not intend to compete with *Notes and Queries* by pursuing an inquiry upon the subject.

A MEMBER of a clever family, M. Élio Halévy, in his *L'Angleterre et son Empire* (Paris, Pages Libres), gives us a tract on the history of the British conduct of foreign affairs during the nineteenth century, with which we have little fault to find. The bald statement that while Lord Granville would have wished a delegate of the French Government to take part in the Black Sea Conference of 1871, the opposition of Bismarck and the hesitation of the French Government of National Defence prevented it, is, perhaps, hardly correct. France consented in ample time to be represented, and nominated M. Jules Favre. Count Bismarck

declined to give a safe-conduct, and France went unrepresented. There had at first been some natural hesitation on the part of France, but M. Halévy is not justified in suggesting that the non-representation was the result of the hesitation. He can, however, support his view by reference to official statements by other powers who were anxious to show that the non-representation of France was not their fault. Another statement which is questionable, though it is not incorrect, concerns the protest of the German Government against "the cession," or rather lease, to us of a strip of territory between the African lakes. The fact is that Germany and France protested on the same day. A third piece of history with which it is possible to find fault is the account of the negotiations between France and ourselves with regard to Siam at the moment of Lord Rosebery's ultimatum. M. Halévy's narrative reads as though the arrangement was of the most friendly description, the fact being that the two countries were on the point of war, and that a menace of the use of force was uttered in the House of Commons, though toned down in the telegraphic reports for the Continent. These three little holes are all that we can pick, and it will be seen that they only point to incompleteness in a history which is obviously condensed.

A VOLUME on a similar subject is Mr. George Peel's *The Friends of England*, published by Mr. John Murray. Its descriptions of British policy do not to our mind become fresh or interesting until we reach the account of the dealing of British statesmen with the white colonies in the middle of the nineteenth century, a subject which is well handled by the author, who declares incidentally that "Lord Robert Cecil (afterwards Lord Salisbury)" was not "a Little Englander"—he is writing of 1861. Almost on the day on which Mr. Peel's book was published by Mr. Murray, Lord Salisbury's early essays reviewed above were issued by the same firm, and they contain a passage in which Lord Salisbury proves that George III. was a Little Englander. The fact is that most British statesmen, including George III. himself, and, most certainly, Lord Salisbury, can be quoted as pointing out at times that we have a tendency to spend more money than we can afford, and, to use the words of George III., to take

"a showy part.....and from ideal greatness to draw ourselves into lasting distress. The old English saying is applicable to our situation: 'England must cut her coat according to her cloth.'"

Disraeli is quoted by Mr. Peel as having in 1872 "most clearly struck the note of the coming time, and anticipated the exigencies of the country." It is, however, a well-known fact that Disraeli had shortly before that moment been intriguing with Cobden against Palmerston for the opposite policy, and his familiar outburst of an earlier date about the "wretched colonies.....a millstone round our necks," is indeed given by Mr. Peel in another portion of his volume. The real inventors of the modern Imperial movement were Sir George Grey (not the Home Secretary but the Colonial Governor), Mr. Edward Jenkins, Lord George Hamilton, and his brother Lord Claud Hamilton, no one of whom is named by Mr. Peel. It was their campaign throughout England which familiarized the public with the language that is now in all men's mouths. Mr. Peel attaches much importance to the Carnarvon Commission, which inquired into the defence of British possessions across the seas; but it is a curious fact that many of the stations which were defended in consequence of their report are being abandoned in the present year. Mr. Peel protests in his book against the opinion that the Empire should "be dismantled as

soon as the peace of the world is assured"; he does not add that dismantlement is taking place, while he still thinks that we are not secure of peace even with the United States. Our author is indeed one of those who use language intended to suggest that we ought not to look upon the United States as likely to be animated by sentiments similar to our own. He quotes a Yale professor who gives weight to the consideration that the Western States are being peopled by an "ignorant and turbulent element" composed of "the lower classes of South-Eastern Europe." Mr. Peel adds that our colonies should remember

"that the United States is becoming of so uncertain a composition that it might perhaps be ill advised for them to cast in their fortunes with such a community."

We should be inclined to say that the danger of the Latinization of the United States is diminishing, and that the experience of the last few years goes to show that the influence of the orderly and settled elements in America is increasing. Argentina receives a vastly larger proportion of immigrants from South-Eastern Europe than does North America, and they are not balanced, as in the north, by a great Scandinavian immigration. Even in Argentina, however, the better people have consolidated their power, and appear to be able to guide their great State in the direction of peaceful progress. The subjects with which Mr. Peel deals are of the deepest interest, and he shows wide reading on every page.

*Creatures that Once were Men*, by Maxim Gorky, translated from the Russian by J. K. M. Shirazi, with introduction by G. K. Chesterton (Alston Rivers), is one of the novelist's very pessimistic sketches. Mr. Chesterton indulges in his usual brilliant paradox, but also propounds some vigorous truths, e.g., that "there are no English revolutionists because the oligarchic management of England is so complete as to be invisible." Gorky's tale contains all the hard realistic word-painting which is characteristic of him. We do not see that the wretched characters described in it are peculiarly Russian. If the lives of the tenants of a "doss-house" in any of the capitals of Europe were examined, they would furnish the same result. We need go no further than Whitechapel to meet with them—*mutatis mutandis*. Mr. Shirazi has rendered his author fairly well; perhaps he uses a little too much slang. The foot-notes are also meagre. What ordinary English reader, for instance, will understand the allusion conveyed in "Elia Marumets" on p. 72, or "an attaman" on p. 88? Some of the coarse passages of the original might have been toned down with advantage. Our modern literature, since the days of Walt Whitman, seems to affect these brutalities, as we feel inclined to call them.

MR. ROBERT SHERARD indisposes us towards his (reprinted) *The Child-Slaves of Britain* (Hurst & Blackett) by ascribing to "destitute alien" competition the depressed condition of the children of our poor. The whole alien problem is so trifling in this country as compared, for example, with France, from which Mr. Sherard dates his preface, that it is evident that his position cannot bear the test of inquiry. Our author picks out for special notice the "child slavery" of towns and of trades in which there are no aliens at all.

MR. FRANK SIDGWICK has issued a second series of his *Popular Ballads of the Olden Time* (Bullen). It is even more interesting than the first, for the ballads selected are those of Mystery and of Miracle, and Fyttes of Mirth. The Lyke-Wake Dirge, in particular, is admirably illustrated, and is the subject of a special appendix. Parallels and notes are well done throughout.



MESSRS. SWAN SONNENSCHNEIDER have sent us an edition of Mr. Edward Carpenter's *Towards Democracy*, which is sure to be popular. It is excellently printed on thin paper, neatly bound, and contains the four parts.

MESSRS. METHUEN send us several examples of their new "Standard Library." Each volume contains from one hundred to three hundred pages, and is sold at sixpence in paper covers. Such a volume before us contains *The English Works of Francis Bacon: Vol. I. The Essays and New Atlantis*. A double volume at a shilling is a first instalment of Prof. Bury's edition of Gibbon's *Decline and Fall*. To put a remarkable achievement in editing like this before the public at a price within the reach of all is to do a great service to learning. One of the chief things that distinguish this library from other ventures is the independence shown in departures from the beaten track. We have Bunyan's *Pilgrim's Progress*, and *The Works of Shakespeare*, Vol. I., before us, bound in red cloth at a shilling; but we also have *The Meditations of Marcus Aurelius*, in the translation of R. Graves, one of the best; and further books which every lover of English ought to possess, but which are not generally available, are promised. As to the Library in general, we may say that in each case Mr. Sidney Lee supplies a brief yet sufficient prefatory note. The type is a little close, but good of its kind, and pleasant to read, certainly a long way above that of the average sixpenny book; the text is, wherever we have tested it, accurate, even in Latin quotations. There are no double columns, though the margins are rather small; and the paper covers are free from distressing pictures of a sensational or popular character, and from quotations advertising the wares inside. The cloth binding in red is simple but effective. The size of the books, 7½ inches by 5 inches, differentiates them from the many pocket editions on the market, and, in their way, they may be said to be unique. We do not see how they could be cheaper.

IN Mr. Heinemann's "Favourite Classics," another wonderful series, we have Tennyson's *Princess and Early Poems*, introduced in each case by Mr. Arthur Waugh, who always does such work well, and in this case has special knowledge.

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

- Grafton (C. C.), *Christian and Catholic*, cr. 8vo, 6/ net.  
Henson (H. H.), *Moral Discipline in the Christian Church*, cr. 8vo, 5/ net.  
Herford (B.), *Eutychus and his Relations*, 12mo, 2/ net.  
Lowrie (W.), *Gaudium Crucis*, 12mo, 3/ net.

##### Fine Art and Archaeology.

- Collectors' Annual for 1904, compiled by G. E. East, 8vo, 7/6 net.  
Littmann (E.), *Semitic Inscriptions*, 4to, 42/ net.  
Longmans' Charts of Colour Drawing and Design: Elementary, Intermediate, Advanced, by Cecil L. Burns, 24/ each.  
Millet, by Netta Peacock, 16mo, 2/6 net.

##### Poetry and the Drama.

- Chapin (A. A.), *Makers of Song*, cr. 8vo, 5/  
Heine (Heinrich), *Germany, Romancero*, Books I. and II., translated by M. Armour, cr. 8vo, 5/

##### Music.

- Flood (W. H. G.), *A History of Irish Music*, cr. 8vo, 6/ net.

##### History and Biography.

- Battine (C.), *The Crisis of the Confederacy*, 8vo, 16/ net.  
Chatham, by F. Harrison, cr. 8vo, 2/6  
Eliot (Sir C.), *The East Africa Protectorate*, 8vo, 15/ net.  
Hamilton (Adam), *The Angel of Syon*, cr. 8vo, 3/6 net.  
Helm (W. H.), *Aspects of Balzac*, cr. 8vo, 3/6 net.  
Münsterberg (H.), *The Americans*, translated by E. B. Holt, 8vo, 12/6 net.  
Paterson (W. R.), *Life's Questionings*, cr. 8vo, 3/6 net.  
Salisbury (Robert, Marquess of), *Essays, Biographical; Essays, Foreign Politics*, cr. 8vo, 6/ net each.  
Sichel (E.), *Catherine de' Medici and the French Reformation*, 8vo, 15/ net.  
Wilkinson (K.), *The Personal Story of the Upper House*, 8vo, 16/

##### Sports and Pastimes.

- Loder-Symonds (F. C.) and Crowdy (E. P.), *A History of the Old Berks Hunt from 1760 to 1904*, 8vo, 12/6 net.

##### Education.

- Palmer (A. E.), *The New York Public School*, 4/6 net.

##### Folk-lore.

- MacLagan (R. C.), *The Perth Incident of 1393 from a Folk-lore Point of View*, 8vo, 5/ net.

##### Science.

- Baker (J. L.), *The Brewing Industry*, cr. 8vo, 2/6 net.  
Beddard (F. E.), *Natural History in Zoological Gardens*, cr. 8vo, 6/ net.  
Cassell's Popular Gardening, 2 vols. imp. 8vo, 30/ net.  
Dockrell (M.), *An Atlas of Dermatology*, folio, 50/ net.  
Loeb (J.), *Studies in General Physiology*, 8vo, 31/6 net.  
Maylard (A. E.), *Abdominal Pain: Its Causes and Clinical Significance*, 8vo, 7/6 net.  
Merriman (M.), *Elements of Mechanics*, cr. 8vo, 4/6 net.  
Westell (W. P.), *British Bird Life*, extra cr. 8vo, 5/

##### General Literature.

- Agnew (G.), *The Countess*, cr. 8vo, 2/6  
Bashford (H. H.), *The Manitoban*, cr. 8vo, 6/  
Brady (C. T.), *The Two Captains*, cr. 8vo, 6/  
Chesterton (G. K.), *The Club of Queer Trades*, cr. 8vo, 6/  
Cleeve (L.), *Mademoiselle Nellie*, cr. 8vo, 6/  
Colvill (H. H.), *The Stepping-Stone*, cr. 8vo, 6/  
Crawshaw (A.), *My Turkish Bride*, cr. 8vo, 6/  
Crockford's Clerical Directory for 1905, imp. 8vo, 20/  
Darlington (H. A.), *The Chaunceys*, cr. 8vo, 2/6  
Dawson (A. J.), *The Fortunes of Farthings*, cr. 8vo, 6/  
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##### FOREIGN.

##### Theology.

- Stade (B.), *Biblische Theologie des Alten Testaments: Vol. 1. Die Religion Israels u. die Entstehung des Judentums*, 6m.

##### Law.

- Attlmayr (F. v.), *Das internationale Seerecht*, 2 vols. 18m.

##### Poetry and the Drama.

- Fabre (É.), *Les Ventres Dorés*, 3fr. 50.

##### Philosophy.

- Seillière (E.), *La Philosophie de l'Impérialisme: II. Apollon ou Dionysos*, 8fr.

##### History and Biography.

- Baudin (P.), *L'Armée Moderne et les États-majors*, 3fr. 50.  
Bonnefons (A.), *Marie-Caroline, Reine des Deux-Siciles, 1768-1814*, 7fr. 50.  
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Kann (R.), *Journal d'un Correspondant de Guerre en Extrême-Orient*, 4fr.  
Rietschel (S.), *Untersuchungen zur Geschichte der deutschen Stadtverfassung, Vol. 1*, 10m.

##### Philology.

- Leonhardi (G.), *Kleinere angelsächsische Denkmäler*, 4 parts, 10m.

##### Science.

- Boinet (E.), *Les Doctrines Médicales: leur Évolution*, 3fr. 50.  
Fabre (J. H.), *Études sur l'Instinct et les Mœurs des Insectes*, 3fr. 50.  
Mégret (Comte M.), *Les Perfectionnements Automobiles en 1905*, 8fr. 50.  
Nencki (M.), *Opera Omnia*, 2 vols. 45m.

##### General Literature.

- Bordeaux (H.), *La Petite Mademoiselle*, 3fr. 50.  
Champsaur (F.), *Dinah Samuel*, 3fr. 50.  
Frapic (L.), *Les Obsédés*, 3fr. 50.  
Lyris (J. de), *Le Goût en Littérature*, 3fr.  
Mandelstamm (V.), *Suzannah*, 3fr. 50.

#### THE DISCOVERER OF THE POEMS OF CATULLUS.

Clarendon Press, Oxford.

IN his interesting lecture, recently published, on 'Catullus in the Fourteenth Century,' Prof. Robinson Ellis enumerates the many attempts that have been made to explain the epigram "De resurrectione Catulli poetæ Veronensis," attributed to Benvenuto Campesani. The text is as follows:—

Ad patriam venio longis a finibus exul,  
Causa mei reditus compatriota fuit,  
Scilicet a calamis tribuit cui Francia nomen,  
Quique notat turbæ prætereuntis iter.  
Quo licet ingenio vestrum celebrate Catullum,  
Cuius sub modio clausa papyrus erat.

The third and fourth lines evidently represent enigmatically the name (or the name and description) of the man, probably a Veronese, by whom the long-lost works of Catullus were discovered.

It has for over two hundred years been a generally accepted conclusion that the third line contains an allusion to the name Francesco. I am very sensible of the audacity of questioning an opinion which has been held by so many distinguished scholars, including Prof. Ellis himself. But I cannot help thinking that the most natural interpretation of the line would be that the person referred to bore a name derived from the French word for "reed." If so, the name intended cannot well have been anything else than the surname Roselli (recorded at least as early as 1397), unless there was a Christian name Rosello. On the supposition that the writer of the epigram wished to enigmatize Roselli (or Rosello), the only possible way of doing it would be by referring to the French word *rosel* (now *roseau*), as the name does not admit of any Latin or Italian pun. For the name concealed in the fourth line Sir E. M. Thompson (cited by Prof. Ellis) has suggested Strada, which would suit fairly well. Lachmann's conjecture, *Notapassanti*, would be still better; but what evidence is there that such a surname existed? If there were any trace of a real Rosello Notapassanti, or of a Roselli nicknamed Notapassanti (or anything of equivalent meaning), the question might be considered settled. But the discoverer of Catullus may have been a quite undistinguished merchant or traveller who had picked up the MS. in some foreign land; and in that case any mention of him is not very likely to be discovered. It is, of course, possible that my novel guess may be entirely wide of the mark; but in the admitted absence of any satisfactory explanation of the epigram it seems worth while to submit it to the judgment of your learned readers.

HENRY BRADLEY.

#### RECENT KEATS LITERATURE.

University College, Oxford, March 11th.

IN the scholarly and generous notice of the 'Hyperion' MSS. edited by me for the Clarendon Press your reviewer calls attention to the brackets supplied to the word "do" in l. 167 of 'The Fall of Hyperion':—

What benefit canst thou [do], or all thy Tribe,  
To the great World?

and adds:—

"[The editor] says 'the brackets are in ink, by Woodhouse.' This would really appear to be a reason for omitting the word, which interferes with the measure, removes the accent from the emphatic *thou*, and is not truly necessary to the sense. The only question is whether Woodhouse used the brackets in the ordinary sense, to imply that he had inserted the word. This is a point that wants clearing up."

Will you allow me space to suggest an explanation of this interesting point? The MS., it will be remembered, was copied by one of Woodhouse's clerks, and then corrected by Woodhouse. The word "do" is in the hand of the clerk. It is evident from the spelling and the kind of error which is to be found in the MS. that it is a very careful copy, and that the errors were not the clerk's, but such as Keats himself made when in the heat of poetic composition. Moreover, if the word had not been in the original MS., but was an unauthorized addition by the clerk, I take it that Woodhouse would have put his pen through it, and not merely enclosed it in brackets. The conclusion, therefore, seems to me to be that Keats wrote "do," and that Woodhouse, seeing clearly what your reviewer has so ably pointed out—i.e., how much better the line was without it—took upon himself to suggest the alteration. The printing of "could" for "canst" in the same line, where it is quoted in my introduction to the poem, is, of course, a gross error on my part, which I only discovered when it was too late for correction. But the readings of the transcript itself were

checked several times, and I believe them to be accurate.  
ERNEST DE SÉLINCOURT.

## MISTAKES IN PEERAGES.

March 11th, 1905.

THE interesting letter of your correspondent Mr. Bartle Teeling, in your issue of to-day, is marred by one "patent defect."

He says the "Red Earl" of Ulster, Richard de Burgo, was ancestor "of the line of kings of the House of Stewart."

"Ellen [Elizabeth?] (daughter of Richard de Burgo) married King Robert Bruce.....and by the marriage of their daughter Margaret with Walter Stewart, father of King Robert II., Richard de Burgo became ancestor of the Stewart line of kings."

This is not so; "Marjory" Bruce was King Robert I.'s daughter by his first marriage with Isabel of Mar. In 1297, about seven years before Bruce's second marriage, the capitulation of Irvine provided for her future delivery to Edward I. as a hostage for her father. She was probably a grown woman when she was taken with her stepmother from the sanctuary at Tain and sent prisoner to England.

She predeceased her father, who had also a daughter "Margaret" by his second marriage, who married the Earl of Sutherland. Hence possibly the confusion. It was Marjory who married the Stewart.

The historical value of this note is that by his first marriage with the daughter of Donald, Earl of Mar, by Christina Nic-Ruari of the house of Garmoran and the North Isles, a descendant of Somerled, Bruce obtained strong alliances in the north and west, the Celtic parts of the country. This, as history shows, was as useful to him in his early struggles and wanderings as his Irish alliance may have been suggestive of the expedition which ended at Dundalk. His own maternal Celtic descent was also an element in his position.  
J. M. COLLYER.

## BOOKSELLERS' PROVIDENT INSTITUTION.

THE annual meeting at Stationers' Hall on Thursday week last was a great success. There were about five hundred members and visitors present, including Mr. John Murray, Mr. T. N. Longman, Mr. H. H. Hodgson, Mr. Keay, Mr. Miles, Mr. Reginald Smith, Mr. E. Nash, Mr. Bowes (Cambridge), Mr. Pearce (Taunton), and Mr. George Lerner, the indefatigable secretary. Mr. Charles James Longman presided, and stated that the finances of the Institution were satisfactory. The receipts for the past year amounted to no less than 2,525*l.* This included the handsome donation of 500*l.* from Mr. W. Ellerby Green. Mr. Longman expressed a little disappointment that there had not been so many new members during the past year as he could have wished, but stated that there had been one important addition, Mr. Reginald Smith, the President of the Publishers' Association. Mr. Shaylor, in seconding the adoption of the report, stated that among the recipients one widow had received 719*l.*, another 810*l.*, and a third 964*l.*, while they had only paid into the funds a little over 21*l.* each. Mr. Frederick Macmillan, in proposing a vote of thanks to the President, Mr. C. J. Longman, referred to the many years of serious and hard work he had devoted to the interests of the Institution. Among other speakers were Mr. Awdry, Mr. Richard Bentley, Mr. Darton, Mr. George H. Whitaker, and Mr. R. B. Marston, who pointed out that

"one great advantage of the Institution was that when we come upon the fund we feel we are not coming upon charity. We feel that our wives and our children will be able to say, 'We ask you for something we feel we have a right to ask for.'"

At the close of the meeting a conversazione was held, at which Lord Avebury delivered an interesting address.

## THE SPRING PUBLISHING SEASON.

THE CAMBRIDGE UNIVERSITY PRESS

are publishing:—In Philology, Archaeology, &c.: The Jataka, Vol. V., translated by H. T. Francis; Vol. VI., translated by E. B. Cowell and W. H. D. Rouse,—Vedic Metre in its Historical Development, by Prof. E. V. Arnold,—Studia Sinaitica: Forty Facsimiles of Dated Arabic MSS., edited by A. S. Lewis and M. D. Gibson,—St. John's Gospel: the Revised Version, edited for schools by the Rev. Arthur Carr,—History of the Religion of the Hebrews, by Prof. R. L. Ottley,—An Eighth-Century Latin-Anglo-Saxon Glossary at Leiden, edited by J. H. Hessels,—Aristophanes: The Acharnians, edited by C. E. Graves,—M. T. Ciceronis Tusculanarum Disputationum Libri Quinque, a revised text, Vol. I., edited by Prof. T. W. Dougan,—The Early Age of Greece, by Prof. W. Ridgeway, Vol. II.—An Introduction to Greek Epigraphy: Vol. II. The Inscriptions of Attica and Peloponnesus, edited by E. S. Roberts and Prof. E. A. Gardner,—Harvard Lectures on the Revival of Learning, by Dr. J. E. Sandys,—De Republica Anglorum, by Sir Thomas Smyth, edited by Prof. F. W. Maitland,—Select Cases in Real Property Law, edited by W. J. Whittaker,—Guide to the Preservation of Antiquities, translated from the German of Dr. Rathgan by Dr. G. A. Auden. In Science and Geography: Immunity in Infectious Diseases, by Prof. Metchnikoff, translated by F. G. Binnie,—The Fauna and Geography of the Maldive and Laccadive Archipelagoes, edited by J. S. Gardiner, Supplement I.—The Plague, by Prof. J. W. Simpson. In the Cambridge Biological Series: The Origin and Influence of the Thorough-bred Horse, by Prof. W. Ridgeway,—Fossil Plants, by A. C. Seward, Vol. II.—The Morphology of Plants, by J. C. Willis,—Trees: Vol. III. Inflorescences and Flowers, by H. Marshall Ward,—The Lands of the Eastern Caliphate, by G. Le Strange. School-Books and English Classics—In the "Pitt Press" Series: Galdos, Trafalgar, edited by F. A. Kirkpatrick,—Thucydides, Book VI., edited by A. W. Spratt. Thomas Dekker's The Seven Deadly Sinnes of London, in the Cambridge Type,—Bunyan's Holy War and Mr. Badman, edited by the Rev. J. Brown,—Crabbe's Early Poems, edited by A. W. Ward,—and a series of selected Fifteenth-Century Facsimiles.

MESSRS. A. &amp; C. BLACK

have in hand Florence and some Tuscan Cities, painted by Col. R. C. Goff and described by Mrs. Goff,—Rome, painted by A. Pisa, with text by M. A. R. Tucker and H. Malleon,—Brittany, painted by M. Menpes, with text by D. Menpes,—Ireland, painted by F. S. Walker and described by F. Mathew,—Norway, painted by N. Jungman and described by B. Jungman,—London to the Nore, painted by W. L. Wyllie and described by Mrs. Wyllie,—The Scenery of London, painted by H. M. Marshall and described by G. E. Mitton,—Beautiful Wales, painted by R. Fowler and described by E. Thomas,—The West Indies, painted by A. S. Forrest and described by J. Henderson,—The English Lakes, painted by A. H. Cooper and described by W. T. Palmer,—Rembrandt, by M. Menpes,—Abbotsford, painted by W. Smith, Jun., and described by the Rev. W. S. Crockett,—Nuremberg, painted by A. G. Bell and described by Mrs. Bell,—The Metaphysics of Nature, by C. Read,—new editions of Trout Fishing, by W. E. Hodgson, and Around the World through Japan, by W. Del Mar,—A Treatise on Zoology, edited by E. R. Lankester: Part V. Mollusca,—The Final Transition, by J. K. Ingram,—The Three Greatest Forces of the World, by W. W. Peyton,—Quiet Resting-Places, and other Sermons, by the late A. Raleigh,—Liong-San, by F. P. Crowther,—new editions of Black's Guide-Books, and of Harnack's Christianity and History, and The Apostles' Creed; Schopenhauer, by T. B. Saunders; Thoughts of a Free Thinker; and the "Soho" Edition of Dickens, Scott, and Thackeray. School-Books: The "Council" Arithmetic for Schools, Scheme B, eight parts,—The Story of the English People, by J. Finemore,—A Biographical History Reader, arranged by B. A. Lees,—The "Council" History Readers: The Glory of London, by G. E. Mitton,—The "Council" Literary Readers, by J. Finemore,—Première Année de Français, by F. B. Kirkman,—and Old Testament History, Part III., by the Rev. T. Nicklin.

MESSRS. GEORGE ROUTLEDGE &amp; SONS'

spring announcements include:—History and Biography: Pepys's Diary, with notes by Lord Braybrooke, a verbatim reprint of the edition of 1818-9,

with copious index,—Evelyn's Diary and Correspondence, edited by William Bray,—Hamilton's Memoirs of Gramont, with etchings,—The Russian Peasantry, by Stepniak, a new edition. Dictionaries: Nares's Glossary of Words, Phrases, Names, and Allusions, edited by J. O. Halliwell and T. Wright,—Dictionary of Archaic and Provincial Words, Obsolete Phrases, &c., by J. O. Halliwell, new edition,—Shakspearean Quotations,—Phrases and Proverbial Sayings,—Pseudonyms and Nicknames, a miniature dictionary, by Prof. Bower,—Miniature Dictionary of Prose Quotations. Fiction: Boccaccio's Decameron, translated by J. M. Rigg, with Symonds's essay,—The Heptameron, translated by Arthur Machen,—Oroonoko, with other novels by Aphra Behn,—The Fool of Quality, by Henry Brooke,—several additional volumes in the "Half-Forgotten Books" series, all edited by E. A. Baker,—A Japanese Utopia, by L. A. Magnus,—and A Martyr to the Law, by A. E. Bull. In Poetry: "The Muses' Library," including Blake; Patmore; Hall's Satires; and Crashaw,—and "Poets and Poetry of the Nineteenth Century," edited by J. H. Miles, 12 vols. Sports and Pastimes: History of the Test Matches between Australia and England, by W. Sapte, jun.,—Every Boy's Book of Sport and Pastime, by Prof. Hoffmann, revised,—Every Girl's Book of Sport, Occupation, and Pastime, by Mrs. Mary Whitley, revised,—and Classified Chess Games, by C. T. Blanchard, Vol. II. In Science, Philosophy, &c.: Practical Course of Instruction in Personal Magnetism, Telepathy, and Hypnotism, by G. White,—How to Use a Camera, by Clive Holland,—A Woman's Words to Women, and The Young Mother's Guide to the Health and Management of her Children, both by Dr. Mary Scharlieb,—Bacon's Complete Philosophical Works, with the Essays, New Atlantis, &c., re-edited by J. M. Robertson,—Al Khazari, by Abul-Hazan Judah Hallevi, translated, with an introduction, from the Arabic by H. Hirschfeld,—Development of the Feeling for Nature in the Middle Ages, by Prof. Biese,—Trench's English, Past and Present, and Trench's Proverbs and their Lessons, edited by the Rev. Dr. Smythe Palmer. In "The Photogravure Series": Milton's Paradise Lost, illustrated by William Strang; Blair's Grave, illustrated by William Blake; Aucassin and Nicolette, translated by Andrew Lang, illustrated by Gilbert James; and Ruth and Esther, illustrated by the same. One-Syllable Books for juvenile readers, and numerous volumes in the "New Universal Library," including Arnold's On Translating Homer, with F. W. Newman's Homeric Translation in Theory and Practice, and Arnold's reply; George Brimley's Essays, edited by W. G. Clark; Coleridge's Aids to Reflection, edited by Thomas Fenby; The Spectator, edited by G. A. Aitken, 6 vols.; J. S. Mill's Dissertations and Discussions, Series I., and Utilitarianism, with an index; Sir Lewis Morris's Poems, a selection; Victor Hugo's William Shakespeare; Jeffrey's Essays from The Edinburgh Review; Froude's Essays, Vol. I.; Leopardi's Dialogues, translated by James Thomson and edited by Bertram Dobell; Peacock's Novels (2 vols.); Carlyle's Sartor Resartus; and Cowley's Essays.

MESSRS. PUTNAM'S SONS'

list includes:—In History and Biography: The Kaiser as He Is, by H. de Noussanne, translated by W. Littlefield,—The Romance of Victor Hugo and Juliette Drouet,—The Old Shipmasters of Salem, Mass.,—American Politics, 1763 to 1876, edited by Prof. J. A. Woodburn,—in the "Heroes of the Nations" series: Constantine the Great, by J. B. Firth; Mahomet and the Rise of Islam, by the Rev. D. S. Margoliouth; and George Washington, by Prof. J. A. Harrison,—Thomas Cranmer and the English Reformation, 1489-1556, by A. F. Pollard,—The United States, 1607-1901, by W. E. Chancellor and F. W. Hewes, 10 vols.,—The United States, by Prof. E. E. Sparks,—Narragansett Bay, by E. Mayhew Bacon,—The Ohio River, by A. B. Hulbert,—The St. Lawrence River, by G. W. Browne,—The Connecticut River, by E. Monroe Bacon,—Old Paths and Legends of New England, by K. M. Abbott, Vol. II.,—Romance of the French Abbess, by E. W. Champney,—Daniel Webster, by E. P. Wheeler,—A History of the Parish of Trinity Church in the City of New York, by Morgan Dix, Part III,—Presidential Problems, by Grover Cleveland,—and Citations from the Writings of the Fathers, edited by Prof. L. B. Evans, 4 vols. In Geography and Travel: The Philippines and the Filipinos, by J. A. Leroy,—The Story of the Congo Free State, by H. W. Wack,—The Jordan Valley and Petra, by Prof. Libbey and the Rev. F. E. Hoskins,—Breaking the Wilderness, by F. S. Dellenbaugh,—The History of Yachting, by Capt. A. H. Clark,—Bucking the Sagebrush, by C. J. Steedman,—and The Biography of a Prairie Girl, by E. Gates. In Law and Theology: The Liquor Law of New York State, by W. T. Jerome,—Corporations, by J. P. Davis, 2 vols.,—The Administrative Law of the United States, by F. J.



Goodnow,—The Constitutional Decisions of John Marshall, edited by J. P. Cotton, jun., 2 vols.,—Man's Responsibility, by T. G. Carson,—Man and the Incarnation, by S. J. Andrews,—The Religion of the Early Egyptians, by Prof. G. Steindorff,—and The Ideal Mother, by B. G. Newton. In Science: The Case for Physical Culture, by H. I. Hancock,—Physical Regeneration, by J. Cantlie,—The Trees of North-Eastern America, with introduction by N. L. Britton,—Life Insurance Examinations, by B. Symonds,—Strabismus, by F. Valk,—An Introduction to Vertebrate Embryology, by A. M. Reese. Fiction, Belles-Lettres, and General: A Self-made Man's Wife, her Letters to her Son, by C. E. Merriman,—The Girl of La Gloria, by Clara Driscoll,—Talks in a Library with Laurence Hutton, by Isabel Moore,—My Lady of the North, by R. Parrish,—The Compounding of English Words, by F. H. Teall,—French Classics for English Readers, edited by Prof. Cohn and C. H. Page, 6 vols.,—new volumes in the "Ariel Booklets,"—Out of Work, by F. A. Kellor,—Sainte-Beuve's Portraits of the Seventeenth Century, translated by K. P. Wormeley, 2 vols.,—Wanted a Cook, by A. Dale,—The Heart's Quest, verses by B. Grey,—The Garden of Years, and other poems, by G. W. Carryl,—Representative Irish Stories, by W. B. Yeats, 2 vols.,—Up through Childhood, by G. A. Hubbell,—A Bookful of Girls, by A. Fuller,—new editions of Modern Civic Art, by C. M. Robinson; Slav or Saxon, by W. D. Foulke; Tabular Views of Universal History, by G. P. Putnam; and other volumes.

## MR. GEORGE ALLEN'S

new books include A Country Diary, by Mrs. A. Cock,—The Pictures at Haughton Hall, Tarporely, by R. R. Carter, a limited edition,—Verses from Maori Land, by Dora Wilcox,—The Trojan Women and the Electra of Euripides, both translated into verse by Prof. Gilbert Murray,—The Sensitive, and other Essays, by A. E. M. Foster,—Bird-Life Glimpses, by E. Selous,—continuation of Ruskin Reprints for the Pocket: Giotto and his Works in Padua; The Bible References in Ruskin; The Stones of Venice, 3 vols.; The Poetry of Architecture; Sesame and Lilies, and other works,—and completion of the "Library Edition" of Ruskin, 18 vols.

## MR. WERNER LAURIE'S

spring announcements include Red o' the Feud, by Halliwell Sutcliffe,—Lady Jim of Curzon Street, by Fergus Hume,—Playing the Kuave, by Florence Warden,—The Bell and the Arrow, by Nora Hopper,—The Cost, by David Graham Phillips,—English Translations from Homer to Heine, by T. W. H. Crosland and W. Collinge,—Classic Myths in Art, by J. Addison, illustrated,—The A B C Literary Guide to London, illustrated,—The Cathedrals of England and Wales, by T. F. Bumpus, illustrated,—Pictures in Umbria, by K. S. Macquoid, with fifty illustrations by T. R. Macquoid,—Notes from my South Sea Log, by Louis Becke,—Chats on Violins, by Olga Raster, illustrated,—The Wild Irishman, by the author of 'The Unspeakable Scot,'—A Manual for Wives and Mothers on the Management of their Health, by Laing Gordon,—Horace, in the "Classical Library," and other reprints in the "Eclectic Library."

## SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 8th to 11th inst. the following valuable books and MSS. from the library of the late Wickham Flower, of Great Tangley Manor, Guildford: Bacon's Advancement of Learning, first edition, 1605, 19l. Balzac, Œuvres, édition de luxe, 50 vols., 1900-2, 14l. Biblia Vulgata cum Glossa Ordinaria Walafridi Strabonis, &c., 4 vols., 1480, 19l. 10s. Burlington Fine-Arts Club Portrait Miniatures, 1889, 20l. Exhibition of Bookbindings, 1891, 10l. Cervantes, Les Principales Aventures de Don Quichotte, 31 full-page engravings by Coypel and Picart, 1746, 24l. Chaucer, edited by W. Thynne, 1542, 34l. Constable's Memoirs, by Leslie, 22 mezzotints by Lucas and 2 autograph letters, 1843, 13l. Dante, Venet., Vind. de Spira, 1477, 55l.; Dante, mise en Ryme française, first French translation of Dante, Paris, 1597, 11l. 15s. Darcie's Annales of Queen Elizabeth, 1625, 10l. Dibdin's Bibliotheca Spenceriana, Bibliographical Decameron, Tour in France and Germany, and in the Northern Counties, 19 vols., 25l. 14s. Dictionary of National Biography, 69 vols., 40l. 10s. Drayton's Polyolbion, both books, 1622, 17l. Recueil Sommaire de la Chronique Francoise jusqu'au Couronnement de Hugues Capet, MS. on vellum, 5 vols., Sæc. XVI., 30l. 10s. Goupil's Illustrated Historical Monographs—Mary Stuart, Elizabeth, and Cromwell, 25l. 15s. Higden's Polychronicon, P. Treveris, 1527, 29l. Imitations of Holbein's Original Drawings, by Chamberlaine, 1792, 33l. 10s. Houbraken's Heads,

large paper, 108 portraits, 1743-51, 12l. 5s. Jacquin, Floræ Austriacæ, 5 vols., 1773-8, 33l. 10s.; Icones Plantarum Rariorum, 3 vols., 1781-93, 30l.; Plantarum Rariorum Horti Cesarei Schoenbrunnensis, 4 vols., 1702-1804, 28l. 10s. Kelm-scott Chaucer, 1896, 49l. Lilford's British Birds, 7 vols., 1891-7, 50l. Lodge's Portraits, large paper, India proofs, 12 vols. in 6, 1823-32, 16l. 5s. Maunds's Botanic Garden, 18 vols., 1827, &c., 12l. Molière, Œuvres, plates by Boucher, 6 vols., 1754, 10l. Raynouard, Poésies des Troubadours et Lexique Roman, 12 vols., morocco, 1816-44, 19l. Redouté, Les Liliacées, 8 vols., 1802-16, 75l. Reproductions of Rembrandt's Drawings by Lippmann, 6 vols., 1888-1901, 22l. Scott's Novels, "Border" Edition, 48 vols., 1892-4, 16l. Shelley's Works, by H. B. Forman, 8 vols., 1880, 10l. Silvestre, Paléographie Universelle, 1839-41, 29l. 10s. Smith's Catalogue of British Mezzotint Portraits, 4 vols., 125 portraits, 1884, 35l. 10s. Spenser's Faerie Queen and other works, 1611, 14l. 5s. Symonds's Renaissance in Italy, 5 vols., 1880-1, 11l. 15s. Ventenat, Jardin de Malmaison (dedicated to Josephine Bonaparte), 1803, 27l. Wallich, Plantæ Rariores, 3 vols., 1830-2, 11l. Walton and Cotton's Angler, Pickering's edition, India proofs, 2 vols., morocco, 1839, 11l. 15s. Exchequer Documents, including two autograph letters to Cardinal Wolsey, 73l.

## Literary Gossip.

THE collected edition of Mr. Swinburne's dramatic works will go to press immediately. It will consist of five volumes, uniform with the collected edition of his poetical works recently published. Vol. I. will contain 'The Queen Mother' and 'Rosamund.' Vol. II. will contain 'Chastelard,' and probably the first two acts of the great chronicle play now called 'Bothwell.' These two acts may have a new title, as the play really falls into two plays, the first play ending with Act II. Vol. III. will consist of the remaining portion of the play now called 'Bothwell.' Vol. IV. will contain 'Mary Stuart.' Probably the essays on the life and character of Mary Stuart (which now appear in the 'Miscellanies') will be included as a useful appendix, giving the argument of the entire trilogy of plays. Vol. V. will contain 'Lochrine,' 'The Sisters,' 'Marino Faliero,' and 'Rosamund, Queen of the Lombards.' The work will be published in Great Britain by Messrs. Chatto & Windus, and in the United States by Messrs. Harper Brothers.

'TRINITY HOUSE, LONDON, PAST AND PRESENT,' is the title of a work by Mr. Walter H. Mayo, which Messrs. Smith, Elder & Co. will publish this spring. This volume, which is illustrated with portraits and facsimiles of documents in the possession of the Trinity House, goes into the history of the Association of Mariners in times before the first known charter, and throws light on the honourable work of the Corporation in defence of the Thames, especially in the age of Elizabeth and Napoleon.

THE April number of *The Independent Review* will contain an article by Mr. Michael Davitt on the present political situation in Ireland, and another, by Mr. George Russell, on the English situation. Mrs. de Bunsen (Miss Victoria Buxton) contributes a paper on Eastern travel; Mr. G. M. Trevelyan gives a description, historical and topographical, of that part of the Northumbrian Border which was formerly known as the Middle Marches; the former Warden of Glenalmond deals

with the thorny subject of 'The Appeal to the First Six Centuries'; and Mr. G. L. Strachey contributes a study of Voltaire's tragedies.

MR. FISHER UNWIN will publish before long a second novel by Mrs. Margaretta Byrde, whose book 'The Searchers' appeared in the "First Novel Library." Like its predecessor it is an attempt to tell a story of love and life seen in a spiritual atmosphere. The scene is laid alternately in a West-Country town and in a mining village in South Wales, and the book deals with a complicated and difficult moral problem.

MESSRS. KEGAN PAUL are publishing for Mr. Horace Bleackley, under the title of 'Some Distinguished Victims of the Scaffold,' an account of some of the cases that attracted the public attention at the end of the eighteenth century and the beginning of the nineteenth. The author has taken nothing at second hand, and has in more than one case settled a disputed point. His victims include Mary Blandy, who poisoned her father with the help of her lover, the brothers Perreau, and Fauntleroy, the banker and forger.

AMONGST the contents of *Chambers's Journal* for April will be 'Sub-Tropical New Zealand,' by Mr. Theodore Arnold, grandson of Arnold of Rugby; and 'The Grammarian of York,' a paper on Lindley Murray.

THE New York *Book Buyer* for March has the following interesting announcement concerning a new uniform edition of Stevenson's works:—

"'The Biographical Edition,' to be issued immediately by his publishers, has an important feature which will give it a unique value for all time. Mrs. Stevenson has here prefixed to each of her husband's books an interesting and intimate account of the circumstances under which it was written, with digressions and anecdote that make these charming papers a really new light on Stevenson's life."

*The Boston Evening Transcript* notes concerning a recent acquisition by Mr. Pierpont Morgan, the original manuscript of Dickens's 'Hunted Down,' that it was the first story ever written by Dickens for an American periodical, "and the first Dickens manuscript to come to this country." Originally written for Bonner's *New York Ledger* in 1859, the MS. was presented by Mr. Bonner to the Sanitary Fair held in New York in 1864. It was there bought by Mr. George H. Holliday, at whose sale in New York in 1870 it was sold to a Mr. Root for 102 dollars 50 cents. It was inherited by Mrs. J. De Forest Danielson, of Boston, who sold it to Mr. Morgan. It consists of eighteen pages quarto. Mr. Morgan has also the MSS. of 'The Christmas Carol' and 'The Battle of Life.'

MR. REGINALD BALFOUR is about to publish through Messrs. Burns & Oates a little book entitled 'The Assisi Keepsake: being the Talisman against Temptation written for Brother Leo by St. Francis of Assisi, together with Words of Counsel by the same Seraphic Father.' These two writings by the saint will be reproduced in facsimile.

MAJOR BUTTERWORTH writes from Carlisle :—

"May I be permitted to point out that the statement in the 'Literary Gossip' column of *The Athenæum* for March 4th, that no copy of the third volume of 'The Philanthropist' (1813), containing Lamb's famous essay 'The Confessions of a Drunkard,' has yet come into the English salerooms, is slightly incorrect? This book was offered for sale by Mr. Walter T. Spencer in one of his catalogues published either at the end of 1902 or the beginning of 1903, and the price asked for it was 3*l.* 3*s.* half-calf. It will be interesting to know whether a higher or less price was realized at its sale recently at Messrs. Anderson's rooms in New York."

THE subject for the English essay for the Members' Prize this year at Cambridge is 'The Use of the Novel in English Literature for Religious or Political Purposes.' We hope it will produce a good book, for surveys of the advance and development of fiction within the last fifty years are singularly lacking.

THE Board of Studies at Cambridge has suggested to the Senate that in 1908 and every fourth year thereafter a Maccoll Lecturer should represent the bequest of 500*l.* to encourage the study of the language and literature of Spain or Portugal.

THE Spanish Academy has decided to distribute gratis among the people 60,000 copies of a specially prepared popular edition of 'Don Quixote,' in honour of the Cervantes commemoration to be held May 7th to 9th.

AN interesting discovery concerning the same book has been made at Valladolid, being a copy of the first edition, with numerous marginal notes, perhaps from the hand of Cervantes himself.

IN the April number of *Scribner's Magazine* Madame Waddington will give her reminiscences of a recent visit to Rome. Mr. T. N. Page is writing on the University of Virginia, and Mr. R. H. Davis on 'Kits and Outfits.' The number will contain some special spring illustrations.

AMONGST the numerous works on Petöfi continuously appearing in Hungary is one of more than usual interest by József Szinnyi, of the National Museum, Buda-Pesth. Besides a new biography of the poet, the volume contains a voluminous bibliography of Petöfi, consisting, it is stated, of five thousand separate items, in nearly every civilized language. Another life of Petöfi, by Emöd Farkas, written in the form of a romance, has also just appeared at Buda-Pesth.

AN important find of manuscripts is reported from Schwalbental by Cassel. They are well preserved for the most part, with beautiful coloured initial letters. The most interesting of the twenty-two MSS., which include hymns, prayers, texts, and psalms in Latin, are those containing music, as they present excellent specimens of the notation of the Middle Ages, probably the tenth century, as well as of that in use from the eleventh century to the fourteenth.

THE Parliamentary Papers of the most general interest to our readers this week are: Report on Technical Instruction in

Germany, Supplementary and Miscellaneous (4*d.*); Annual Statistical Report of the University of Aberdeen (2*d.*); and Statutes made by New College, Balliol College, and Magdalen College, Oxford ( $\frac{1}{2}$ *d.* each).

## SCIENCE

### RESEARCH NOTES.

THE centre of interest in wireless telegraphy seems to be shifting from the wave-detector or coherer to the means of producing the energy required to act upon it. Hitherto we have depended for this upon the induction coil, with its troublesome adjunct the break, and this combination, however convenient for laboratory experiment, has proved of very limited use in practice. Directly the high tensions necessary for long-distance work are reached, the Hertzian waves begin to attack the coil itself, and, if it be wound on the usual or Ruhmkorff system, sooner or later make it useless by breaking down its insulation. Or, again, if the coil be used to set in action the oscillation transformers that are now used in all long-distance systems, either compressed air or magnetic or other means of "blowing" the spark has to be used to prevent the formation of an arc which would destroy the electrodes. M. de Rochefort did something to overcome the first of these objections by the modifications—too little known in England—which he introduced into the Ruhmkorff coil, and the improvement which he made in its insulation. But the apparatus which, as here mentioned at the time (see *The Athenæum*, No. 4010), was lately exhibited by Dr. d'Arsonval to the Société Française de Physique seems to get rid of all inconveniences. If the new development does not acquire any faults of its own in practice, the induction coil, except as a laboratory instrument, seems to be doomed.

M. d'Arsonval's invention, which during the last few days has been shown in London by M. Gallot, consists in the first instance of a transformer with closed magnetic circuit specially insulated. From the secondary terminals of this run leads to four plate-condensers and two liquid resistances arranged to protect the transformer against Hertzian waves on the principle detailed in M. d'Arsonval's communication to the Académie des Sciences of February 8th, 1904. The wires from these terminate in a spark gap enclosed in a glass bulb partly filled with powdered chalk to absorb the nitrous vapours evolved, and thence go to charge four other plate-condensers for producing oscillations of high frequency. This apparatus is enclosed in a wooden case no bigger than a medium-sized refrigerator or dwarf bookcase, and is fed, in the model shown, either by an alternating lighting current or by a continuous current converted into an alternate one by means of a motor-generator. By mounting it on an automobile it may be rendered independent of any external source, as the motor of the car can be used to manufacture the current without extra weight, and an automobile of this construction followed the staff of General Brugère in the late manoeuvres of the French army with, it is claimed, perfect success. The energy developed in this case proved itself superior to that of two 20-inch Ruhmkorff coils connected in parallel, while the addition of a Villard valve is all that is necessary to render it a source of X rays. The switchboard contains voltmeter, ampère-metre, and an adjustable resistance, which, it is claimed, enables the operator to maintain the most perfect control over the instrument, and entirely to do away with all jerking and uncertainty in its operations.

This exactness of control is said to be of the greatest use not only in radiography and the

production of high-frequency and other currents for medical work, but also for syntony, or electrical "tuning" in wireless telegraphy and other matters. In a model arranged by Mr. Alexander Sharman for lecture purposes, two circuits, consisting of a few coils of stout wire on triangular frames, can be so tuned by the adjustable rheostat of the switchboard that a glow-lamp mounted on a third and similar circuit placed near one of them can be made to light and extinguish itself by the simple pressure of the hand on a small plate-condenser. The use of any separate self-induction coil, such as is used in the Seibt-Ernecke and other apparatus for demonstrating the effects of resonance, is therefore entirely done away with.

Prof. Rutherford's Bakerian Lecture on the progressive stages of the emanations of radium has now been issued as a separate publication, and will no doubt form for some time the classic treatise on the subject. In the meantime Mr. McClelland has been investigating the nature of the secondary radiation given off by substances which have been exposed for some time to the Beta (or the Gamma) rays from radium, and finds that it varies in accordance with their atomic weight. But this agreement is not proportional, and while the substance with greater atomic weight gives the greater radiation, the radiation increases less rapidly than the atomic weight. This seems to point to the existence of some disturbing cause which hinders the free development of the radiation effect, and the same theory has been invoked by at least one distinguished observer to account for the alleged irregularity in the production of the Blondlot rays.

Experiments are still being conducted into the anatomy of electrical fishes, such as the *Torpedo marmorata*, or sting ray, and the *Gymnotus electricus*, or electric eel. M. Cavalié, of Bordeaux, claims to have discovered what he describes as a "considerable fibrillary apparatus" in the sheaths of the various fibres of the electric organ, and that a similar one exists independently in the substance of the ventral lobes of it. M. Mendelssohn has also established that the *Torpedo marmorata*, when exposed to the action of radium, suffers from great local disturbance and actual lesion of the skin. This he attributes to the destructive effect of its own electric charge, the resistance of its skin, which under normal conditions is sufficient to make this harmless, being broken down by the increased conduction caused by the radium emanation.

The phosphorescence of phosphorus at ordinary temperatures, which has been claimed in some quarters as an electrical phenomenon, has now been shown by M. Jungfleisch, in a communication to the Académie des Sciences, to be principally due to the formation of an oxide of phosphorus much more volatile than the parent substance. Although he does not assert that this accounts for the whole of the phosphorescence, he thinks that by far the greater part of it is due to the slow combustion of this volatile oxide on coming into contact with the free oxygen of the surrounding air.

A communication by MM. Chantemesse and Borel to the Académie de Médecine seems to leave no doubt that yellow fever is propagated by the mosquito *Stegomyia fasciata*, which can only flourish between 43° of north and 43° of south latitude. Hence they conclude that England, Austria, and almost the whole of France should be practically exempt from the scourge, which nevertheless gains foothold in the Hyères Islands, the north of Corsica, Italy, Spain, and Portugal, and will continue to do so until organized measures are taken for the destruction of the insects. But they point out that much has been already done to check the propagation of the plague by the introduction of iron ships, the wet wood of the older vessels forming an ideal breeding-ground for the mosquito, while the greater rapidity of transit



now made possible by steam more frequently brings the mosquito's eggs into cold regions, in which they become incapable of incubation. This last phenomenon, however, seems to lack confirmation. F. L.

## SIR STAMFORD RAFFLES AND THE FOUNDING OF THE ZOOLOGICAL SOCIETY.

### II.

At the commencement of 1824 *The Zoological Journal* made its first appearance. Vol. i. covers the period March, 1824–January, 1825. It contains Dr. Horsfield's paper on Sir S. Raffles's collection already quoted from. The *Journal*, which was only carried on for five volumes, is chiefly important because it contains contemporary evidence of the origin and early beginnings of the Zoological Society. In its volume for 1825 (vol. ii. p. 284) the following article, dated March 1st of that year, appeared :

"THE NEW ZOOLOGICAL INSTITUTION.—It is with much satisfaction that we record the preliminary arrangements that have been made for the establishment of a new Institution designed for the advancement and extension in all its branches of that important and delightful science to assist in the promotion of which is the object of this journal. One of the more immediate and special objects of this Institution is the application to the uses of civilized society of some of the innumerable subjects of the animal kingdom in every class which have either not yet been so applied, or from which man has not yet derived all the benefits they are susceptible of affording him.

"We understand the plan to have been *originally suggested* by Sir Stamford Raffles, who appears desirous of continuing in his native land the honourable career of usefulness and devotion to science which he pursued with so much zeal and success during his residence in the East, and we are also informed that the subject has been taken up with much interest and activity by the illustrious President of the Royal Society [*i.e.*, Sir Humphry Davy], who during the few years he has occupied his exalted station has uniformly exerted himself in the promotion of every department of natural knowledge. The following prospectus, which has been extensively circulated, explains in detail the objects of the proposed establishment :—

"Prospectus of a Society for introducing and domesticating new breeds or varieties of animals, such as quadrupeds, birds, or fishes likely to be useful in common life, and for forming a general collection in zoology."

"Should the Society flourish and succeed, it will not only be useful in common life, but would likewise promote the best and most extensive objects of the scientific history of animated nature, and offer a collection of living animals such as never yet existed in ancient or modern times. The present menageries of Europe are devoted to objects of curiosity. Rome, at the period of her greatest splendour, brought savage monsters from every quarter of the world then known to be shown in her amphitheatres, to destroy or be destroyed as spectacles of wonder to her citizens. It would well become Britain to offer another and a very different series of exhibitions to the population of her metropolis—animals brought from every part of the globe to be applied to some useful purpose as objects of scientific research, not of vulgar admiration, and upon such an institution a Philosophy of Zoology founded pointing out the Comparative Anatomy, the habits of life, the improvement and the methods of multiplying those races of animals which are most useful to man, and thus fixing a most beautiful and important branch of knowledge on the permanent basis of direct utility."

The development of the scheme is described further on in the same volume :—

"On Wednesday, June 22nd, a public meeting of the friends to the Institution took place at the Rooms of the Horticultural Society, the Earl of Darnley in the chair; when a committee of noblemen and gentlemen was chosen to further the objects of the Society, Sir Stamford Raffles being appointed the Chairman.

"Persons desirous of belonging to the Society will signify their wishes by letter to Mr. T. Griffiths, 21, Albemarle Street, London."

We come now to April, 1826, and the intervening twelve months between that date and the issue of the prospectus quoted were taken

up with the preliminary work of arranging the organization and defining the scope of the proposed Society. In a letter to his cousin the Rev. Dr. Raffles, written during this period, Sir Stamford said :—

"I am rather at issue with Sir H. Davy *re* the Zoological Society, Sir H. Davy looking chiefly to its utility to the country gentlemen, and I to the scientific side."

The minutes of the general meeting held on April 29th, 1826, show the progress made in founding the Zoological Society. The following is the official report :—

"At a general meeting of the Friends of the proposed Zoological Society, held at the rooms of the Horticultural Society on the 29th April, 1826.

"Present : Sir Stamford Raffles, Marquis of Lansdowne, the Lord Mayor, &c.

"It was moved by Sir Humphry Davy, and seconded by the Earl of Darnley, 'That Sir Stamford Raffles should take the chair.' Mr. Vigors was requested to act as Secretary *pro tempore* of the meeting.

"Minutes of a General Meeting of the Friends of the proposed Society at the rooms of the Horticultural Society on the 22nd June, 1825, were read by Secretary.

"The minutes of the several meetings on the 26th February, 4th March, and 28th April, 1826, of the Committee appointed at the general meeting of the 22nd June, 1825, for making arrangements for the formation of the Society, were also read.

"A letter received by the Committee since the meeting of the 28th April from the Secretary of the Commissioners of Woods and Forests was read :—

"Office of Woods, &c., 23th April, 1826.

"MY LORD AND SIR, —The Commissioners of His Majesty's Woods, Forests, and Land Revenues having laid before the Lords of His Majesty's Treasury your applications, on behalf of the Zoological Society, for a grant of land in the Regent's Park for the purposes of the Society's intended Establishment, I am commanded to acquaint you that their Lordships have been pleased to authorize the said Commissioners to let to you as Trustees for the Society, on a yearly tenancy, a plot of land not exceeding five acres in the whole, partly on the situation marked No. 8 on the accompanying plan of the Park, and partly on the side of the adjoining road, at a yearly rent calculated at the rate of 6*l.* 6*s.* per acre for so much as shall be within the Park, and at 8*s.* per foot on the frontage of so much as shall be on the north-east of the said road.....

"A. MILNE.

"Lord Auckland.

"Sir Stamford Raffles.

"Sir Humphry Davy.

"Twelve Resolutions constituting the Society were then read by the Secretary, and, having been separately proposed from the Chair, were carried unanimously :—

"I. That a Society, to be designated the 'Zoological Society,' be instituted for the advancement of zoological knowledge.

"II. That the attention of the Society be directed to the following objects : The formation of a collection of living animals; a museum of preserved animals, with a collection of comparative anatomy; and a library connected with the subject.

"III. and IV. [unimportant].

"V. That the affairs of the Society shall be directed by a President, Treasurer, Secretary, and Council, the officers being members of the Council.

"VI. That the Council shall consist of eighteen members, exclusive of the officers, and that five shall be a quorum.

"VII. That the President shall nominate Vice-Presidents from the Council.

"VIII. That the Presidents of the Royal Society, the Presidents of the Linnean and Horticultural Societies, and the Presidents of the Colleges of Physicians and Surgeons for the time being, shall be *ex officio* members of the Society and Council.

"IX. That the Council shall have the management of the Society during the first year, at the end of which or sooner they shall submit to the members detailed regulations for the government of the Society.

"X. The President, Secretary, and Treasurer to be a standing Committee for charge of collections and to receive presents.

"XI. The property of the Society to be vested in three or more Trustees.

"XII. Members admitted before January 1st, 1827, to be original members. Admission fee and subscription for 1826, 5*l.*, and 2*l.* annually, commencing January, 1827, or sum of 25*l.* as a donation.

"It was then moved by the Marquis of Lansdowne and seconded by the Earl of Darnley and carried

by acclamation — that Sir Stamford Raffles be appointed President of the Zoological Society.

"The following Resolution was then proposed by the President and carried unanimously : That the Council for the ensuing year shall consist of the following Noblemen and Gentlemen : Sir Stamford Raffles, President; His Grace the Duke of Somerset; The Most Noble the Marquis of Lansdowne; The Right Hon. the Earl of Darnley; The Right Hon. the Earl of Egremont; The Right Hon. Viscount Gage; The Right Hon. Lord Auckland; The Right Hon. Lord Stanley, M.P.; Sir Everard Home, Bart.; Edward Barnard, Esq.; Sir Humphry Davy; J. E. Bichen, Esq.; J. G. Children, Esq.; H. T. Colebrooke, Esq.; Rev. Dr. Goodenough; G. B. Greenough, Esq.; Dr. Thomas Horsfield; Joseph Sabine, Esq.; Charles Stokes, Esq.; N. A. Vigors, Esq.; Charles Baring Wall, Esq., M.P.

"And that the following gentlemen be appointed officers of the Society for the ensuing year :—

"Treasurer—Joseph Sabine, Esq.

"Secretary—Nicholas Aylward Vigors, Esq.

"Assistant Secretary—Dr. Thomas Horsfield.

"The President then proceeded to read an opening address to the Society, in which he took a review of the past and present state of zoology in this country, and entered into a detail of the objects and plans of the Society.

"On the motion of Sir Humphry Davy, seconded by the Earl of Darnley, the thanks of the meeting were voted to the President for his address to the Society, and his general conduct in the chair this day."

There is only a brief report of the meeting in *The Times* of May 2nd, 1826. Unfortunately, no copy of Sir Stamford's address has yet been found. *The Times* states that among other supporters of the Society besides those named were H.R.H. the Duke of Sussex, the Duke of Bedford, the Marquis of Hertford, Earls Spencer, Malmesbury, Carnarvon, and Minto, Sir Robert Peel, Sir Thomas Lawrence, and Mr. J. Wilson Croker. Over a hundred noblemen and gentlemen were at the meeting.

The minutes of Council meetings subsequent to this general meeting contain some interesting references. At that held on May 5th, 1826, Sir Stamford nominated the Duke of Somerset, the Marquis of Lansdowne, the Earl of Darnley, and Lord Auckland as vice-presidents. A resolution was passed "requesting the President to look out for a suitable house for the temporary accommodation of the Society." At that of June 3rd it was stated that "350 members have already joined the Society," and that a capital of 6,000*l.*, added to a yearly income of 350*l.*, had been secured, while by January 1st, 1827, these figures might be expected to increase to 7,000*l.* and 500*l.* respectively. On this statement 5,000*l.* was appropriated for the establishment in Regent's Park, and 1,000*l.* for the museum, library, and contingencies. In 1826 it was decided that "operations in the Regent's Park will be confined to draining, planting, &c." A subsequent resolution reveals the active and prominent part taken by Sir Stamford in the arrangements for the establishment of the Society and its gardens in the Regent's Park. It reads :—

"The President having laid before the Council a sketch of the proposed plan for laying out the grounds in the Regent's Park, it was resolved : 'That the outline of the Plan seems unobjectionable, and that the Committee appointed be authorized to proceed from the plan to the amount of 1,000*l.*' The President was requested to communicate with Mr. Decimus Burton on the subject respecting terms, &c.

"The President reported to the Council that he had made diligent inquiry for a house or apartments fit for the accommodation of the Society, and that he has been able to meet with one house only adequate to that purpose—a house situated at No. 33, Bruton Street, formerly in possession of Mr. Owen, the Royal Academician.....The parties have been induced to grant an underlease to the Society at the yearly rent of 250*l.*; the Society paying 100*l.* for fixtures, &c., and being liable to all rates, taxes, &c., exclusive of the ground rent of 12*l.* 13*s.*

"The President further reported that having requested Mr. Burton to examine the property, that gentleman stated the house to be generally in good condition. Mr. Field also, having been subsequently desired to go over the house, furnished the following estimate.....from which and other considerations it appeared that the house may be obtained

and put into sufficient repair for the purposes of the Society at a yearly expense not exceeding 300*l.*, taxes and other rates being excluded.

"The house having been examined by the President, the Earl of Darley, Lord Auckland, the Secretary, and others, and appearing adequate not only for offices, but for affording sufficient accommodation for a Museum and Library, and as it may be calculated that the expenses of the taxes at least may be covered either by letting the upper part of the House, or charging the public for admission to the Museum—the Council was of opinion that the Society will be justified in taking the House. An immediate decision being required, the President was requested to close for the Lease on the best terms attainable."

One month after this meeting Sir Stamford Raffles died—July 6th, 1826—quite suddenly at Highwood, Hendon.

At the next meeting of the Council, held on July 8th, when the Duke of Somerset was in the chair, the following minute of the proceedings describes what took place:—

"The Vice-President, in the chair, informed the Council that they had been summoned in consequence of the sudden and lamented death of their President. His Grace suggested that under the present distressing circumstances, and at this unfavourable season of the year, it would be inexpedient to take any steps to fill up the vacancy that has occurred with so great a loss to the Society, and proposed that the Vice-Presidents who may be in town during the summer months be requested to superintend the execution of the plans already commenced under the direction of their late President."

On March 7th, 1827, the Marquis of Lansdowne was elected President in succession to Sir Stamford Raffles, and the Rev. Dr. Raffles was at the same time elected member of the Council to fill his cousin's place. At a Council meeting of April 24th, 1827,

"a communication was made by Dr. Raffles and Sir Everard Home, on the part of Lady Raffles, intimating her intention to transfer to the Society the Sumatran Collection formed by the late Sir Thomas Stamford Raffles, upon the following conditions, viz., 'That every subject shall be distinguished by a particular mark upon being deposited in the Society's museum, and that a separate catalogue of the whole be printed; that the property in this collection should remain vested in the representatives of the late Sir Thomas Stamford Raffles; and in case of any breach taking place in the Society that the whole, as deposited in the Museum, shall return to his family.'"

For this donation Lady Raffles at the next general meeting was elected an honorary member of the Society.

The following references to the death of Sir Stamford Raffles, written at the time by persons well acquainted with all the circumstances, show very clearly the prominent part he took in founding the Zoological Society.

*The Zoological Journal* (vol. iii., January, 1827, p. 143) said:—

"Considerable progress was made in the preliminary arrangements of the Institution [Zoological Society], when the sudden and lamented death of the President deprived the Society of its founder and chief support."

The same volume contains the description by Dr. Horsfield and Mr. Vigors of the new mammalia discovered by Sir Stamford in Sumatra, to which he had given the specific name of *Gymnura*. These distinguished naturalists attributed to him its discovery as a distinct genus, and decided to perpetuate his name with it as *Rafflesii gymnura*. I allude to this matter chiefly to introduce the pretty Latin dedication that Dr. Horsfield composed to his friend:—

"Viri illustrissimi, in omni scientiâ præstantio, in vitâ nobis amicissimi, in morte heu! Nunquam satis defendi, hæc species memoriæ sit sacra."

Mr. J. E. Bicheno, speaking in November, 1826, in his address to the Zoological Club, said:—

"The sorrow occasioned by the premature death of Sir Thomas Stamford Raffles at the early age of forty-five hangs upon every tongue. His political career is not a subject to be touched on from this

place, though it is to his success in this department that we, as naturalists, are indebted to him. Whoever looks into the thirteenth volume of the *Linnean Transactions* only, will find enough to render his name imperishable. To have had so anomalous and gigantic a type of plants dedicated to him, and by such an authority, might justly make any naturalist envious of the distinction.....There was a promptness and resolution about his actions that silenced all opposition, and enabled him to effect his purpose while those around him were thinking of the means. ....To him the East India Company is indebted for a splendid portion of its museum collected in Java, and just before his death he gave his Sumatran collection to the Zoological Society, to be at once its foundation and ornament."

Mr. J. G. Children said in his address as chairman at the next annual meeting of the Zoological Club on November 29th, 1827:—

"The Zoological Society may proudly claim that not one shilling has been drawn from the public purse for its support, and could it condescend to ask such aid I for one would raise my voice against the humiliating petition—*absiste precando, viribus indubitare tuis*.....The spirit of its immortal Founder has gone forth, and will not fail to light up in every heart capable of exalted feelings some portion of that fire which animated his own, some wish, some sacred hope of treading, with however unequal steps, in the path he has so zealously marked out for them."

Nor did time weaken these impressions. At the next meeting of the Zoological Club, in November, 1828, the Chairman, Mr. Joshua Brookes, F.R.S., referred to:—

"The *Sciurus rafflesii*, a beautiful and very distinctly marked squirrel, which in common with nearly the whole of these new animals formed part of the noble collection made in Sumatra by the distinguished patron of zoology to whose memory it is dedicated, and was subsequently presented by him to the Museum of that Society which hails him with just pride as its founder."

I might make further quotations, but I think enough has been said to establish the claim of Sir Stamford Raffles to be called the Founder of the Zoological Society.

DEMETRIUS C. BOULGER.

#### THE N RAYS.

MR. BUTLER BURKE's letter in your last issue seems hardly explicit. If he will say that he has himself repeated M. Blondlot's experiment on the photography of the electric spark exactly as it is described in 'Rayons N,' pp. 53 *sqq.*, and has found no increase of light recorded when a source of N rays is added, there will undoubtedly be a case to answer. If his words,

"Others who have devoted their time and attention to the matter find as great a difficulty in satisfying themselves that there is any photographic effect as they do that there is any visual effect or variations in the brightness of a phosphorescent screen when exposed to these mysterious rays,"

are to be taken as referring to persons other than himself, the evidence is only hearsay, and should, in my opinion, be disregarded.

Nothing has appeared in *The Athenæum* that could imply that Prof. R. W. Wood made any inquiry, as suggested by Mr. Butler Burke, into the eyesight of M. Blondlot, or of any of his assistants, when he visited Nancy. From a comparison of Prof. Wood's own account of his visit, as given in his letter to *Nature* of September 29th, 1904, with the declaration of M. Blondlot appearing in the *Revue Scientifique* of November 12th last, it is plain:—

1. That it was difficult for Prof. Wood and M. Blondlot to understand each other, German, the native tongue of neither, being their only common language.

2. That the experiment with the electric spark witnessed by Prof. Wood was not that detailed in 'Rayons N,' a leaden screen being used in this last to cut off the rays, which Prof. Wood tells us he attempted to do with his hand.

3. That he was warned by M. Blondlot that the experiment he proposed with a phosphorescent screen and a source of N rays

present and absent without the operator's knowledge would succeed, as M. Blondlot put it, "nicht sicher, nicht mit Sicherheit," for reasons which he states in his declaration; and that on this experiment having failed as foretold, Prof. Wood left the laboratory with the conviction that all the announced changes of light in spark and screen were, as he says, purely imaginary.

Mr. Butler Burke, like Prof. Wood and most of those who deny the existence of the N rays, jumps to the conclusion that all those who affirm it are either suffering from hallucination or have defective eyesight. But the counter assumption that those who cannot see the alleged changes of light which they are said to produce are insufficiently trained in, or endowed by nature for, the art of photometry, is at least as plausible. Mr. Hackett (*Trans. Roy. Dub. Soc.*, September, 1904) has given an easy test by which any one wishing to make experiments with the phosphorescent screen can try his eyesight beforehand, and it is much to be wished that this test should be used by all anxious to proffer their personal testimony on the subject. Fortunately we are not reduced to a choice between these two assumptions. It has been suggested by more than one observer that a disturbing factor may be present in some cases which prevents the regular repetition of the phenomena observed in others. Should this be so, it will doubtless be discovered and eliminated in course of time, when the sanity of judgment of those who can and those who cannot see the increase of light will alike be vindicated. The fact just announced by Dr. Rutherford, that it is the mass of slow-moving electrons that has prevented till now the demonstration of the positive charge of the particles emitted by radio-active bodies, may turn out to be a case in point.

THE WRITER OF THE ARTICLE.

#### SOCIETIES.

ASTRONOMICAL. — *March 10.* — Mr. W. H. Maw, President, in the chair.—Dr. Lockyer read a description of the spectroheliograph of the Solar Physics Observatory. The complete instrument consists of a siderostat to throw the solar beam in a southerly and horizontal direction; a lens placed in this beam to form the solar image; and the spectroheliograph itself to photograph in monochromatic light the image thus formed. A description of the apparatus was given, illustrated with photographs. Photographs of the sun taken with the instrument were also exhibited, showing the surface covered with a network of fine branching lines, which in middle and low latitude form thicker flocculi. "Disc" photographs, showing the prominences, were also exhibited, and it was pointed out that while the flocculi were often closely related to sunspots, they seemed to have no connexion with the prominences.—Mr. Maunder read a paper, communicated by the Astronomer Royal, on the large sunspot of January 29th to February 11th, and the contemporaneous magnetic disturbances. A series of photographs taken at the Royal Observatory were shown on the screen.—Mr. Fowler read a paper on spectroscopic observations of the recent great sunspot and associated prominences.—Father Cortie also gave an account of the observations of the sunspots made at the Stonyhurst Observatory, and showed photographs of the spectra.—Mr. Maunder read a paper in reply to criticisms on his paper on sunspots and associated magnetic disturbances.

SOCIETY OF ANTIQUARIES. — *March 2.* — Mr. W. Gowland, V.P., in the chair.—This being an evening appointed for the election of Fellows, no papers were read.—Mr. Philip Norman exhibited a painted cloth from Sweden, with Scriptural subjects.—Mr. C. E. Keyser exhibited a fine series of large photographs of the churches of Childrey and Sparsholt, Berks.—The following were elected Fellows: Messrs. R. Rickards, E. A. Abbey, E. S. Prior, W. H. Fox, P. H. Newman, and Arthur Kay.

LINNEAN. — *March 2.* — Prof. W. A. Herdman, President, in the chair.—Mr. W. N. Cheeseman was admitted a Fellow.—Miss E. M. Berridge, Mr. F. H. Capron, Miss H. C. I. Fraser, and Miss D. F. M.



Pertz were elected Fellows.—Mr. D. Finlayson exhibited and explained the Ashe-Finlayson "Comparascope." (See *The Athenæum*, March 4th, p. 277.)—A discussion followed, in which Dr. W. G. Ridewood, Dr. D. H. Scott, the Rev. T. R. R. Stebbing, and the President joined. Criticism was chiefly directed to the hybrid term for the invention, and "synoptoscope" or "synthetoscope" was suggested in its place.—A discussion on 'Zoological Nomenclature: International Rules and Others,' was opened by the Rev. T. R. R. Stebbing. He insisted on the paramount importance of obtaining agreement among zoologists on this subject, and pointed out that the Standing Committee of the International Congress of Zoology was an admirable instrument for this purpose. While claiming for the Linnean Society, or at any rate for Great Britain, more direct representation on the committee than either one or the other at present enjoyed, he bore cordial witness to the conciliatory attitude and judicious methods of the existing members. Still it must be borne in mind that the wisest decisions lie under the difficulty, first, of obtaining anything like world-wide assent, and, secondly, of securing anything like continuity of recognition, not so much in the centres of scientific thought and education as among beginners and isolated students. For obviating the latter inconvenience effort more sustained and better directed was needed in the future than had been exercised in the past. Incidentally Mr. Stebbing ventured to ask whether there were not many rules of nomenclature on which it would be satisfactory and advisable for zoologists not only to agree among themselves, but also to come to terms with their botanical colleagues. In this regard he offered some remarks in favour of adopting the year 1751 and the 'Philosophia Botanica' as starting-point and basis for what might be called the Linnean era. Reference was made to the 'Nomenclator Entomologicus' of F. Weber, published in 1795, with the object of showing that the generic names in that catalogue, recently brought into notice by an eminent carcinologist, are without value in questions of priority. He concluded with a proposal to get rid of tautonymy—as in *Trutta trutta*, *Apus (Apus) apus*, or other comical arrangements—by a plan distinguishing what was legal in the past from what is to be legal in the future.—In the ensuing discussion the President and the following speakers took part: Dr. P. L. Selater, Mr. E. M. Holmes, Dr. O. Stapf, Mr. H. J. Elwes, Mr. F. N. Williams, Mr. J. L. Bonhote, Mr. B. Daydon Jackson, Mr. J. Hopkinson, and Mr. H. Groves.—Dr. G. H. Fowler read a paper dealing with the Thaliacea, being the fourth of a series of papers on Biscayan Plankton collected by H.M.S. Research in 1901.

ZOOLOGICAL.—March 7.—Dr. W. T. Blanford, V.P., in the chair.—Dr. Albert Gray exhibited a series of lantern-slides in illustration of remarks upon the membranous labyrinth of certain animals.—Mr. H. Scherren called attention to pictures of the zebra in Aldrovandus (1649) and the 'Commentarius' of Ludolphus (1691). He said that in the seventeenth century zebras (now known as *Equus grevyi*) had been sent by the ruler of Abyssinia to the Governor of the Dutch East India Company at Batavia, and to the Sultan of Turkey, so that the species was seen in Europe two centuries before the type of *Equus grevyi* reached France in 1882. In proof, passages were cited from Philostorgius Ludolphus, Jean de Thévenot, and other writers.—Mr. G. A. Boulenger exhibited and made some remarks on a series of spirit-specimens of fishes from Lake Chad and the Chari River, collected and presented to the British Museum by Capt. G. B. Gosling.—Mr. J. L. Bonhote gave an exhibition of hybrid ducks which had been bred in his aviaries at Cambridge. In describing the various plumages, Mr. Bonhote pointed out that the hybrids mallard (*Anas boschas*) × spotbill (*A. pæcilorhyncha*) × pintail (*Dafila acuta*) were divisible into two races, a light and a dark, and also that, whereas in the full-plumaged drakes the mallard and pintail characters were chiefly apparent, in the eelipe plumage the characters of the spotbill supervened. Some curious resemblances to species other than their parents were then noticed, and also characters that could be referred to no known species. Mr. Bonhote then alluded to a paper he had read to the Linnean Society last year, pointing out that colour-variations tended to appear first of all on certain definite parts of the body, and that these parts, to which the name "pæcilomeres" had been given, were common to mammals and birds alike. After treating of this matter at some length, Mr. Bonhote came to the conclusion that, from the study of the birds shown, hybridization tended to bring about great variation, which followed the lines of the pæcilomeres, and as the result of that variation resemblances were shown towards species which had no part in their parentage. As illustrating this last statement, a bird

(presumably a hybrid between a wigeon and pintail) which had been shot wild a short time back was shown. This bird, in addition to the characters of the two parent species, showed on the head markings that might be referred to both the teal and the New Zealand duck.—A communication from Mr. Cyril Crossland contained an account of the ecology and deposits of the Cape Verde marine fauna. The author pointed out that so far as the Cape Verde group was concerned there was no evidence of any common tropical marine fauna, though certain species were found in both the Atlantic and Indian Oceans. Reef animals were remarkably few in number, the fauna in their place having a considerable sub-tropical constituent.—Mr. C. Tate Regan read a paper entitled 'A Revision of the South American Cichlid Genera Crenacara, Batrachops, and Crenicichla,' in which twenty-three species were described, four of them as new to science.—A communication from Capt. R. Meinertzhagen contained a description of *Ourebia kenya*, a new antelope from British East Africa.

ENTOMOLOGICAL.—March 1.—Mr. F. Merrifield, President, in the chair.—The Duke of Bedford, M. Lucien Chopard, Mr. Wilfrid Fleet, and Mr. R. S. Mitford were elected Fellows.—Mr. H. St. J. Donisthorpe exhibited examples of *Oxyptoda sericea*, Heer, taken in Dulwich Wood, June 17th, 1904, a species new to Britain; also *O. nigrina*, Wat., with a type lent by Mr. E. A. Waterhouse, to demonstrate that it is not synonymous with *sericea*, as stated on the Continent; and *O. exigua*, which is also there regarded as synonymous with *nigrina*.—Mr. Hugh Main and Mr. Albert Harrison exhibited a long series of *Colias edusa*, with var. *helice*, bred from one female *helice* sent by Dr. T. A. Chapman from the south of France, to show the proportion of type and variety obtained. They also showed the results of similar experiments with *Amphidasyus betularia*, bred from a male var. *doubledayaria*, and a type female taken in cop. at Woodford, Essex, in 1903.—Mr. R. Priske exhibited a specimen of *Helops striata* showing an abnormal formation of the right antenna, which was divided into two branches from the fifth joint.—Mr. P. H. Grimshaw showed examples of *Hydrotæa pilipes*, Stein, male and female, the female being previously unknown, and several specimens of *Hydrotæa tuberculata*, Rond, not hitherto recorded in Britain, captured by Mr. C. W. Dale and Dr. J. H. Wood in various localities.—Dr. F. A. Dixey exhibited some cocoons and perfect imagines of hybrid Saturniids, including male and female of *S. paronia*, L., by *S. pyri*, Scheff, with added specimens of both sexes of the parent forms for comparison, the cross product resembling a large *S. paronia* rather than a small *S. pyri*. The exhibit further included three males and three females, of which the female parent was *S. paronia*, and the male parent a hybrid between a male *S. paronia* and a female *S. spini*, viz., the cross product to which Prof. Standfuss has given the name *S. bornemanni*.—Prof. E. B. Poulton exhibited groups of Synapsematic Hymenoptera and Diptera captured by Mr. A. H. Hamm; three much worn specimens of *Papilio hesperus*, taken at Entebbe in 1903 by Mr. C. A. Wiggins, to show that the tails of a *Papilio*, if untouched by enemies, can endure a great deal of wear; and Nymphaline butterflies from Northern China, apparently mimetic of the male *Hypolimnas misippus*, which is not known to occur in this region.—The President exhibited a number of examples of *Pyrameis atalanta* and *Aglaia urticae*, illustrating the effects of cold-season breeding by Mr. Harwood, of Colchester, some of them lent by Mr. R. S. Mitford.—Mrs. De la B. Nicholl read a paper on 'Butterfly-hunting in British Columbia and Canada,' illustrated by numerous examples of the species captured during the summer of 1904.—Sir George Hampson communicated a paper on 'Three Remarkable New Genera of Micro-Lepidoptera,'—Mr. Herbert Druce one on 'Descriptions of some New Species of Diurnal Lepidoptera collected by Mr. Harold Cookson in Northern Rhodesia in 1903-4; Lycopidæ and Hesperiidæ by Hamilton H. Druce,'—Mr. F. Du Cane Godman one on 'Descriptions of some New Species of Satyridæ from South America,'—and Mr. W. L. Distant, 'Additions to a Knowledge of the Homopterous Family of Cicadidæ.'

INSTITUTION OF CIVIL ENGINEERS.—March 14.—Sir Guilford L. Molesworth, President, in the chair.—The paper read was 'Shipbuilding for the Navy,' by Lord Brassey.

METEOROLOGICAL.—March 15.—The President, Mr. Richard Bentley, delivered an address on 'The Growth of Instrumental Meteorology.'—Mr. W. Marriott exhibited a number of lantern-slides illustrating meteorological phenomena.—At the close of the meeting the Fellows and their friends inspected

the exhibition of meteorological instruments which was arranged in the library of the Institution of Civil Engineers.

MATHEMATICAL.—March 9.—Prof. A. R. Forsyth, President, and temporarily Dr. E. W. Hobson, in the chair.—Dr. W. H. Eccles and Mr. J. F. Cameron were elected Members.—Dr. Eccles and Mr. H. Bateman were admitted into the Society.—The following papers were communicated: 'On the Projection of Two Triangles on to the same Triangle,' by Prof. M. J. M. Hill, Dr. L. N. G. Filon, and Mr. H. W. Chapman, 'The Weddle Quartic Surface,' by Mr. H. Bateman, 'On the Complete Reduction of any Transitive Permutation Group, and on the Arithmetical Nature of the Coefficients in its Irreducible Components,' by Prof. W. Burnside, 'On the Theory of the Logarithmic Potential,' by Prof. T. J. I'A. Bromwich, and 'Alternative Expressions for Perpetuant Types,' by Mr. P. W. Wood.—Prof. Forsyth made an informal communication 'On the Theory of Geodesics.'

PHYSICAL.—March 10.—Dr. R. T. Glazebrook, Past-President, in the chair.—A paper 'On Direct-Reading Resistance-Thermometers, with a Note on Composite Thermocouples,' was read by Mr. A. Campbell.—A paper 'On the Stresses in the Earth's Crust before and after the Sinking of a Bore-hole' was read by Dr. Chree, and one 'On the Lateral Vibration of Bars of Uniform and Varying Sectional-area' by Mr. J. Morrow.

#### MEETINGS NEXT WEEK.

- Mon. Society of Arts, 8.—'Telephony,' Lecture II., Mr. H. Laws Webb. (Cantor Lecture.)
- Tues. Royal Institution, 5.—'Engineering Problems,' Lecture I., Prof. W. E. Dalby.
- Institution of Civil Engineers, 8.—Discussion on 'Shipbuilding for the Navy,' Paper on 'Coolgardie Water-Supply,' Mr. C. S. Russell Palmer.
- Society of Arts, 8.—'West-County Screens and Rood-Lofts,' Mr. F. Bligh Bond.
- Zoological, 8½.—'Notes on the Mammals and Birds of Liberia,' Sir Harry Johnston; 'On some Abnormal Remains of *Cervus elaphus* from the Post-Pliocene Deposits of the South of England,' Mr. Martin A. C. Hinton; 'On the Affinities of *Procolophon*,' Dr. R. Broom; 'On the Effects of Castration on the Horns of the Prongbuck,' Mr. R. I. Pocock.
- Wed. British Numismatic, 8.—'Forgery in relation to Numismatics: Part I, How to distinguish Forgeries,' Mr. L. A. Lawrence.
- Geological, 8.—'An Experiment in Mountain-Building, Part II,' Lord Avebury; 'The Rhatic Rocks of Monmouthshire,' Mr. Linsdall Richardson.
- Society of Arts, 8.—'The Present Aspect of the Fiscal Question,' Sir C. Malcolm Kennedy.
- Sociological, 8½.—'The Influence of Magic on Social Relations,' Dr. E. Westermarck.
- Thurs. Royal, 4½.
- Royal Institution, 5.—'The Reasonableness of Architecture,' Lecture I., Mr. T. G. Jackson.
- Institution of Electrical Engineers, 8.—'On the Effect of Heat on the Electrical and Mechanical Properties of Dielectrics,' and 'On the Temperature Distribution in the Interior of Field Coils,' Mr. E. H. Rayner; 'On Temperature Curves and the Rating of Electrical Machinery,' Mr. R. Goldschmidt.
- Antiquaries, 8½.
- Fri. Physical, 5.—'Note on the Voltage Ratios of an Inverted Rotary Converter,' Mr. W. C. Clinton; 'On the Flux of Light from the Electric Arc with Varying Power Supply,' Mr. G. B. Dyke; 'The Application of the Cymometer and the Determination of the Coefficient of Coupling of Oscillation Transformers,' Prof. J. A. Fleming.
- Institution of Civil Engineers, 8.—'The Wanki to Victoria Falls Section: Victoria Falls Railway,' Mr. C. T. Gardner; 'Design of a Double-Line Plate-Girder Railway Bridge,' Mr. H. S. Coppock. (Students' Meeting.)
- Royal Institution, 9.—'A Pertinacious Current,' Sir Oliver Lodge.
- Sat. Royal Institution, 3.—'Electrical Properties of Radio-active Substances,' Lecture III., Prof. J. J. Thomson.

#### Science Gossip.

THE writer of the article 'At the University,' in this month's *Blackwood*, comments quaintly on the argument of a Cambridge don in favour of the retention of Greek—that "the ordinary modern chemist cannot express himself in intelligent language because he has not even a modicum of Greek." This is the comment:—

"I will own that, personally, I regard it as a matter of small importance whether my chemist 'speaks with the tongues of men and of angels,' or whether he is ignorant of the most elementary rules either of grammar or rhetoric, provided always that he can be trusted to make up a prescription properly. A conversational chemist might become as great a nuisance as a conversational barber."

Though it is now some time since the druggist began to usurp the name of chemist, it is surprising that one who feels himself qualified to deal with University matters should display this kind of ignorance.

Two new variable stars are announced: one (var. 41, 1905, Cassiopeiae) by Madame Ceraski, examining M. Blajko's photographic plates

taken at the Moscow Observatory, which showed that star several times of the twelfth magnitude or fainter, but on October 31st last as bright as the ninth magnitude; and var. 42, 1905, Monocerotis, by Dr. Anderson, of Edinburgh, who estimated its magnitude as 8.5 on January 18th, from which it had sunk to 9.3 on the 22nd ult.

'NAUTICAL ALMANAC CIRCULAR,' No. 19, gives a number of local particulars with regard to the total eclipse of the sun on August 30th next. At Domino Harbour, Labrador, the totality will last 2<sup>m</sup> 38<sup>s</sup>, about a quarter past eight o'clock (local time) in the morning; a little south-west of Burgos, in Spain, and at Ateca, some distance to the south-east of that town, its duration will be 3<sup>m</sup> 45<sup>s</sup>, at about five minutes before and five minutes after one o'clock in the afternoon respectively; at a station to the south-west of Philippeville, in Algeria, 3<sup>m</sup> 36<sup>s</sup>, about two o'clock; near Ras Mahara, Tunis, 3<sup>m</sup> 30<sup>s</sup>, about half-past two; near Misratah (a little to the south-east), in Tripoli, 3<sup>m</sup> 20<sup>s</sup>, a few minutes before three; and near Assouan (a little to the north-east), in Egypt, 2<sup>m</sup> 33<sup>s</sup>, at a few minutes later than half-past four o'clock. Domino Harbour, it may be remarked, in Labrador, is some considerable distance to the south-east of Eclipse Harbour, which was so named by Sir John Ross because an eclipse of the moon took place (on September 12th, 1829) whilst he was making his long voyage of discovery on that coast, which ended in the ship being lost in the ice.

Two annual reports from the Victoria Observatory have been received together, ending on March 31st, 1903 and 1904 respectively. Mr. Baracchi, the Government Astronomer, states that all branches of the regular observations have been carried on as usual; and the second report informs us that the catalogue plates (1,149 in number) for the Melbourne section of the astrographic chart are completed, and that the measurement of them and of those taken at Sydney is being done at Melbourne, satisfactory progress having been made, so that this great work is approaching completion. He also states that the measurement of the magnetograph curves and the general reduction of the magnetic observations from 1868 are being actively proceeded with, and their publication may shortly be expected. Apart from astronomical, magnetical, and meteorological observations, seismology forms a part of the routine work of the establishment; besides what is now always looked for at a public observatory, the regular distribution of time-signals.

## FINE ARTS

### ART HISTORY AND PRACTICE.

*Outlines of the History of Art.* By Dr. Wilhelm Lübke. Edited, minutely revised, and largely rewritten by Russell Sturgis. (Smith & Elder.)—Some idea of the nature of this American recension of Lübke's history may be gained by a perusal of the index and the added illustrations. From the former we find that while the Hudson River School of Painting is noticed, the master of Reynolds is not; that while such important names as John F. Kensett, Sanford R. Gifford, and Jervis McEntee, not to mention Fortuny and Otto Brausewetter, receive full recognition, the names of men like Manet, Monet, Degas, Renoir, do not find a place. From the same source we discover that Masaccio was spelt Macaccio, and that Legros was an eighteenth-century sculptor, though of a nineteenth-century painter of that name there is no trace.

The remarks attached to the added illustrations are written with a view to attract the wandering

eye of the overworked tourist. Opposite a Constable is written, "Several of his pictures are landscapes of great extent, representing miles of country"; opposite a Turner, "The picture is a splendid glow of colour"; while Landseer's 'Member of the Humane Society' is greeted with the appropriate remark that "he studied the dog and understood the creature well." Of Botticelli's 'Primavera' we learn that "it hangs in the Academy of Fine Arts at Florence, and is greatly admired, much studied, and often copied." The 'Concert' of the Pitti is said to be "one of the very few highly finished and complete pictures which are undoubtedly by Giorgione" (shade of Lermolieff!).

If we admit the prevalent notion that popular information is the information that was accepted as correct thirty or forty years ago, the book may be regarded as an admirable popular guide to art, though we fancy even the most innocent novice will be a little shocked at the coloured representations of Karnak and the Parthenon taken from models in the New York Metropolitan Museum.

*Apollo: Histoire Générale des Arts Plastiques.* Par Salomon Reinach. (Paris, Librairie Hachette.)—*The Story of Art throughout the Ages: an Illustrated Record.* By S. Reinach. From the French by Florence Simmonds. (Heinemann.)—'Apollo' is founded on lectures delivered at the École du Louvre in 1902-3, and appears simultaneously in English and English dress under the title just given. The liberal supply of illustrations in both is similar in the pages we have tested, though the English reproductions are the sharper. But in both cases the reduced size does not allow of any precision of detail. We notice that the English version does not contain the 'Professor's Preface,' which says that his lectures were crowded, and special arrangements had to be made for extra seats. On the other hand, the English version is printed with more margin, and is a bigger book. We are somewhat surprised to find that it contains remarks, e.g., on Hogarth, which are absent from the French original. We conclude that these are authorized by the Professor, but there is no word explaining if they are his or not, and in some cases they seem especially adapted to fit the prejudices of an English audience. The translation is fluent and adequate as a whole, though it is occasionally clumsy, and sometimes a word which seems vital in so brief a summary is not adequately translated. The French is delightful, both easy and felicitous. To survey art from its origin to our own day was a heroic business; but the Professor has a rare gift of condensation, and though specialists will differ from him in detail, they will, we think, generally recognize both the ability and the comprehensiveness of his study.

It was time for such a summary, for many of the old gods have fallen, stricken by modern pens, but the popular taste seems about as bad, or as good, as ever it was, and we hope that wide circulation of this book will improve it and lead to further study, which will be assisted by the excellent bibliographies at the end of each chapter. We are surprised to find the 'Venus of Milo' called 'Amphitrite,' and given to the school of Phidias, some three centuries earlier than the usual date ascribed to it. We rank with the majority of modern archaeologists in finding it anything but Phidian in quality. There is a section on the wonderful Mycenaean art, which Mr. Arthur Evans has done so much to open out for us. The modern point of view of the book may be exhibited by this sentence:

"The truth about the formation of Raphael's genius was discovered by Morelli about 1880; it is the more necessary to insist on it, because it has not yet become an accepted fact in the teaching of art history."

To take another instance, Alfred Stevens is acclaimed as "one of the greatest sculptors of

modern times," while Roubiliac's name is not mentioned.

We are glad to find a succinct record of these changes, which penetrate the common intelligence much more slowly than might be supposed, and we congratulate M. Reinach on having had the time and means to contribute to an essential, but neglected side of modern education. We are sure that he will surprise the Philistines. We hope that he will convert an honourable minority of them.

*The Year's Art* for 1905, compiled by A. C. R. Carter (Hutchinson), is a useful manual. We think the photographs which it reproduces are out of place. The business of a year-book such as this is to give a record of the various manifestations of art. Pictures of the gentlemen who sat on the Committee concerning the Chantrey Bequest are not particularly illuminating. There is plenty of real information here which is wanted, and should be sufficient, without concession to the popular taste for personalities.

*The Treatment of Drapery in Art.* By G. W. Rhead. (Bell.)—There is little in this book beyond a superficial classification of different types of drapery, and a dissertation on the tunic and the toga. Some attempt is also made to explain the typical forms of drapery by the effect of gravity acting on the unsupported parts; but this does not take us very far. The fact is that the choice of materials of differing weight and softness allows of such infinite diversity of character that the real history of drapery in art is the history of the artist's *à priori* inclinations as a pure designer. It is precisely in its subservience to this that the peculiar expressiveness and charm of drapery lie, and it is only by holding to some such idea that the subject can be profitably treated. As it is, the mere assertion that Fra Angelico used one kind of drapery and Mantegna another, even if enlivened by personal anecdotes, is scarcely profitable.

*Figure Composition.* By R. G. Hatton. (Chapman & Hall.)—Among a number of exasperatingly disjointed and casual remarks we find here not a few suggestions which may be profitable to the young designer. The author seems fairly conversant with good models, which renders it all the more surprising that certain unnamed examples, as to whose authorship we may make a guess, should be distressingly bad. 'Corona Gloriæ,' plate vi., may be taken as an example. The subject of figure composition is one that really covers the whole æsthetics of the art of design, and it is not to be expected that in a popular and "chatty" book like this any fundamental principles should be discovered; but there is more good sense in some of the author's incidental remarks than one would be inclined to expect, if one judged by the garrulity and inconsequence of his style.

*Figure Drawing.* By R. G. Hatton. (Same publishers.)—The object of this book is admirable—namely, to teach the art student anatomy, not as a separate science, but solely in connexion with its effect on the visible forms of the figure. The author, moreover—as a result, we should imagine, of practical experience as a teacher—has discovered numberless ingenious devices for arresting the student's attention, and fixing his memory on the cardinal points of structure. His general plan is to begin with a rough schematic approximation to the natural form—an approximation which is almost geometrical, and therefore easily grasped—and gradually to fill this out till it has the complexity of the actual form. This is an admirable method for stimulating from the first the plastic sense and constructive imagination of the student. Indeed, the method seems to us so good—at all events, for the earlier stages of the study—that we should expect those who follow our author's instructions to arrive at a much better idea of figure drawing than he



himself displays in the singularly infelicitous illustrations. These, at all events, ought not to be imitated by the student.

#### MR. RICH'S WATER-COLOURS AT THE ALPINE CLUB.

MR. RICH is one of the few modern artists who use water colour with real distinction, and his show at the Alpine Club contains the best work he has yet produced. He is by no means invariably successful, and indeed this is scarcely a bad sign, since it shows how constantly he strives to discover fresh motives of design. He has seen that the finest beauties of water colour are to be attained only when the appearances of nature are reduced to such elementary shapes as are capable of being expressed easily by the loaded brush. This, it is true, is also understood by a good many of the more skilful water-colour draughtsmen, who have adopted what may be roughly indicated as an impressionist method of vision. But Mr. Rich stands almost alone in choosing those effects of nature where strong contrasts of tone play a part. He insists, that is, on those elementary shapes which arouse most clearly the idea of mass and of light and shade upon solid forms. This choice implies at once greater difficulties than the more evanescent and atmospheric effects give rise to, since the problem of design has to be solved according to more rigorous rules. Mr. Rich's silhouettes are not always completely worked out, and one can imagine that, without increasing the number of divisions of tone that he employs, or delineating with greater detail, he might by weaving more closely the texture of his design, and chastening the contours of his silhouettes, attain to a higher power of expression and make a more definite appeal to the imagination even than he does at present. But he has found that the imagination is more deeply moved by the sombre masses of shadowed trees seen against golden depths of sky, and by the solid architecture of earth and hill, than by those iridescent effects of atmospheric colour where the contrasts are less marked, and where, in consequence, the artist is never compelled to a definite and uncompromising design. And how much in this extremely difficult art he has already accomplished such drawings as the *Wolstanbury Hill* (13), *Ditchling Mill* (23), *Arundel Castle* (33), *The Castle* (46), and many others in this exhibition testify. His range of tone is really remarkable; he can get gloomy shadows which suggest depths of colour without laborious stippling or unduly disturbing his surface; while in the light divisions of his pattern he can build up solid forms by the palest washes. He has, in fact, found out the secret (known perfectly to the water-colour draughtsmen of the early nineteenth century) of keeping each division within its own envelope of tone; and without this the finest effects of decorative and massed design are impossible.

Mr. Rich's colour is not always entirely satisfactory. He sometimes introduces greys of a cold violet tint, and his reds are sometimes almost dirty, with brownish shadows; but his management of the cooler harmonies of green and blue is often remarkable. Few artists since Constable have interpreted at once so truly and harmoniously the cool grey-greens of mid-summer, or found so just a complement in the pinkish notes of buildings and the degraded blues of water and sky. Occasionally, as in the beautiful *Malling Mill* (84), he treats a subject entirely in pale tints with great subtlety and nicety of colour—in this case the scheme is a pale buff, with notes of white and blue. In many ways Mr. Rich represents the best side of the English tradition of landscape; he has no great sense of what is imposing or dramatic, nor

does he explore the appearances of nature with passionate zest, but he reacts to the changing effects of light and shade over gentle pastoral lands, with a genial sympathy and quiet meditative joy. His drawings will scarcely stir a thrill of excitement in the hurry and rush of our large exhibitions, but they are assuredly good to live with.

#### THE ARUNDEL CLUB.

WE have received the first year's publication of this society, which has been formed to distribute to its members photographs of little-known or unedited works of art. The set of fifteen photographs which make up this year's instalment is full of interest. The pictures receive the ascriptions given them by their owners. These in many cases are not likely to meet with universal acceptance, but the Committee rightly felt that it would be too invidious a task to rename the pictures, though they have evidently tried to select works which will be of interest to lovers of early art. Among the most remarkable are an important altar-piece from the Archbishop's palace at Evora, in Portugal, ascribed to Gerard David. This is, unfortunately, a poor photograph. There are an interesting 'Madonna' signed and dated by Francesco da Rimini, an artist to whom Signor Ricci has lately called attention; a signed Benedetto Diana, a head of Christ, which settles at once the authorship of a celebrated 'Supper at Emmaus' in S. Salvatore in Venice, once attributed to Bellini; the curious Sicilian 'Madonna and Child,' recently lent by Mr. Salting to the Burlington Fine-Arts Club; a beautiful Martin Schongauer; and Sir Frederick Cook's 'Adoration of the Magi,' by Filippo Lippi, a picture of which Morelli long ago pointed out the capital importance for the study of the artist, though it has been completely overlooked by two recent biographers. From the same collection is a very tragic 'Pietà' ascribed to Moretto, which seems to us more in the manner of Cavazzola. There follows a magnificent family group by Frans Hals, from Lieut.-Col. Warde's collection. This hitherto unknown picture is a great discovery, due, we believe, to Mr. Herbert Cook. Finally, we have two fifteenth-century English paintings from the Society of Antiquaries, and the Hon. Mrs. Meynell Ingram's noble portrait, ascribed to Giorgione or Titian. It will be seen that the choice is varied enough to suit the students of different schools of art. The photographs are, on the whole, good, though we could wish that they were printed on rather thicker paper, so as to prevent their curling up so rapidly. No doubt, in future publications improvements will be made, but in the meantime the present issue must be considered very encouraging.

#### ARCHÆOLOGICAL NOTES.

THE results obtained by Capt. Croz, the late M. de Sarzec's successor at Telloh, are now published, and form a very creditable record. He has, in the first place, found the head of a statue in diorite, which, when applied to one of the smaller statues of Gudea at the Louvre, was found to fit perfectly. We have, then, a presentment of the famous viceroy or *patesi* of Lagash, if not in his habit as he lived, at least in the shape in which it pleased the sculptors of his time to represent him. It shows us, as reproduced in heliogravure by the *Revue d'Assyriologie*, a well-shaped, somewhat open face, with large eyes and eyebrows meeting over the nose, lips curved in the *arcu Cupidinis*, a delicately chiselled nose, and firm chin. It bears the turban already familiar to us from other Sumerian statues, but the head is disproportionately large for the rest of the figure, the

neck is almost non-existent, and the whole gives one the impression of an extremely squat figure, or, perhaps, of a dwarf. M. Heuzey, in an explanatory and informing article, argues strongly that this is due to the convention among Sumerian sculptors, of which he gives other instances, whereby the bases of statues were regarded as blocks of stone intended primarily to receive inscriptions, to which the head was added later as a work of supererogation. Among other finds is a tablet on which are inscribed curses against the people of Gishku for the ruin which they wrought upon Lagash in the reign of Urukagina. M. Thureau-Dangin, who publishes a translation, remarks that it seems to have been written by a priestly person, who is anxious to see in this inter-civic struggle an act of sacrilege against Nin-girsu, the god of Lagash. He also points out that at the moment the seat of government seems to have shifted to Uruk or Erech, and that the advent of Sargon of Accad must soon after have put an end to these petty wars between town and town. There may also be noted the study of a cylinder of the solar hero Gilgames, represented as a fisherman, which M. Heuzey compares to one of the labours of Hercules, to all of which he would attribute a Chaldean origin. The cylinder in question, which first saw the light in Lajard's 'Culte de Mithra,' shows a person tightly cinctured, and with a wasp-waist, resembling the men on Mycenaean monuments.

From Egypt also the results of the excavation season are beginning to come in. Besides the work of Mr. Theodore Davis at Biban-el-Moluk, which has led, as announced in *The Times* and elsewhere, to the discovery of the mummies of Iuaa and Thuaa, the father and mother of Amenophis III.'s famous queen Thi, and a great find of gold and gold-plated objects connected with their burial, excellent results have been achieved by M. Legrain at Karnak, where the unearthing of more than six hundred statues of Egyptian kings will probably prove to be of the first importance for many points of history. Dr. Naville and Mr. H. R. Hall at Deir-el-Bahari have also found fine statues of Usertsen II., of which two will probably be shown at the exhibition of the Egypt Exploration Fund's work in July next. All are in more or less perfect condition. They also were fortunate enough to find on the platform of the eleventh-dynasty temple a sarcophagus in white marble, made for the use of the Princess Kaa of the same period, which for beauty of workmanship and perfection of condition is said to be unequalled. This will probably be kept at Khasr-el-Nil. Another find of theirs shows Nebkheru-ra's wife to have been an Ethiopian.

An excellent article by M. Cumont on the worship of the goddess Anahita or Anaïtis appears in the current number of the *Revue Archéologique*. While presenting many of the features of the Greek Artemis, she seems to have been long known in Persia, whence, no doubt, her constant association in later times with Mithras. Essentially a hunting goddess, her relation to most of the other goddesses of Asia Minor—such as, for instance, the Mâ of Cappadocia—seems plain, and M. Cumont sticks to the position taken by him in his encyclopædic work on the 'Mysteries of Mithras,' that the institution of the *taurobolium*, or blood-bath, is to be attributed to her rather than to her assessor. This may be so, and the typical Pergamene statues of the bull-slaying Niké may well have been the model from which the famous group of Mithras and the bull was originally taken. Until, however, we are certain what was symbolized by the last-mentioned group the question will probably remain open. The discovery of a new Mithreum at Merida, in Spain, which has just been announced by M. Pierre Paris, may do something to solve it. At all events, it is only by the collection of as many instances as possible

that this, or any other vexed archæological question, is capable of solution.

A Græco-Aramæan inscription at Aghatcha Kalé, in Turkish Armenia, is also reported by M. Granard, the French Consul at Sivas. A squeeze has been sent to M. Clermont-Ganneau, and a full reproduction will doubtless appear in due course. It appears to mention two new satraps, named Oromanes and Ariukes, and to date from the third century B.C. Hence it is claimed as the oldest Greek inscription yet discovered in Asia Minor to the east of the Halys.

Another possible parent for the 'Apollo Belvidere' and the 'Artemis with a Stag' has been found by Dr. Amelung. According to a memoir lately presented by him to the Académie des Inscriptions, the sculptor of both statues was not, as hitherto supposed, Leochares, but Euphranor of Corinth, who flourished in the fourth century B.C. M. Salomon Reinach seemed to regard the new theory with a certain amount of approval. With this may be coupled a conversation between Thiers and the archæologist Tarral, just published, in which the statesman supported the contention that the 'Venus of Milo' was a Fame, and that he could even see indications of the end of the trumpet which he supposed to rest against the right knee of the goddess. We have not heard much lately of the rival theory of Dr. Waldstein, which would make the figure part of a group which included an Ares, on whose shoulders he supposed the missing arm to rest.

The Russian savant Dr. Rostovtzeff has completed a study of the *tesserae* in bone and ivory, apparently of the reign of Nero, which M. Clermont-Ganneau found in Crete and Cyrene, and which are now exhibited at the Louvre. He is against the theory that they form tickets of admission to places of entertainment or baths, and inclines to the idea formerly put forward by M. Fröhner that they were pieces resembling draughts and used in some game. This he supports by many illustrations drawn from the grave-deposits of children, and thinks that he can reconstitute the game, which he claims to have originated in Alexandria. The pieces, fifteen in number, bore, according to him, the heads of Augustus, Jupiter, Hermes, Hercules, Kronos, Castor, and Pollux, while the others show busts of Isis, Juno, Aphrodite, and a young woman with an Augustan head-dress. The number is completed by representations of an Egyptian temple, two different crowns, and an unnamed personage in the *toga pretexta*.

#### THE LATE LORD SOUTHESK.

By the death of the Earl of Southesk the Society of Antiquaries of Scotland has lost a distinguished member, and a conspicuous figure in the world of Scottish archæology has disappeared. For the last twenty years and more his interest in the absorbing subject of the antiquities of his country had been unabated. One of his earliest contributions which I can recall was a paper on the Newton Stone, the inscriptional Sphinx of the North. It was read to the Antiquaries in December, 1882; but late last year his letters to me were as full as ever of enthusiasm for archæology. Of late the stimulus had been supplied by the discovery of the Bradsbutt Ogham in Aberdeenshire. He took a great deal of trouble about it, and was ever anxious that nothing should be left undone to recover the missing fragments.

In the meantime (1884) he contributed a careful account to the Antiquaries of 'The Oghams of Scotland.' This was followed shortly afterwards by a paper on 'The Oghams at Brodie, Aquhollie, Golspie, and Newton.' In some of these cases Lord Southesk revised his previous readings and conclusions, for he was possessed of the scientific spirit, and was never afraid of correcting himself. His next con-

tribution was his volume entitled 'Origins of Pictish Symbolism,' published by David Douglas at Edinburgh in 1893, and enriched with numerous illustrations and diagrams. Pictish inscriptions and Pictish symbolism are among the hardest and most obscure subjects of their respective kinds within the range of British archæology, and little progress has been made in the study of either of them since Lord Southesk wrote on them.

He was probably drawn to study the script by the symbolism sometimes associated with it, and the symbolism perhaps attracted him by reason of a certain mystic tendency which he had. This seems to have been what he has described in his 'Suomira, a Fantasy,' as an inclination towards occult research. The same 'Fantasy' explains his character still further: "A love for poetry and art, with vast delight in all things beautiful, whether in living or inanimate forms, rules in my soul with more than wonted sway." His love of poetry manifested itself in his sense of style, and it has been naturally embodied in his poetical compositions, on which I am not competent to pass judgment. His love of the beautiful in art may be said to have left its material exponent in his fine collection of ancient gems, in which he took a legitimate pride. He had the true spirit of research joined to a poetic imagination and the highest culture.

JOHN RHYS.

#### SALES.

MESSRS. CHRISTIE sold on the 11th inst. the following:—Drawings: Birket Foster, Kensington Gardens, 50*l.* Henriette Ronner, Cat and Kittens, 50*l.* P. Sadée, Looking for the Fishing-Boats, 65*l.* Pictures: F. Bramley, Eyes and No Eyes, 126*l.* T. S. Cooper, Canterbury Meadows: a Cool Retreat, 525*l.*; Sheep on the Hills, 199*l.* Sir J. Gilbert, The Timber-waggon, 110*l.* J. W. Godward, Dolce far Niente, 162*l.* Colin Hunter, Landing Fish, 115*l.* B. W. Leader, The Lledr Valley, 199*l.* E. Blair Leighton, How Lisa loved the King, 651*l.*; Where there's a Will there's a Way, 157*l.* J. Linnell, Evening, 220*l.* A. Moore, Battledore, 315*l.* H. Moore, Breeze off the Isle of Wight, 535*l.* F. Morgan, The Mid-day Rest, 136*l.* Erskine Nicol, The Bachelor, 131*l.* Briton Riviere, Tick-Tack, 115*l.* W. Dendy Sadler, A Game of Chess, 147*l.* Marcus Stone, The Post-bag, 210*l.* Sir L. Alma Tadema, Venus and Mars, 336*l.*

The same firm sold on the 13th inst. a picture by F. Cotes, Portrait of Lady Mary Hay, 115*l.*

#### Fine-Art Gossip.

THE authorities appear to have underestimated the interest of the Watts-Sandys exhibition at Burlington House. Last Saturday, when this most attractive show closed, there was an almost despairing cry for more catalogues, which by the afternoon were not to be had at any price. It is estimated that at least 500 more copies would have found ready purchasers. By the way, the Academy might very reasonably follow the Guildhall precedent, and publish the number of paying visitors to each of its winter exhibitions. It is probably too much to expect the authorities to publish the number of those who pay to see the summer exhibition, although both of the Paris Salons do so.

At an election of the Royal Society of British Artists, held on Monday last, the following candidates were successful: Messrs. H. L. Richardson, W. Dexter, G. E. Collins, D. M. Smith, T. H. Liddell, and W. M. Palin.

YESTERDAY was the private view at the Modern Gallery of water-colours of Perugia, studies at the Zoological Gardens, &c., and miniatures by Miss Katharine McCracken and Miss Nellie Hadden.

MESSRS. SHEPHERD BROTHERS will hold the private view of their spring exhibition of por-

traits and landscapes by early British masters on Saturday next.

THE New York Water-Colour Club will hold their first exhibition in England at the Modern Gallery. It will consist of over one hundred works, contributed by about seventy members, and will open to the public on Monday next.

M. GABRIEL JULES THOMAS, the French sculptor, who died last week, was born in Paris on September 10th, 1824, and studied under Dumont. In 1848 he carried off the Grand Prix de Rome for his figure called 'Philoctète partant pour le Siège de Troie.' Thomas remained in Italy for six years, and again came before the public in 1855 with his statue of 'Le Général Marceau,' now at the Louvre, where, by the way, may be found a number of his works—e.g., 'L'Industrie,' 1857; 'Orphée,' 1857; 'Athlète,' 1858; 'La Force,' 1867; 'L'Astronomie,' 1877; and 'La France,' 1885. He is also well represented in other public museums and churches in France. One of his most popular exhibits, 'Soldat Spartiate rapporté à sa Mère,' 1857, is at Nantes; his 'Virgile,' 1861, and 'L'Adolescence,' a bronze statue exhibited at the Salon of 1903, are in the Luxembourg; his statue of Mlle. Mars, 1865, is at the Comédie Française, and 'Le Drame et la Musique' at the Opéra. M. Thomas was a man of extraordinary energy, and the total output of his long life was enormous. He was devoted to the classical school of his youth, and had little sympathy with modern originality.

THE death of M. Thomas creates a third vacancy at the Académie des Beaux-Arts, to which he was elected on December 29th, 1875, in succession to Barye. The other two vacant chairs are those of Barrias and Guillaume. There are already several candidates, and there can be little doubt that M. Rodin will be elected to one of the seats. M. Denys Puech will almost certainly obtain another, as he came within an ace of winning it at a recent election. Since then M. Puech, whose brother is one of the deputies for Paris, has executed busts of all the Academicians not already immortalized in this way, to say nothing of small medallions of their wives and children. Rodin is hardly like to allow himself to be nominated unless election is a foregone conclusion.

SEVERAL other deaths of well-known artists are reported from Paris. M. Victorien Antoine Bastet, who died recently at Bollène, at the age of fifty-two years, was a sculptor who studied first under Dumont, and then under Thomas, whose death is recorded above. He frequently exhibited at the Salon.—M. Paul Charles Galbrunner, who also died recently in Paris, at the age of eighty-two years, was a sculptor as well as an engraver of medals and "pierres fines." He was a native of Paris, but his parents were Germans. He first exhibited at the Salon in 1848, and obtained a Silver Medal at the Salon of 1900.—The death is also announced of M. Gustave Albert Anderson, known chiefly under the name of Gustave Albert, an excellent landscape artist. He exhibited two of his works at the New Salon last year. He was a native of Sweden, and was thirty-eight years of age.

ALTHOUGH the fate of the late M. Rodolphe Kann's splendid collection of pictures (referred to in *The Athenæum* on February 18th) is not at the time of writing made public, it is, at all events, known that he has bequeathed to the Louvre a very fine portrait of a man by Thomas de Keyser. This is an especially welcome gift, as the Louvre possesses no good work by this excellent Dutch artist, and only one attributed to him. The portrait which M. Kann has bequeathed to the Louvre was acquired by him at the Secrétan sale in 1889, the pendant picture, a portrait of a young woman, being secured at the same sale for the Berlin Museum.



THE Librairie Armand Colin announces a new and exhaustive 'Histoire de l'Art depuis les Premiers Temps Chrétiens jusqu'à nos Jours,' under the general editorship of M. André Michel, whose competence and skill are well known to readers of *The Athenæum*. The new history is the work of some of the most competent French writers on art, and will appear in fortnightly parts at 1fr. 50c. each. When complete it will form eight volumes, each of which will contain about five hundred engravings in the text and twelve separate plates. The price of each volume will be 15fr.

INSCRIPTIONS discovered by the Danish archaeologists in the Acropolis of Lindos are said to throw a new light on the date of the Laocoön group, and suggest that it was produced in the Augustan age.

AN interesting exhibition of Italo-Byzantine art will be held in the course of this month at Grottaferrata, in commemoration of the 900th anniversary of the founding of the abbey. It will present an unprecedented opportunity for lovers of art, as Italy is very rich in beautiful specimens of Byzantine art, and exhibits of paintings, goldsmiths' work, carved works, &c., are promised from the Vatican and elsewhere.

THE meeting of the Society of Antiquaries of Scotland on Monday night was one of more than usual interest, for reports were presented on the excavations of the Roman station of Barhill, on the Antonine Wall, near Glasgow, by Mr. George Macdonald and Mr. Thomas Ross, architect; also a report on the excavation of the forts of Ardifuar, Duntroon, and Dunadd, Argyllshire, by Dr. Christison and the Hon. J. Abercromby. The excavations at Barhill have resulted in such varied and numerous finds of Roman occupation as to give them a unique place in the digging in North Britain. Barhill was excavated under the superintendence of Mr. Park, factor to Mr. Whitelaw, of Gartshore, who defrayed the cost. The work was begun in November, 1902, and is not yet completed. As the result of a suggestion by Mr. Haverfield, search was made within the square of the camp of 399 ft. by 393 ft., of the second century, for an earlier camp, which was found. It is believed to be one of the forts of Agricola.

## MUSIC

### THE WEEK.

#### QUEEN'S HALL.—*Eighth Symphony Concert.*

BERLIOZ, Liszt, and Strauss are the chief figures in the history of so-called programme music since Beethoven, and in discussing the works of Liszt the debt he owed to Berlioz must never be forgotten. The 'Symphonie Fantastique,' produced in 1830, was the first bold step in a direction dangerous in that the real is apt to gain ascendancy over the ideal. In Liszt's 'Faust' Symphony, revived last Saturday afternoon by Mr. Henry J. Wood at the Queen's Hall, the music is of the mood- or character-painting genre. Thus it is subjective, and in view of the matter which it seeks to illustrate, of a certain nobility.

Berlioz in his symphony had moments of inspiration, as in the slow movement; so also had Liszt, and his slow 'Gretchen' movement, too, is one of his strongest, yet neither work, however interesting, offers convincing proof that programme music has really progressed since Beethoven. Strauss, in his 'Tod und Verklärung,' produced a

work which, as abstract music, needed no programme, but in his later works he seems to have read Beethoven's wise canon, "Mehr Empfindung als Malerei," in *can-crizans* fashion. Strauss as yet must, however, be *sub judice*, for his artistic career is not completed; he may modify, or even alter, his present views with regard to the function and limits of his art.

Liszt's 'Faust' we regard as the best specimen of post-Beethoven programme music. The attempt to give tone-pictures of Faust, Gretchen, and Mephistopheles was a bold one. In the first movement the composer followed his own dictum that exclusively musical considerations are subordinate to the action of the given subject, and accordingly manner attracts more than the actual matter. Again, there is often mere repetition instead of real development. The Finale is very clever, though the chorus 'Mysticus' at the close is not really impressive. The middle slow movement is the most satisfactory section of the work, for here the tender music speaks for itself. The 'Faust' Symphony was written over half a century ago, and even though it may not now satisfy—for that the influence of Wagner is too strong—much of the music still appeals to musicians by reason of its emotional character. The rendering of the difficult work last Saturday was excellent, and Mr. Wood may be thanked most heartily for reviving it. The technical skill and extravagances of Strauss's later works may create astonishment; but the 'Faust' of Liszt seems to us to contain, if less artifice, more genuine art.

#### QUEEN'S HALL.—*First Philharmonic Concert.*

THE programme of the first Philharmonic Concert of the ninety-third season at Queen's Hall on Wednesday evening included one novelty, viz., a 'Canadian Rhapsody,' by Sir A. C. Mackenzie. As implied by the title, it is based on popular Canadian melodies. They are pleasing, and have been treated with skill, and at the same time lightness, by the composer. The attractive work—consisting of a brisk Allegro, an expressive slow movement, and a vivacious Finale—is of very moderate length. Sir A. C. Mackenzie conducted, and his work was cordially received. Signor Busoni, the pianist of the evening, played Saint-Saëns's Concerto in F admirably; but his masterly rendering of Liszt's clever, though somewhat eccentric, 'Todtentanz,' with orchestral accompaniment, created special excitement. Dr. Cowen conducted ably, and the hearty applause after a refined performance of a Haydn Symphony showed that taste for pure, simple music is not extinct.

### Musical Gossip.

THE first of a series of concerts for children was given at the Steinway Hall by the Chaplin Trio and the Misses Nellie and Ruby Holland on Monday afternoon. Short pieces for piano, violin, or 'cello are to be heard at recitals which children could enjoy; as a rule, however, concert programmes are too long, and consist of music too elaborate for youthful minds. There are children of various ages, and to suit all is certainly not easy. The programme on Monday

began with simple pieces, instrumental and vocal, passing on to music of a higher standard of difficulty. The scheme is an excellent one, and judging from the large audience, consisting mainly of young people, it will prove successful. Before each number of the programme Miss A. E. Keeton made a few appropriate remarks as to the form and character of the music.

THE programme of the Patron's Fund Orchestral Concert at the Royal College of Music included five new compositions. Mr. W. H. Bell's Serenade, 'Epithalamion,' is natural, healthy, also clever; in previous works his effort to avoid the beaten track was too obvious. The other numbers consisted of an excellent Fantasia, for violin and orchestra, by Mr. Thomas F. Dunhill, on Manx melodies; a bright, vigorous Suite in A by Mr. H. Balfour Gardiner, popular in character, yet without a trace of commonness; some refined settings of Heine poems by Mr. G. Molyneux Palmer; and a clever though not altogether satisfactory concert piece for organ and orchestra by Mr. Benjamin J. Dale.

AT the Subscription Concert last Monday at the Aeolian Hall, Dr. Lierhammer sang two very fine songs by Mr. Granville Bantock: 'The Unutterable,' solemn and dignified, from his 'Songs of Egypt,' and 'In the Village,' with dainty melody and an accompaniment in which Indian local colour is laid on with skilful hand. 'Die Ablösung,' by Mr. Alexis Hollander, also proved impressive, with its effective combination of the ideal and the real. Dr. Lierhammer sang these and other songs with artistic skill and feeling.

A SPECIAL feature of the violin recital given by Miss Maud MacCarthy at the Bechstein Hall on Wednesday afternoon was the excellent performance of Bach's Concerto for two violins in A minor, in which Señor Arbos, the young artist's former teacher, took part. The quick movements were rendered with all breadth and vigour, and the slow movement with beauty of tone and rare refinement.

DR. DIETZ is about to deliver three lectures at Vienna 'On European Music Drama up to Handel,' with illustrations from operas of the most eminent masters of the seventeenth and eighteenth centuries—Monteverde, Cavalli, Scarlatti, Lully, &c., and also Handel. This is one of many signs that interest in music, both instrumental and vocal, before Handel and Bach is on the increase.

DR. WALFORD DAVIES's 'Everyman' will be performed for the second time in London at the second Bach Concert, Queen's Hall, April 12th, under the composer's direction; also Bach's fine church cantata 'O Ewiges Feuer.'

LAST year, in reviewing M. Jules Tiersot's interesting book, 'Hector Berlioz et la Société deson Temps,' we took exception to the author's statement that when Wagner, in a letter to Liszt (1852), spoke unfavourably of Berlioz's 'Benvenuto Cellini,' he had not had any opportunity either of seeing or even reading the work. M. Tiersot, in his 'Berlioziana' in *Le Ménestrel* of March 12th, returns to the charge, and adheres to his statement "de la façon la plus formelle." We, however, cannot but think that Wagner, arriving in Paris not long after the production of the opera, and during his long stay in Paris frequently meeting Berlioz, most probably had the score shown to him by the composer.

#### PERFORMANCES NEXT WEEK.

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| SUN.  | Concert Club, 3.30, Bechstein Hall.  |
| —     | Sunday Society Concert, 3.30, Queen's Hall.  |
| —     | Sunday League, 7, Queen's Hall.  |
| MON.  | Madame Blanche Marchesi and Mr. Boris Hambourg's Recital, 3.15, St. George's Hall. |
| —     | Subscription Concert, 8.30, Aeolian Hall.  |
| TUES. | Signor Antonietti's Violin Recital, 3, Aeolian Hall.                               |
| —     | Mr. Arthur Friedheim's Pianoforte Recital, 3, St. George's Hall.                   |
| —     | London Trio, 8.30, Aeolian Hall.   |
| —     | Mr. Charles Williams's Orchestral Concert, 8.45, Queen's Hall.                     |

WED. Madame Frickehaus's Pianoforte Recital, 3, Bechstein Hall.  
 — Mr. C. Clarke's Vocal Recital, 3, Eolian Hall.  
 — Miss Dora Bright's Orchestral Concert, 8.45, Bechstein Hall.  
 THURS. Miss Kathleen Parlow's Violin Recital, 3, Bechstein Hall.  
 — Broadwood Concert, 8.30, Eolian Hall.  
 SAT. Symphony Concert, 3, Queen's Hall.  
 — Mr. Plunket Greene's Vocal Recital, 3, Bechstein Hall.  
 — Orchestral Society Concert, 3.30, Crystal Palace.

## DRAMA

### THE WEEK.

STRAND.—*Off the Rank: a Farce in Three Acts.* By Lawrence Sterner.

MUCH has been said about the influence of Lent upon theatrical entertainments. In the present case that influence has been wholly stimulating, and the close of the last week and the beginning of the present have witnessed an outburst of novelty. Very little of this is of home growth, and none of it speaks much for the invention or the resourcefulness of our dramatists. 'Off the Rank,' the only piece of English genesis, is a three-act farce, originally produced in June last at the Gaiety Theatre, Douglas, on which Mr. Willie Edouin has laid hands, transferring it to the Strand, and exhibiting in it his quaint and comic individuality. Mr. Sterner, by whom it is, has been at little cost of imagination. Few themes can be more common upon the stage than the regrets and anxieties of men who after a debauch fail to grasp what iniquities they may have committed in their moments of drunkenness. This old theme is treated once more, and proves in the hands of Mr. Edouin infinitely diverting. To the talent of the actor, and nowise to that of the dramatist, is attributable the amusement that is caused. The farce is virtually a one-part play, and might, with no strong abuse of language, be called a monologue. As such it errs principally in excess of length. No actor, whatever his talent and how great soever the concession allowed him in regard to change of costume, can keep an audience amused for too long a period. The course of laughter which Mr. Edouin begets is accordingly checked at times by a yawn.

HAYMARKET.—*Everybody's Secret: a Comedy in Three Acts.* Adapted from 'Le Secret de Polichinelle' of Pierre Wolff by R. Marshall and L. N. Parker.

VERY far from a good specimen of adaptation is 'Everybody's Secret,' which now holds possession of the Haymarket. An initial difficulty which they have been unable to surmount fronted Capt. Marshall and Mr. Parker. In order to get rid of or evade it they have greatly altered the piece, which, except in the second act, shows comparatively few traces of the original. The result of their efforts has been to render goody-goody what at the outset erred in respect of over-sentimentality. In 'Le Secret de Polichinelle' a father and mother, a charming couple, having arranged a suitable match for their only son, discover that he lives with a mistress by whom he has a son, and from whom he declines to part. In face of this resolution each assumes an attitude of the utmost sternness. Each, however, unknown to the other, visits the bachelor establishment, and is conquered by the gentleness and refinement of the mis-

tress and the winning ways of the child. In the end they are both reconciled to an arrangement which is duly sanctioned by law, and the mystery of these stolen visits is the "secret de Polichinelle." But when, as in the Haymarket piece, for an illicit relation is substituted a secret marriage, the *raison d'être* of the piece disappears. It is true that the heroine of 'Everybody's Secret' is a florist, and that she has allowed her marriage to be deferred until the birth, immediately to be expected, of a child renders the nuptials imperative. There is, however, no reason for delay in the parental recognition of the union, even though the father is the recipient of a colonial baronetcy and the mother third in descent from an Irish peer. Acted as it is by Mr. Cyril Maude, Miss Carlotta Addison, Mr. Edmund Maurice, and Miss Jessie Bateman, the English piece retains a measure of the tenderness of the original. But its pathos is cloying, and its story, for the reason we have stated, unconvincing. We prefer Capt. Marshall on his own ground, and the facile pen of Mr. Parker fails to reconcile us to the alterations he has effected.

KING'S HALL, COVENT GARDEN.—*Performances of the Incorporated Stage Society: The Three Daughters of M. Dupont: a Comedy in Four Acts.* Adapted from Brieux by St. John Hankin.

THE latest experiment of the Incorporated Stage Society consists in the presentation in an English rendering of 'Les Trois Filles de M. Dupont' of M. Eugène Brieux, first produced on November 8th, 1897, at the Gymnase. As much unsuited to its original home as to an average English public is this work, a grave and, as we believe, solitary contribution of its author to the *comédie rosse*. Though aimed directly at the institution of marriage as it is understood in France, and at the greed and dishonesty of the *bourgeoisie*, the work, the title of which promises an entertainment of a widely different nature, is, in fact, a satire on humanity in general. As it is not likely to be seen again in London, in which, indeed, it ought scarcely to have been presented, there is no temptation to deal with the story. It is devoid of humour and of literary style, but is crude enough for a *parade* of Collé, invented for the delectation of the Regent Orleans; it has much acute and savage observation; it has a scene in the third act of remarkable power, and one in the fourth of funereal sadness. Several parts were well played, and that of the heroine, the youngest of Dupont's three daughters, furnished Miss Ethel Irving with a brilliant opportunity on which she seized. Except for a conventional and superfluous fall, her performance was a triumph.

### SHAKSPEAREANA.

DURING the last few years no class of books has been more in demand than those which fall within the designation of Shakspeareana. There are in America at least two or three collectors who are making almost frantic attempts to get ahead of one another in purchasing books which have any sort of bearing on the life and times of the great dramatist. No expense is spared by either of

these enterprising collectors, and their yearly account with the cable companies must reach a very considerable sum—more, indeed, than many wealthy Englishmen spend on books alone. It would be interesting to know which of these collectors has been successful in obtaining the recently discovered unique copy of the first edition of 'Titus Andronicus,' and if it is true that he has had to pay something like 4,000*l.* for the privilege of possessing the play. He has, at all events, the certain knowledge that he has out-distanced his rivals, and to a collector that reflection means a very great deal: it is the crowning point of a collector's career.

A very large number of the Shakspeareana have only a remote connexion with Shakspeare or his times. There are, on the other hand, very many books which, without any undue strain on the imagination, fall within this category. It would be difficult to compile a complete bibliography of Shakspeare; but within the last few years some of the second-hand booksellers of London and elsewhere have made some important contributions to such a work, and none has been more enterprising than Mr. W. M. Voynich, whose new catalogue enumerates over sixty such books. These, with those described in previous catalogues—nearly every one of which has been, I believe, sold—would alone constitute a formidable bibliography, whilst the bibliographical notes appended to each entry would render any further research unnecessary on the part of one who undertook a new bibliography of Shakspeare. Mr. Voynich's annotations are made with such obvious care that their accuracy almost goes without saying. He has discovered so many books of a distinctly interesting Shakspearean character that one can only wonder whether there yet remain any others to be found. The new catalogue contains many rarities which are of great bibliographical interest, quite apart from any real or supposed connexion with Shakspeare. There are, for instance, not only a copy of the first Cicero printed in Spain—it is from the first Alcala press, 1520, and was apparently unknown to Brunet, Salva, and others—but three early English editions of the 'Three Bookes of Duties,' translated by N. Grimald: the two Tottell editions of 1558 and 1583, and the excessively rare one from Thomas Este's press, circa 1600. There are two works by Dr. John Dee, from whom Shakspeare is said to have taken his character of Prospero; one of these, 'Monas Hieroglyphica,' 1564, was apparently at one time in the British Museum, the stamp of which it bears, and was probably sold as a duplicate. Neither is in the Birmingham Shakspeare Memorial Library. There is also a very large copy of the 'Gesta Romanorum,' 1493 (a collection of tales and romances to which Shakspeare was greatly indebted), from the Strassburg press of the printer of the 1483 Jordanus de Quedlinburg; this work is dealt with very fully by Douce in his 'Illustrations of Shakspeare,' and by Warton (not "Walton," as Mr. Voynich has it) in the 'History of English Poetry.'

One would hardly have associated an early eighteenth-century Newcastle magazine with Shakspeare, and yet *The Newcastle General Magazine*, 1748-53, contains several articles in connexion with the dramatist; it was doubtless one of the crowd of magazines which the success of Cave's *Gentleman's Magazine* called into existence, although, curiously enough, *The Gentleman's* has not yet attained to the distinction of being included in any bookseller's "Shakspeareana," in spite of the fact that in its first fifty-six volumes there are ninety-nine essays on him and his works! Of Shakspeare proper there are only two plays mentioned in Mr. Voynich's new catalogue: a copy of the third quarto edition of 'Julius Cæsar,' 1691, and one of the last quarto edition of 'King Henry IV., Part I.,' 1700, or the first with Bettorton's alterations.



There are many other very interesting Shakspeareana here described at length, a few of which, however, seem to be out of place. For instance, the fact that Sir William Temple "speaks in two places about Shakspeare" in his 'Miscellanea,' 1701 (a scarce edition, by the way), hardly justifies the book being ranged among the "Shakspeareana"; the same may be said of Edward Young's 'Love of Fame,' 1728, and also of Obadiah Walker's 'Of Education, especially for Young Gentlemen,' 1673, of which there is no copy of this first edition in the British Museum. These little idiosyncrasies, however, do not detract from the value and interest of the catalogue.

The Shakspeareana in Messrs. J. & J. Leighton's admirable 'Catalogue of Books, Manuscripts, &c.' (Part VII.), extend to 160 numbers, and comprise twenty-nine very welcome facsimiles of title and other pages. The collection as a whole is of very high literary and bibliographical interest. Of the four folio editions of Shakspeare here offered, by far the most important is that of the second issue, 1632, with the excessively rare "Richard Hawkins" title; this is the copy which was at Sotheby's in December, 1903, and the price asked, 350*l.*, is surprisingly low, since the only other example with this title sold at auction in recent years produced 850*l.* Messrs. Leighton's copy is inscribed "Charles Wylde, 1662, cost 24*s.*," on the verso of the leaf with Ben Jonson's verses. The two copies of the Fourth Folio, 1685, have totally distinct title-pages, and these differences are well set out in the two entries.

The Shakspeareana proper range from Brandt's 'Stultifera Navis.....The Ship of Fools,' 1570, to a 'Play Bill of an Amateur Performance in aid of the Fund for the Endowment of a Perpetual Curatorship of Shakspeare's House,' 1848, in which Dickens was the moving spirit. It will be seen, therefore, that Messrs. Leighton put a wide interpretation on the word "Shakspeareana." Dugdale's 'Antiquities of Warwickshire,' 1656, is important in this way, since nearly ten pages are devoted to Stratford-on-Avon; the epitaphs of Shakspeare and his connexions are here transcribed and the monument engraved. The two copies of Erasmus, 'The Praise of Folie,' issued by T. Berthelet in 1549, show some curious if small variations, which prove, what is not generally known, that there were two issues of the same date and by the same printer. The book is included in Capell's 'Shakspeareana'; there are two copies in the British Museum, but the catalogue does not indicate whether they are of the different issues or of the same. There are three editions of Sir Thomas Elyot's 'Image of Governance,' 1540-1, 1549, and 1556; and the Towneley copy of Gascoigne's 'Whole Woorkes,' 1587, including the 'Comedie called Supposes,' part of the plot and of the phraseology of which Shakspeare transferred into 'The Taming of the Shrew.' Perhaps the most interesting number of all is the first complete edition of Chapman's version of the Iliad and the Odyssey, printed for N. Butter, 1613-16, which, apart from its Shakspearean interest, formerly belonged to Charles II., with his cipher (interlaced C's surmounted by a crown between two palm branches); it offers certain bibliographical points which suggest that it may be a unique copy, specially made up for the royal library. The copy of Ben Jonson's 'Workes,' 1640, also belonged to Charles II.

There is an unusually fine copy of the very rare Copland edition (1553) of Raoul le Fevre's 'The Recuile of the Histories of Troie,' so well known by name from the fact that it was translated by Caxton, and first printed by him circa 1474; the 1617 edition is the only one in the Capell collection, and Messrs. Leighton's is the only one which has appeared in the market for years. Both the 'Mirrour for Magistrates,' 1616 (the only complete edition), and Mon-

tagne's 'Essayes,' 1613, are undeniably Shakspeareana, and traces of the former may be noticed in several of Shakspeare's plays. The works of Bacon, Spenser, and Drayton are also to be found here; and, on the whole, it will be admitted that Messrs. Leighton have contrived to offer their customers a very varied and interesting collection.

W. ROBERTS.

### Dramatic Gossip.

'WHEN THE WIFE'S AWAY,' a farce by Judge Parry and Mr. Frederick Mouillot, has been produced at the Theatre Royal, Dublin, with Mrs. Mouillot as the heroine. It is partly concerned with the humours and flirtations of a hydropathic establishment.

'KING LEAR' and 'The Comedy of Errors' have been included in the Benson performances during the present week at the Coronet.

'EINE PALAST-REVOLUTION,' a four-act farce of Herr Richard Showronnek, given on Monday at the Great Queen Street Theatre, was well played all round, and exhibited Fräulein Camilla Dalberg to great advantage.

ON Monday next Herren Hans Andresen and Max Behrend will appear at the Royalty for their benefit in 'Zwei Wappen,' a farcical comedy by Blumenthal and Kadelburg, and a one-act piece called 'Abu Said.' This will be the farewell performance of Herr Behrend, who has accepted the directorship of the Municipal Theatre in Mayence.

AFTER the conclusion of her engagement with Mr. Charles Frohman, Miss Lena Ashwell will be associated with Mr. William Greet in the management of a West-End theatre, at which she proposes to open in a new play by Mr. C. M. S. McLellan, holding in reserve Mr. Michael Morton's adaptation of 'Les Oiseaux de Passage' of M. Maurice Donnay.

NEGOTIATIONS are pending between Mr. Forbes Robertson and Mr. Frederick Harrison for the occupation by the former of the Haymarket when the partnership of Messrs. Harrison and Maude is finally dissolved.

ON Monday 'Mr. Hopkinson' was transferred, with its original cast, from the Avenue to Wyndham's Theatre, where it seems likely to outlast the season.

'A MAN'S SHADOW' will be revived by Mr. Tree at His Majesty's on Saturday next. Mr. Tree is also negotiating with Mr. Alexander for 'Les Affaires sont les Affaires,' in an adaptation of which by Mr. Sydney Grundy he hopes to appear with his daughter.

MISS TITA BRAND has taken the Shaftesbury, at which house she will appear on April 10th as Desdemona to the Othello of Mr. Hubert Carter. 'Renaissance,' a translation from the German, is on her list of plays to be produced.

ABOUT the third week in June the appearance of Madame Bernhardt may be expected at the Coronet Theatre.

'THE DRYAD,' by Mr. Justin Huntly McCarthy, has been produced for copyright purposes at the Theatre Royal, Margate.

'THE PRODIGAL SON' of Mr. Hall Caine will be seen at Drury Lane in September.

DEPARTING from its traditions, the Ambigu Comique has produced 'La Belle Marseillaise,' a play of M. Pierre Berton in four acts and five tableaux, dealing with plots to assassinate Napoleon Bonaparte, who is one of the characters.

GABRIEL D'ANNUNZIO, a son of the Italian dramatist, will make his first appearance as an actor at Leghorn in a new tragedy of his father.

TO CORRESPONDENTS.—P. W. S.—C. E. M.—W. A. J. A.—A. C. M. & Co.—received.  
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## CONTENTS.

|  |         |
|--|---------|
| THE LIFE OF SIR JAMES BROWNE ... ..  | 361     |
| ROMAN SOCIETY FROM NERO TO MARCUS AURELIUS...  | 362     |
| HAWKER OF MORWENSTOW ... ..  | 363     |
| THE EAST AFRICA PROTECTORATE ... ..  | 363     |
| NEW NOVELS (The Fortunes of Farthings; Fergy the Guide; It was a Boy; Gossip; Heirs of Reuben; Nicole; My Lady of the North) ... ..  | 364-365 |
| SPAIN AND THE SPANISH ... ..   | 365     |
| GERMAN BOOKS ... ..  | 366     |
| OUR LIBRARY TABLE (The Country Day by Day; Twenty Years Ago; A New Text of Shelley; John Bunyan; Elementary Schools; Adventures among Books; Reprints; Crockford; A Historical Survey of the Boiler Makers and Iron and Steel Ship Builders' Society; Harmsworth Encyclopædia; Newspaper Cuttings Book) ... .. | 367-369 |
| LIST OF NEW BOOKS ... ..   | 369     |
| ENGLISH AND AMERICAN COPYRIGHT; OXFORD NOTES; MISTAKES IN PERAGES; THE SPRING PUBLISHING SEASON; SALE ... ..   | 369-371 |
| LITERARY GOSSIP ... ..   | 371     |
| SCIENCE—THE STRUCTURE OF THE ATOM; THE NATIONAL PHYSICAL LABORATORY; THE N RAYS; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ... ..  | 373-375 |
| FINE ARTS—THE BRIDGEWATER GALLERY; CHATS ON OLD FURNITURE; APOLLO; DANIEL GARDNER; THE TRUE PORTRAITURE OF MARY, QUEEN OF SCOTS; SALES; GOSSIP ... ..  | 376-377 |
| MUSIC—THE GARCIA CENTENARY; GOSSIP; PERFORMANCES NEXT WEEK ... ..  | 378-379 |
| DRAMA—DU BARRI; THE THIEVES' COMEDY; THE DROESHOOT PORTRAIT OF SHAKESPEARE; GOSSIP ... ..  | 379-380 |

## LITERATURE

*The Life and Times of General Sir James Browne, R.E., K.C.B.,\* K.C.S.I.* By General J. J. McLeod Innes, R.E., V.C. (Murray.)

EIGHT years and a few months have elapsed since the news of Sir James Browne's short illness and unexpected death in Baluchistan reached England. It is not a long time, but long enough for most people, except those connected with him by the ties of private or official life, to have forgotten his existence. Such is the way of the world, and it is generally a beneficent way, because kindly oblivion hides defects which would be unduly prominent. But where, as in the present case, the good predominates, it is well that a record should be made; for many of Browne's good works still flourish and bear fruit. Consequently, we are indebted to General Innes for the memoir which he has compiled, under considerable difficulties, with much success.

It is divided into two main parts—Browne's biography, and remarks on the history of his time in India, these being enlivened by the strange story of the double, or doppelgänger, which enhances the interest of the book by the magic of romance.

James Browne was the third son of Dr. Robert Browne, of Falkirk, who began life as a doctor on board ship, and eventually practised successfully in Calcutta. There he married a lady of Dutch origin; they left Calcutta in 1835, and lived for a time in France, where, in 1839, James was born. The first fifteen years of his life were passed in France and Germany; consequently, he learnt languages colloquially with ease, a gift which was of much service to him afterwards. In 1855 he studied for a

year at Cheltenham College, whence he went to Addiscombe, the East India Company's military college, in 1856. He was a strong, burly youngster, and having followed his brother, who was known there as "Buster," he naturally was called by the cadets "Young Buster": when the elder died during the Mutiny James succeeded to the title. In due course, he was appointed to the Bengal Engineers, and went towards the end of 1859 to Calcutta, whence he was sent to Roorkee, the headquarters of the Bengal Sappers and Miners. Soon after he joined, a detachment was required for an expedition under Neville Chamberlain against the Mahsud Waziris, and Browne was sent in charge. He arrived at headquarters the day before the force advanced, took part in the operations, attracting the favourable notice of his commanders, and thus successfully began his military career. He was next appointed to the Public Works Department, and posted to Attock, on the Indus, where, apart from Europeans, he lived among Pathan villagers, learnt their language, and acquired their respect and goodwill.

Matters were quiet on the frontier till 1863, when a force was assembled to punish the fanatics at Sitana, who had become troublesome. Neville Chamberlain again commanded, with Taylor (now Sir Alexander and G.C.B.) as chief engineer, Henry Blair, James Browne, and T. T. Carter being his assistants. The force, as originally composed, was too weak for its work, and consequently opposition was strong; but eventually the coalition against us was broken up, and the expedition was brought to a successful conclusion. Blair and Browne both distinguished themselves greatly; and the latter had the good fortune to receive substantial recognition, deferred, as is the custom of the service, till his promotion to be captain some seven years later.

Meantime, after some further episodes, including marriage, Browne was transferred from the rough frontier to Kangra, one of the most delightful and beautiful districts in the Punjab. There he built some notable bridges of brickwork, timber, and concrete, receiving deserved credit for the boldness of his designs and the resource he showed in overcoming difficulties. Two years' leave of absence was spent for the most part in visiting and studying important engineering works in England and on the Continent, but to most advantage in America, where railways were made in a rough-and-ready way, and iron or steel bridges were built on a scale suitable to Indian requirements. It is said, though the fact is not mentioned in the memoir before us, that his visit to the States had an unforeseen result; he left England full of fine faith in Radical principles and practice, but returned a confirmed Conservative. However that may be, the knowledge of construction acquired was extensively and successfully applied on his return to India. Some of these works brought him back to his old quarters near the North-West Frontier, so that when complications with Afghanistan (1876-8) were foreseen or arising, Lord Lytton, then Viceroy, selected Browne to reassure the tribes whose goodwill it was expedient to

retain. He succeeded, and when war broke out was appointed to the staff of Sir Donald Stewart, commander of the army which invaded Southern Afghanistan. In this capacity, as well as in other dealings with the tribes, he was greatly assisted by an extraordinary delusion of the natives, specially the Ghilzis, that he had lived for some years among them as a Mulla or priest, and enjoyed a reputation for remarkable sanctity. This belief was so strong that, whilst other divisions or detachments of the army were suffering from want, wherever Brownemight be, plentiful supplies were forthcoming; and, most remarkable of all, when the enemy became aware that he was with the force about to attack Khelat-i-Ghilzi, a strong fort strongly held, towards which he was reconnoitring, some of his escort who had gone forward sent back word that no one would touch him if he occupied the fort. He promptly did so, spiked the guns surrounded by sulky tribesmen, and returned to British headquarters unmolested. The story, a very strange one, was told, as far as Browne knew it, in *Blackwood's Magazine* for August, 1896: it has since been partly unravelled, but there is still much that is obscure, which may perhaps some day be revealed.

In 1882 Browne accompanied the Indian contingent under the late Sir Herbert Macpherson to Egypt as commanding the Royal Engineers; and with him, it is interesting to mention, was W. G. Nicholson, now Sir William, just arrived from Japan in order to succeed Sir George White in the command of Gibraltar. On return to India Browne was placed in charge of that most difficult bit of engineering, the construction of the Harnai railway, from the plains of Baluchistan to the highlands of Peshin, through rifts and gorges, under colossal hindrances from climate, pestilence, and red tape. Indeed, apart from his own vigour and the devotion of able men serving under him, the only extraneous assistance, the only piece of luck, would seem to have come from the mysterious doppelgänger, for Browne was again credited with his spiritual excellences, and received unusual attention and reverence in consequence. The perseverance shown was rewarded with success; many distinguished persons visited the works and testified to their magnitude and to the skill of the engineers.

Afterwards Browne came to England, and while here was appointed in 1889 Quartermaster-General of the army in India by Lord Roberts. He remained head of that department till 1892.

Finally, after the death of Sir Robert Sandeman, Browne became Governor-General's Agent for Baluchistan—a position at any time full of difficulties, by no means made easier by an interregnum which ensued. But eventually his administration prospered, though his chief title to admiration rests on his undoubted merits as a soldier and an engineer.

Such in outline are the facts at the disposal of the biographer, and it will not be denied that they warrant expansion. This work the author has done, and mainly done it well, showing powers of graphic description. Witness the following adventure of his hero when with the Ambeyla force:—

\* More correctly, Sir James Browne, K.C.S.I., C.B.



"His special function as an engineer was to strengthen this position and assist the defence of the picket; hence he was all night engaged on its outskirts, and this brought him twice into conflict with isolated Bonairwals creeping forward into the position. The first of them he had marked down at a spot whence he had been keeping up an unpleasant fire; and pouncing on him at last, he cut him down and stopped his doing any further mischief. Then, later on, he came unwittingly on an ambushed foe and was himself suddenly and vigorously attacked. The combat that issued was typical—nay Homeric. The Bonair's tulwar was of superb steel, a splendid weapon. It shattered Browne's sword at the hilt; but with that hilt Browne felled his foe to the ground, receiving, however, a slash on the arm at the same time. A struggle ensued. Browne, hammering the enemy, mastered him in spite of his wound, and seizing the tulwar, slew him with it, and ever held it as the choicest in his collection of trophies."

As literature the book is, however, unequal, and there are to be found repetitions, as well as the inclusion of matter of slender interest to the general reader. That curious person would probably consent to the elimination of much from the historical digressions which, though in themselves of interest and of value, interrupt the continuity of the narrative. Moreover, the matter dealt with contains much that is controversial, and much that the few who were behind the scenes are alone in a position to expound. It is, of course, open to any one to form opinions as to the merit or otherwise of this or that policy or administration, but that those opinions should be authoritative involves either unusual opportunity for exact knowledge of the circumstances, or prolonged study of the confidential correspondence of many departments of Government.

The volume is very well turned out, light in hand, though somewhat bulky; the illustrations are excellent and well chosen; and there is an index. It should be widely read by that increasing public which concerns itself in our empire abroad; it certainly will be read with great interest by the decreasing number of Browne's contemporaries.

---

*Roman Society from Nero to Marcus Aurelius.* By Samuel Dill. (Macmillan & Co.)

READERS of Mr. Dill's earlier volume, 'Roman Society in the Last Century of the Western Empire,' which appeared in 1898, and in a second edition in 1899, were prepared to extend a hearty welcome to this new work, which deals with a better-known and more interesting period. The success which attended the previous book is already, we are glad to say, secured for this. For in it appear the same excellent qualities—acquaintance with the original documents and modern discussions about them, clear arrangement, a pleasing style, which rises at times to real eloquence, sanity of judgment, and breadth of sympathy. The author's enthusiasm leaves with the reader a resolution to make himself better acquainted with the original authorities.

The work is divided into four books, dealing respectively with private life, public

life, philosophy, and religion during this period. The first contains chapters on 'The Aristocracy under the Terror,' 'The World of the Satirist,' and 'The Society of the Freedmen.' The second book is similarly divided into three chapters, sketching the circle of the younger Pliny, municipal life, and the plebeian life, with its colleges. In the third book the philosophy of the time is expounded in three chapters, which present most attractive pictures of Seneca as a type of the philosophic director; Lucian, Dion Chrysostom, and others as philosophic missionaries; and Plutarch, Maximus of Tyre, and others as philosophic theologians. The last book discusses superstition, belief in immortality, the old Roman religion, the Magna Mater, Isis and Serapis, and the religion of Mithra; and the whole closes with an excellent index.

Of some of the portions of this subject there is no treatment in English except Mr. Dill's, and of many his treatment is undoubtedly the best in our language. Much that he has to say about freedmen, for example, about the literature, and about the worship of Eastern gods will be new to many well-informed scholars.

With Mr. Dill's survey of these subjects we must pronounce ourselves to be in almost complete agreement. It is evident that he has read widely and well, and that he has been careful both in his opinions and in the expression of them. We feel, however, that he has been more than just to paganism, and that the best explanation of the moral elevation we find in many characters during the period under discussion has not been hinted at by him, namely, the influence of Christianity. We find no reference here to the Christians of Cæsar's household, mentioned by St. Paul in the Epistle to the Philippians, or to Flavius Clemens and Domitilla, the cousins of the Emperor Domitian, to mention two examples that occur readily to the mind. The author seems to consider that, because Christianity is hardly mentioned by the original authorities of his period, it was therefore a negligible force. But the reason for this is surely that in the earliest days of the Church Christianity was simply leaven, working in the whole lump of society, but without its later hierarchy to attract the attention of the literary pagan. We have dwelt at some length on this point, because we think it to be the only serious fault in Mr. Dill's presentation of his subject.

In view of the great importance of this book, and the certainty that it will be regarded as the best work on this period in English, we have taken some trouble to collect matter which will help towards its improvement. There is a crying need for a bibliography, which would probably have saved some mistakes, apart from its great usefulness, even to the specialist. Many works are referred to in the notes in the briefest way, without mention of their size, date, or character. The references to ancient works are generally clear enough. It is to modern works we specially allude: Friedländer's 'Sittengeschichte Roms' is given a fourth volume, which it does not possess; once it even gets a sixth volume (p. 496, n. 3). It is only by an examination of the book itself that we learn that the author uses a copy of the fifth edition,

ignoring the sixth and seventh. It is unfortunate that he has used Orelli-Henzen for inscriptions, when we have the much better collections of Wilmanns and Dessau, neither of which is once mentioned. The disadvantage of using antiquated authorities is shown in the use of the form "Bilbilus" for Nero's diviner, instead of "Balbillus" (pp. 45, 448); Mr. Dill should have seen that the first form is impossible. The year of Aristides's birth is given as 117; it should be 129. On p. 215 we hear of the "Lex Ursonnitana"; Mommsen, Dessau, and others call it the "Lex Ursonensis." Manetho, the founder of Serapis worship, is wrongly identified with Manetho, the astrological writer, who was born in the year 80 A.D., as Dr. Richard Garnett has shown.

Some further points are the following. The quotation from Martial (p. 86, n. 4) is incorrectly given; on p. 102, n. 1, the word "III." should be struck out; on p. 112 it would be better to exchange the poetic "Synnas" for the prose "Synnada"; on p. 136, n. 2, for "x" read "iv"; on p. 145, n. 5, improve the punctuation, and remove the ? in note 7; on p. 201 Strabo is spoken of as if he were much later than Tiberius, whereas he was a contemporary of Augustus; on the same page a reference to Cyprian would have given the number of the episcopal sees in Africa in the third century also; on p. 202 read "Ceionius." In making the statement on p. 214, "his own town became each man's 'patria,'" Mr. Dill seems to be unaware that a man's own town was always his "patria," as still in Spanish; this correction should lead to an alteration of the language on p. 271. There is no hint given that the "Flavian amphitheatre" of p. 234 is the same building as the "Colosseum" of p. 228, though this is certainly not well known; p. 242, there is nothing improbable in the descent of viragoes into the arena; p. 253, n. 1, for "margitaria" read "margaritaria"; p. 265, for "Paetovio" read "Poetovio"; p. 279, n. 1, read "pinacothecis"; p. 298, n. 3, strike out the first 6; on p. 335, n. 1, the first quotation is ix. 34, the second v. 33; in the quotation from Tacitus (p. 453, n. 6) an important "semper" is omitted after "vetabitur"; p. 468, n. 4, lacks a reference; p. 490, for "Corinth" read "Athens"; p. 549, n. 8, references to the Pseudo-Augustinian 'Questions,' 114 and 115 (Migne, 'Patrol. Lat.,' xxxv.), might have been added; p. 555, n. 2, insert dots after "redimit"; p. 564, for "184" read "186." The text is very accurately printed (we have observed only five slips, on pp. 14, 189, 254, 278, 355), but the notes are in need of revision; we have found in them fifteen misprints.

The work suffers in about half a dozen instances from unnecessary repetitions, the most glaring case being a note on p. 615, which is repeated verbatim on p. 617. On p. 35 the lack of a public prosecutor in Rome should have been mentioned. On p. 55, n. 4, the discovery of the basis of Domitian's equestrian statue might have been mentioned, and a reference given to Stat., 'Silv.' i. 1. On p. 161 Paley receives a compliment he does not deserve; we hardly think any Cambridge man would

regard him as an authority on Latin. We were not aware that "Lambesi" had been naturalized as an equivalent for "Lambæsis."

The journalist is apt to sneer at minute corrections, for which, indeed, he has no time, but accuracy is so generally regarded as both the pleasure and duty of the classical scholar that we are sure that Prof. Dill will welcome our suggestions, small as they may seem.

In taking leave of his admirable work we hope it will secure a wide public, and trust that it may do something to tempt readers to explore the ancient literature produced during the period with which it deals, a period which has suffered from being outside the ordinary classical curriculum.

---

*The Life and Letters of R. S. Hawker, sometime Vicar of Morwenstow.* By C. E. Byles. (Lane.)

It is nearly thirty years since Hawker of Morwenstow died. After so long an interval his son-in-law, Mr. C. E. Byles, has at length presented us with an authoritative and satisfactory biography of the Cornish poet. It was well to wait. The bitterness of the newspaper controversy which raged over the reception of the dying vicar into the Church of Rome has been well-nigh forgotten. Meanwhile the unauthorized biography by Mr. Baring-Gould, the inaccuracies of which we have exposed on more than one occasion, has, in spite of its defects, done much to popularize the author of the Trelawny ballad and 'The Quest of the Sangraal.' That popularity would come to him at last, that his fame would grow and his poems be accepted after his death, Hawker seems never to have had any more doubt than Wordsworth. Again and again in his correspondence he expresses this conviction, usually to the sad accompaniment of a complaint of present neglect. The history of the Trelawny ballad, as he writes in one place, was suggestive of his whole life:—

"I published it first anonymously in a Plymouth paper. Everybody liked it. It, not myself, became popular. I was unnoted and unknown.....It attracted the attention of Sir Walter Scott, who praised it, not me, unconscious of the author. Afterwards Macaulay (Lord) extolled it in his 'History of England,' and again Dickens in *Household Words*. All these years the song has been bought and sold, set to music and applauded, while I have lived on among these far-away rocks, unprofited, unpraised, unknown. This is an epitome of my whole existence."

We are glad to note that, in discussing the pedigree of that poem, Mr. Byles quotes Mr. Latimer's contribution to our columns (November 21st, 1891), which effectually disposes of the suggestion made recently elsewhere that Hawker invented the famous refrain as well as the rest of the song.

From the very frontispiece—a clever colour-sketch by Lord Carlisle—to the last page this book reveals an original in mind, manner, and garb, whose portrait Mr. Byles has drawn with singular fulness and fidelity. By the age of twenty-four Hawker had married (the Baring-Gould legend concerning that marriage is here dismissed in

the terms of *The Athenæum*, March 25th, 1876); he had composed the Trelawny ballad, and won the Newdigate Prize at Oxford. From that time forward his life was that of the eccentric Vicar of Morwenstow, with the 'Summa' of St. Thomas Aquinas for his one book, the opium habit to stimulate his mystic fancies and poetic dreams, a mixed multitude of "smugglers, wreckers, and Dissenters of various hue" for his flock, the Severn Sea for his lawn, and cliffs as high as the Great Pyramid to build him in. Thanks to the fortunate circumstance of this isolation, Hawker was only "fastened to the far world by the fibre of the daily post." His character developed unchecked by the criticism of city dwellers, whilst his interest in men and things led him to spend much of his time in correspondence which supplied for him the place of social intercourse. And his letters, racy, imaginative, graphic, and satiric, are naturally full of himself. Aware that he was unusual, he did not shrink from revealing himself. His pen was the tongue of a versatile, independent, and humorous thinker, ever busy retailing curious lore gathered from his books, from the lips of his parishioners, from the observation of quaint customs, or from the workings of his own humorous and mystic fancy. At one moment he is prophesying disaster to the Great Eastern, the demoniac ship, which he identifies with the leviathan; at another he discusses the "spasms of woolly-brained Pusey," or explains, with the mystic symbolism so characteristic of him, the "zig-zag" moulding as representing the ripples on Gennesaret, the sea of sighs. In one letter we see him trying—vainly, we are sure—to persuade Tennyson that the ἀνήριθμον γέλασμα of Æschylus referred not to the sight, but the sound of rippling waves. Elsewhere he writes of wrecks or magic, of birds or angels, of poems, politics, and pigs, of books and theology. There is much of his theology, which was of a mystic sort, for whilst he firmly believed in a literal interpretation of the Bible, he believed also in all beautiful legends as facts. Grandson of Robert Hawker, the famous Plymouth preacher, and son of a doctor who abandoned the medical profession and took holy orders, he had uncompromising theology combined with lavish generosity to the poor in his blood.

"What a life mine would be if it were all written and published in a book!" he exclaimed in one of his letters, for he was, as we have suggested, conscious, and perhaps not a little proud, of his singularity. Well, here we have that life written and published.

Mr. Byles has performed his task—by no means an easy one—with skill and good taste. The book has evidently been written with him, as with his publisher, a genuine labour of love. Mr. Byles regrets, indeed, that he has been able to print only a third of the material he had accumulated; but in our opinion the book is already long enough, and perhaps errs on the side of being too long. In these cases a third is often better than the whole, and compression into nearly seven hundred pages rarely spoils a book. We have noticed a few inaccuracies of printing and so forth; and the repetition of the epigram on Disraeli and Gladstone

seems hardly wise where material was too abundant.

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*The East Africa Protectorate.* By Sir Charles Eliot, K.C.M.G., late H.M. Commissioner for the Protectorate. With Illustrations and Maps. (Arnold.)

DISCREETLY reticent as to the circumstances, in no way discreditable to him, which led to the abrupt relinquishment of his post in East Africa, but making good use of his three and a half years' close acquaintance with the country and its people, Sir Charles Eliot has here provided a much more compact and, within its limits, comprehensive handbook on the subject than was previously available. The preliminary chapters, giving a bald summary of historical and geographical information, are rather dry reading, but useful for reference to those for whom the volume is evidently intended; and though some other chapters, especially the three describing and grouping the native tribes, are almost laboriously condensed, all are brightly written, their good sense being flavoured with a pretty humour. The illustrations, too, are exceptionally pleasing, thanks to the artist's eye apparent in the choice of subject and treatment.

"My special object," the author says in his preface, "has been to point out the opportunity which it" (the British East Africa Protectorate) "offers for European colonisation and the interesting effect which such a colony may have on the future development of Africa." Whether the highlands, which are separated from the coast by nearly 200 miles of scrub, but now easily reached by the Uganda railway, are really suitable for such regular European colonization as has built up South Africa under conditions likely to be all the more satisfactory after the gold and diamond mines have been exhausted, is more questionable than Sir Charles Eliot seems inclined to admit; and in this part of the continent no attraction in the way of gold or diamonds has yet been discovered or seems likely to offer itself. There appears, however, to be in the healthiest districts a good deal of land well adapted to the sort of farming with which Englishmen are familiar, while the scrub is only waiting to be consumed as fuel in order to facilitate the opening up of the ground for the cultivation of india-rubber and other indigenous products, as well as cotton, coffee, tobacco, and other exotics. Sir Charles, as we know, quarrelled with the Foreign Office because he objected to its patronage of a speculating syndicate, and was snubbed in his encouragement of smaller and, as he thought, more desirable applicants for land grants. He condemns the proposed Zionist settlement near Mount Elgon, on the plea that such excellent settling-ground ought to be reserved for English farmers, with 500l. or so apiece to invest in honest fortune-making. We offer no opinion on this matter, as to which it is enough to say that Sir Charles states his case forcibly.

One of his arguments for stocking East Africa with white settlers of a right sort is that, while Arab slave-raiding and other troubles have reduced the aboriginal population in all but a few parts of British East



Africa to a much smaller proportion than we find in Uganda and elsewhere,

"the natives have of late shown a docility and aptitude which was hardly anticipated, and have proved that they can and will work, not only in the fields, but at various mechanical crafts in the railway workshops."

Sir Charles seems recently to have developed what looks like a prejudice against the Masai, who are the sturdiest and most adventurous of the tribes in East Africa, but his views on these questions must have great weight, as, during his commissionership, he showed exemplary zeal, both in seeing that the natives within touch of civilization, whether interfered with by the railway and other encroachments or employed as labourers, had fair treatment, and in abstaining from punitive expeditions of the kind in favour in West as well as East Africa. He carefully abstained from meddling with the Ogaden Somali in Tanaland and Jubaland, when it would have been easy to goad them into active sympathy with their kinsmen, whom we were hunting down on the other side of Italian East Africa; and he appears to have always acted in accordance with views thus aptly expressed:—

"In the relation of European and African tribes, it is not true that familiarity breeds contempt. The hostile natives are almost invariably those who know nothing about Europeans, and kill some stragglers out of mere bravado. With the possible exception of the Somalis, who cannot be classed as ordinary African natives, every tribe appears to accept the white man as a superior and not unfriendly creature the moment he appears as the representative of regular government, and it is surprising how small a force of police is sufficient to support our authority. But when natives receive their first experience of the foreigner by chance contact with traders, particularly Indians, who fail to inspire respect and at the same time provoke resentment by arbitrary acts and forcible appropriation of supplies, then trouble often occurs, and as a rule it is found that those who are most aggressive are least capable of defending themselves."

Sir Charles is of the same mind as an authority, evidently versed in the Russian official stories of half a century ago, who, he reports,

"used to say that every military officer on landing at Mombasa ought to be presented with two decorations; after the first punitive expedition in which he took part he would be deprived of the first, and if after that he took part in a second expedition he would lose the other."

He adds:—

"If there were no decorations, there would be fewer of these little wars. Every administrator ought to regard a punitive expedition as an evil, and in some ways an admission of failure, and ought to take care that the love of decorations, or even the worthier desire of giving the troops some practice and experience in military operations, is not allowed to override the greater claims of justice and good policy."

As the administration of British East Africa, along with that of Uganda and Somaliland, is on the point of being transferred from the Foreign Office to the Colonial Office, it ought to be easier for some of Sir Charles Eliot's sensible sugges-

tions to be carried out. One, which it may be hoped is a foregone conclusion, is that the two southern protectorates, at any rate, should be placed under a High Commissioner, with a uniform system of government. This area, he thinks, should be administered in three clearly marked-out sections, so that due attention may be paid to the separate and, in some respects, divergent requirements of the singularly progressive Baganda and their neighbours; of the coast tribes, who are still more or less under the now easygoing, but formerly oppressive control of the Arab slave-holders and slave-traders; and of the intermediate and as yet least manageable races, the Masai to the south and the Somali to the north. Another commendable suggestion is that, instead of the increase of the native fighting force which is threatened, there shall be a reduction, with corresponding increase of the police, sufficiently trained in soldiership to put down occasional disturbances, but with no temptation to work up unnecessary wars.

Dealing chiefly with the parts of East Africa which have been under his own rule, Sir Charles Eliot has something interesting to say about the neighbouring districts administered by German, Portuguese, Italian, and Belgian masters. In some respects the Germans are ahead of us:—

"When I was Commissioner of the Protectorate, I habitually consulted a German map, which took some account of the districts on our side of the boundary, and nourished myself, so to speak, on the crumbs which fell from the Teutonic table. They were better than any repast which our own cartographers could provide."

But the scientific zeal of the Germans can have mischievous results:—

"A curious story is told to the effect that some years ago several rebels were executed on Kilima-Njaro, and, as specimens were wanted for the craniological section of the museum at Berlin, their skulls were destined for this purpose, and prepared by boiling. The impression produced on the native mind was inevitable and ineradicable—namely, that the flesh was eaten by the authorities."

This anecdote is in lighter vein:—

"The half-civilised Swahilis seem to be the only African race who can cope with the intricacies of the German language. There is an amusing story which relates that some spot in the interior was christened Wilhelmshöhe, and a discourse made to the assembled natives on the august significance of the imperial name. When subsequently asked if they could remember what the place was called, they replied, 'Yes, Whisky-soda.'"

## NEW NOVELS.

*The Fortunes of Farthings.* By A. J. Dawson. (Harper & Brothers.)

MR. DAWSON'S new book will delight his old admirers, and should win him many new ones. It is a romance of real rustic simplicity, describing the love of a Dorset couple in the early eighteenth century. The scene is laid in Marnell village in the vale of Blakemore (the same, if we mistake not, that gave birth to Mr. Hardy's Tess); the local colour is well laid on, and the notes of

that rich and varied scenery admirably expressed without ever being unduly emphasized. The story is almost old-fashioned in its entire avoidance of anything subtle or strange in the characters. The hero, who is of the clean-limbed, athletic and gentlemanly type, with a touch of scholarship which separates him from the ordinary, after some passages of love is kidnapped by the machinations of a wicked uncle, Thomas de Sayles, so-called owner of Farthings Hall—in reality filched from the heroine, the daughter of his nephew, whose marriage Thomas de Sayles takes every means to conceal. The result of the kidnapping is that David Merivele, the youth, spends some time as a slave in "Sunset Land" under the rule of that terrific tyrant Moulai Ismail. Both the descriptions and the characterization of the Moorish part of the book are extremely vivid, and form in their gorgeous barbarism and Oriental violence a fine contrast to the soft and lucid setting of the most Saxon part of England. All the characters are strongly imagined, and without any elaborate technique we are made to realize the spirit of the pastoral England of the eighteenth century and the mingled horror and humour of the doings of Moulai Ismail. 'The Fortunes of Farthings' is one of those novels—rare, indeed, nowadays—which give rest to the reader wearied with the rush of life or tired of its intricacies. It has no great brilliance, no shower of epigrams: rather it recalls the "green thought" of Marvell's Garden, with a charm, a peace, for which we too often seek in vain.

*Fergy the Guide.* By H. S. Canfield. (Nutt.)

THIS is a book to read. Full of rough humour and open-air pleasantries, it will delight most robust readers. The guide of the title is a sort of Mr. Dooley of the backwoods of North America, the American equivalent of our gillies in Scotland, with the added loquacity and descriptive freedom, the luxuriance of humour and exaggeration, which we associate with Transatlantic life. Sportsmen of all grades should be attracted, for Fergy's life is devoted to rod and gun, and his sporting reminiscences form a rich mine of anecdote. Exaggeration would seem to come natural to the fisherman, despite the tradition of the gentle Izaak. Fergy thus describes his discovery of a little lake he had never seen before:—

"'It laid there among the trees an' alder bushes like a lookin'-glass, not more'n a acre, an' I wanter say as it were broke from end to end with ripples made by the small-mouth bass. They was two million of 'em, or mebbe they was three million, an' it were pretty 'nough to make a man keep away from whiskey an' the gals for ever an' ever amen. I dug m' hands into m' pockets an' I didn't have no more bait as would catch a starvin' minner in a wash-bowl. I thought hard f'r three an' a quarter minnits an' then I out with th' tail of m' red flannel shirt an' tore off a hunk big 'nough to wrap a penknife in. I didn' need that much, but I wanted fish, an' th' other guides had plenty o' shirts an' we all bunked in the same cabin. Now, a little piece o' red flannel ain' the mos' eatful thing in the worl', but, say, them fish was crazy f'r it. It hadn' touch the water when twenty-three of 'em made a dash f'r it, an' one of 'em that weighed four an' a quarter pounds

got it right in the left gill. Then begin the dabingdest hurroosh whatever."

The whole passage that follows is alive with humour and realism. Fergy "ketched sixty-one red-eyed bass in sixty minnits flat." He is a most amusing fellow, and one likes him better than his "bar-keeping" contemporaries of American fiction.

*It was a Boy.* By H. A. Mitchell Keays. (Bristol, Arrowsmith.)

THIS is mainly an account of the arrival and development of "Baby Bell," the little son of an American minister and his wife, in a small provincial town in an Eastern State. Infancy, old age, death, religion, and coroners' inquests, mostly lead to facetiousness in work of this type. Fortunately Baby Bell presently emerges from the screaming period, and, entering boyhood, allows fully grown mortals to play some part in the tale. It is not at all a bad tale, as such things go; there is a good deal of homely humanity about it, and here and there evidences of humorous observation of certain simple phases of provincial life. The book may fairly be recommended to those who have the beguilement of an idle hour in view.

*Gossip.* By Benjamin Swift. (Duckworth & Co.)

BENJAMIN SWIFT adheres with tenacity to his Meredithian manner. Indeed, one wonders if, after all, one is not doing him an injustice in attributing him to the influence of Mr. Meredith, and if he is not himself born, by an astonishing coincidence, with the point of view of the master. At least, he has got into the skin of the part so wonderfully that we might be almost reading a new Meredith. But, alas! not quite a new Meredith. Manner, style, standpoint, cynicism, sense of comedy, all are here, but on an inferior scale. The tale lacks Mr. Meredith's amplitude of air, and his wonderful sense of control. We feel the characters here are rather puppets; the author is not quite certain of them; whereas it is ordained from the beginning that Richard Feverel shall perish as he does, or that Rhoda Fleming shall develop in tragedy. Yet consider these elements, and reflect if they do not derive from our master of comedy. Sacheverell is in love with Mrs. Beaufoy, widow and forty, and with stripling children. Mrs. Beaufoy is in love with Eustace Melmore, aged twenty, twin son to the late Sir Arthur Melmore. His brother Hugh is in love with Daisy Rorison, daughter of a broken-down proud gentleman who keeps an inn. Is it not Mr. Meredith who loves to handle these juvenile affairs of the heart? But the soul of the comedy lies in the fact that no one, not even Lady Melmore, knows whether Eustace or Hugh is the elder twin, and consequently baronet. Thus gossip goes about the country place, and in her wonted character as Meredithian chorus. Yet had Mr. Meredith been treating of the affair of Mrs. Beaufoy and Eustace, he would have painted it another colour, one feels certain. There was more room for irony, which the author economizes. Even with

shut ears can no reader mistake his concluding echo:—

"Here, therefore, we commend the use of the loud pedal for a finale, and announce *fortissimo* to all whom it may concern that love is the supreme windfall for the human soul."

*Heirs of Reuben.* By Chris Healy. (Chatto & Windus.)

MR. HEALY'S new book scarcely justifies its inclusion among novels, for it is only by the merest thread that it is held together. As a series of short stories with a definite connexion it might have been very popular in a popular magazine. Possibly such has been its history. But the semblance of a unity is speciously given to it by the earlier and last chapters. A capable journalist is dispatched in disguise by his editor to take up a case of murder. In order to further his investigations he takes lodgings in an East-End slum, and in the lodging-house he makes the acquaintance of sundry characters, who round the fire tell stories to the company. They are all dismal failures, and their adventures, which are ostensibly frank, relate to the seamy side of life. Mr. Healy's invention and knowledge of the vicissitudes of a great city have stood him in good stead, but one is apt to grow weary of the string of sordid narratives, and they are too manifestly related with one voice—the author's. However, ingenuity and spirit are here in plenty, and some minds will find the tales engrossing. Of course, the murderer is among the company, and the book is pulled together by this fact and his narrative. Altogether, the idea is skilfully contrived, but the mystery of the murder seems left in the air.

*Nicole.* By Owen Johnson. (Macmillan & Co.)

IT is curious that the French Revolution, a subject possessing an inexhaustible fascination for novelists of all classes, should apparently lend itself so little to variety in the method of treatment. The example now before us at once recalls the names of Dickens, Lytton, Wilkie Collins, and many other less distinguished authors by a detailed account of the September massacres, and the story of a girl who takes her lover's place on the scaffold, and is all but saved by the dramatic downfall of Robespierre. Even the women knitting as they count falling heads are once more resuscitated. Yet a certain degree of power and originality is shown in describing the poorer quarters of old Paris, and the strange types of humanity which they harboured; the best instance being, perhaps, the episode of the flower-girl, popularly named the daughter of the guillotine.

*My Lady of the North.* By Randall Parrish. (Putnam's Sons.)

THIS tale of the American Civil War has much vivid adventure and realistic fighting in it. There is also a pleasant love story; but the gallant Southern captain is very obtuse in not finding out till so very late in the day that his lady-love was a widow, not a wife. We leave them, however, without

any misgiving for their future, unless a tendency to talk which is rather "tall" should prove occasionally fatiguing. There is a comic man with a virago and a mule who relieves some tragic situations, and the book is very well illustrated.

## SPAIN AND THE SPANISH.

*Spanish Influence on English Literature.* By Martin Hume. (Nash.)—A trustworthy monograph on the literary relations which have existed between England and Spain would be a welcome contribution to the history of comparative literature; but Major Hume has not the faculty of patient labour necessary for such a work. It is strange that a writer who can make room for references to Aben Chobair and El Abdari has not a word to say of either Donne or Hooker; it is disappointing to find commonplaces and imperfect summaries of familiar results where we had looked for some attempt at original criticism and independent research; and such expressions as "too lovely to live," "a hash up," and "caught on" do not commend themselves. But these faults of arrangement, selection, and taste are minor defects in comparison with the want of knowledge and the inaccuracy which the book shows. The following sentence is typical:—

"In the fourteenth century, Thomas Lonelich, later a scribe at the court of Henry IV. of England—a contemporary of Chaucer—wrote in verse, which was afterwards put into French prose, the first of the real Arthurian cycle of tales, called 'The Sangreal.'"

The most perverse ingenuity could not condense more errors into an equal space. The Christian name of the writer in question was not "Thomas," but Henry; his surname, as Mr. Bradley has shown in these columns (*The Athenæum*, No. 3914), was not "Lonelich," but Lovelich; Lovelich was not at the court of Henry IV., and did not write till fifty years after Chaucer's death; his 'Seynt Graal' was not put into French prose, but was itself a metrical adaptation of the 'Grand Saint Graal,' a prose romance composed about two centuries before Lovelich was born. This succession of mistakes proves that Major Hume knows nothing of the chronology of the compositions which form the Breton cycle, and that he is even ignorant as to the language in which these compositions were written.

Instances of reckless assertion are numerous in every chapter. 'The Shepherd's Calendar,' in which experts perceive the influence of Barclay and Marot, is said to be "clearly inspired" by Montemayor's 'Diana.' This inspiration is not clear to ordinary readers, and least of all to those who remember that Spenser's poem was published in 1579, several years before Young began to translate the Spanish pastoral. Greene, we are told, "took many of his dramatic plots from Spanish sources." This is not informing; the sources and the number of these plots should have been recorded. Greene has left but six plays, none of which is known to have a plot derived from Spanish sources; only one has a Spanish theme, and of all Greene's characters Dorothea alone shows some slight trace of Spanish origin. Major Hume contends that Don Adriano de Armado is a caricature of the refugee Antonio Perez; he overlooks the fact that the type was represented previously by Sir Topham in Lyly's 'Endimion.' He recalls the conjecture that the Jew physician Lopez was the original of Shylock, but it does not strengthen the case to add that "soon after" his execution in June, 1594, Lopez figured in 'The Jew of Malta,' in 'Doctor Faustus,' and in Middleton's 'Game at Chess.' Marlowe's plays were performed in 1588-1589 and 1591, respectively, while Lopez was still living; and the 'Game at Chess'



was not produced till 1624. The statement that Ben Jonson depended largely on Spain for his plots is in direct contradiction with Dryden's admission that "Ben Jonson has designed his plots himself," and should be supported by detailed evidence. The author of 'Elvira' cannot have been "Ambassador in Spain when the marriage treaty fell through." He was a boy of eleven at the time. Major Hume has evidently confused John Digby, first Earl of Bristol, with his son George, the second Earl, a very curious blunder for a student of political history to make. A still more comical case of mistaken identity arises from the attribution to Fielding of "a poor female Quixote, which showed that he was well versed in Spanish fiction." Nobody the least versed in English literature could mistake Harry Fielding for Mrs. Lennox.

But English literature is no worse treated than any other. Avicbron dies on p. 11, and is resuscitated on p. 16 as Solomon Ben Gabirol, without a word to indicate that both names designate the same author. The sense of unbroken continuity conveyed by the remark that Lully formulated his doctrine "some years after Averroes's death" is disturbed by the reflection that Averroes died more than thirty years before Lully's birth. In reproducing the legends that Lesage lived for several years at the French Embassy in Madrid, and that Victor Hugo was born in Spain, Major Hume fails to distinguish between fact and fiction. Lesage never visited Spain, and Victor Hugo was born at Besançon. There is not the least reason to suppose that 'Gil Blas' embodies the substance of some mysterious manuscript containing political gossip about Olivares; the chief sources of Lesage's information in this respect were Guibaud's version of Pallavicino's 'Disgrazie del Conte d'Olivares' and Valdory's 'Anecdotes,' also translated from the Italian. This series of mistakes in every other section tends to shake our confidence in Major Hume's knowledge of Spanish literature; and where we can test it the result is discouraging. The description of 'Artus de Algarve' (if that be the correct title) as a Spanish sequel or imitation of 'Amadis' must be erroneous; the Spanish book can be nothing more than a translation of a French romance by Philippe Camus, published at Geneva many years before 1508, when, as Major Hume himself says, 'Amadis' was first printed. Three plays attributed to Calderon on p. 283 are all transferred to Vega Carpio on p. 292. The statement that the second part of 'Guzman de Alfarache' was written in Mexico conflicts with the view of all the recognized authorities, who are agreed that the continuation was published before Aleman left Europe. These authorities also concur in stating that Quevedo died in 1645, and, if they are right, it cannot be pretended that Quevedo was still writing when Molière "was in his prime"; Molière was twenty-three years old in 1645, and 'L'Étourdi,' the earliest of his important plays, was not produced till 1653.

The analysis of the vulgate 'Merlin' and the 'Suite de Merlin' not only confuses the continuation with the prose romance attributed to Robert de Boron (scarcely recognizable as "one Barron"), but also varies considerably from the current editions. As we are not told which text has been adopted, we are unable to check the analysis; it does not inspire confidence to find a passage in blank verse from Ben Jonson printed as prose with verbal alterations. A compiler should at least verify his references carefully before he rebukes "the shallow superficiality which is the hall-mark of modern so-called scholarship" (p. 299). Major Hume has lost his sense of proportion. In view of this volume, the less said of scholarship the better.

It is difficult to imagine why Mr. Albert F. Calvert calls his *Life of Cervantes* (Lane)

"the tercentenary edition," more especially if, as may be inferred from an entry (p. 107) in his list of documents, he believes that 'Don Quixote' was published before May 26th, 1604. His views on the matter are not fixed, however, for he declares against this conjecture on p. 47. The arguments against the theory are so decisive that it has been abandoned by its inventor, Dr. Perez Pastor. Mr. Calvert is evidently unacquainted with the recent literature of his subject, and he admits that he has no new data to add to those collected by his English predecessors; but he provides a number of illustrations which are interesting, and which might have been made valuable by a competent annotator. Unfortunately the scanty notes are misleading. At the foot of the apocryphal portrait facing p. 20, the year of Cervantes's death is wrongly given; the title-page opposite p. 34 is from the edition of 'La Galatea' published at Alcalá de Henares in 1585, though it purports to be from a 1585 Madrid edition, the existence of which is more than doubtful; the reproduction facing p. 60 is wrongly described as the "oldest plate," and it should be dated 1618 instead of 1622. The text is no better. It is mere surmise that Cervantes was known as *el manco de Lepanto* before 1575, and that his countrymen conferred this title on him; he seems to have conferred this title on himself, and, so far as can be gathered, it was probably never heard of till 1617, when it appeared in the preface to the posthumous 'Trabajos de Persiles y Sigismunda.' The nearest approach to anything of the kind occurs in 'La Viuda Valenciana,' the work of an author whom Mr. Calvert despises. There is no foundation for the statements that Cervantes served in the Portuguese campaign, or that Galvez de Montalvo ranked him among the most famous poets of Castile, or that Lope de Vega was secretary to the Duke of Alba in 1585, or that Cervantes's plays were issued in 1614, or that the Spanish Academy brought out Avellaneda's continuation, or that Andres Perez wrote 'La Picara Justina.' These assertions have been disproved again and again. Mr. Calvert's qualifications may be judged by one small but significant fact. On p. 11, following Mr. Fitzmaurice-Kelly, he refers correctly to the *tercio de Figueroa* as Figueroa's regiment; left to himself, and confronted with the same words on p. 99, he translates them as "the third Figueroa." A biographer of Cervantes should know the difference between a noun and the alternative form of an ordinal. This book cannot but give a deplorable idea of the state of Spanish study in England, and yet critics have been found to praise it. That is the worst possible symptom.

By giving to his work the charming, popular, traditional name of Andalusia, Mr. W. S. Maugham raises expectations of legend and folk-lore, which are not fulfilled in *The Land of the Blessed Virgin* (Heinemann). The author is frankly in love with everything Spanish, except the cooking, and he writes his romantic recollections with a boyish enthusiasm that makes one forgive his gorgeous superlatives. There is too much liquid gold and emerald and sapphire in his rivers; the sun is too habitually blood-red, both at Ronda and Granada; "all was silent" in one place, and "all again was still and lifeless" in another; white teeth gleam and eyes flash darkly in the ordinary course of things. It is absolutely fantastic and unreal, but it is agreeable juvenile rhapsody, no more likely to impose on any reader than the description of the conventional impossible sky, where the stars "shone in their countless millions." It all happened at Seville when Mr. Maugham was twenty-three, and his reminiscences make very pleasant reading—at all events, for the first half hour. The romanticism is relieved by such sly strokes of humour as the solemn declaration that "as many

people in proportion get drunk in Seville as in London." The joke can only be appreciated by those who know both cities. The amateur peeps out in such expressions as "olla podrida," "neve," "Che maravilla!" and even "toreador" (p. 53), a barbarism which is ridiculed later in the book. Mr. Maugham should revise his proofs more carefully; but he leaves an impression of knowing Spain, and even something of her popular literature, though he admires in and out of season.

#### GERMAN BOOKS.

*Goethe in meinem Leben. Erinnerungen und Betrachtungen von Bernhard Rudolf Abeken.* Herausgegeben von Adolf Heuermann. (Weimar, Hermann Böhlau Nachfolger.)—The sub-title, 'Erinnerungen und Betrachtungen,' accurately defines the scope of this volume of Abeken's literary remains, now published many years after his death, which took place in 1866. There is no attempt at anything like an autobiography in the ordinary sense of the word, nor yet at any comprehensive criticism of Goethe and his work. Abeken wrote the slight sketch of his life in the form of a letter to an intimate friend, and merely intended, it would seem, to show what sort of an influence Goethe had exercised upon him from youth onwards. We need not regret the limitations of the plan, for Abeken's life was uneventful, and though he came in contact with several people of note, yet his personal intercourse with them was, for the most part, of much less consequence to him than the influence of their general teaching. This is eminently the case with regard to Goethe himself. Abeken, who was a student at Jena from 1799 to 1802, and spent some years in Weimar later, did, indeed, meet the great poet pretty often, but he never was on really familiar terms with him, and the personal acquaintance probably did not greatly affect his attitude towards him one way or the other. But his admiration of Goethe's work was always profound and dominating, and he could say with Reinhard, "Die Hochachtung vor Goethe ist das Gefühl meines ganzen Lebens." This is what gives the book its value and interest, that it shows how an earnest, intelligent, and artistic nature like Abeken's could find in Goethe adequate mental sustenance and aid to development throughout a long lifetime. In this respect it really is a worthy monument to Europe's sagest head, and much of its criticism is deserving of attention. For the rest, a good deal of it is trivial and unnecessary, and as it contains little in the shape of anecdote or personal description, it is hardly likely to find much favour with the general reader. Besides this main essay, the volume contains several extracts from Abeken's journals relating to Goethe, Schiller, Wieland, and others, and it also gives in their original form Schiller's 'Gespräche mit Christiane v. Wurmb,' familiar to the student of Schiller from Caroline von Wolzogen's life of the poet. They are excellent specimens of Schiller's table-talk, and we are glad to have them just as they were taken down.

*Die besten Gedichte der deutschen Sprache. Erstes Hundert: Lyrik,* herausgegeben von Rolf Lembeck (Leipzig, Wilhelm Weicher; Glasgow, Gowans & Gray), owes its origin to and adopts the format of 'The Hundred Best Poems in the English Language,' which was published a year or two ago, and has achieved a marked success. We wish an equal good fortune to the German series; and surely there will be plenty of readers, even in this country, ready to expend their testrils on such an attractive booklet. The editor has probably come as near to justifying the title as one could expect. There are one or two

poems, we think, scarcely worthy of a place in such a selection, Schiller's somewhat pale 'Jüngling am Bache' among them, and we question the propriety of including the 'Lied von der Glocke'; but on the whole there is little fault to be found. Heine, we note, is handsomely treated, and this is by no means always the case in German anthologies. A comparison of this collection with its English forerunner brings out one or two rather interesting points. In the latter there are forty poets represented; in the German there are only thirty-two, and none of these is quite modern, the most recent being Geibel, Herwegh, and Storm, all of whom now belong to an older generation. It will be remembered that Stevenson and Henley were given a place in the English selection. It is worthy of remark also that the English poems are, as a rule, considerably longer and less purely lyric than the German: the Germans seem to excel in the brief and simple song of a few lines.

*Peter Cornelius Literarische Werke. Erste Gesamtausgabe.*—I. Band. *Ausgewählte Briefe.* Herausgegeben von seinem Sohne Carl Maria Cornelius. (Leipsic, Breitkopf & Härtel.)—Peter Cornelius has hardly won to fame even in his own country, and here he is little more than a name to the general public. Yet, though he certainly did not belong to the "weltbegregenden Genien," as his son admits, he was a man of real talent, and a versatility astonishing in these days. Nephew of the great painter, his namesake, and son of an actor, he inherited artistic tendencies in various directions—he had dramatic gifts, was an excellent linguist, a more than mediocre poet, and a distinguished musician and musical critic. Much of his literary work, both original and translated, is of value; and that he was a fluent and agreeable correspondent the present substantial collection of his letters will amply prove. The volume before us contains some three hundred of them, and fills eight hundred pages, yet it only brings us down to the end of 1864, just when he was finishing his 'Cid,' so that we presume a second volume will be devoted to the following decade. The whole will then serve as a substitute for the autobiography which he purposed to write, but never did write. Probably the editor has done wisely in allowing the letters to speak for themselves and tell the story of Cornelius's life, for though they do not always give a connected account of events, and yield scanty information on certain points of interest, yet they present the writer's personality very fully and clearly, and, after all, that is the main thing. He writes frankly and unreservedly to nearly all his correspondents, and his eager, impetuous, somewhat "schwärmerisch," but very attractive character is everywhere apparent. A number of the letters are in verse, and these are for the most part very charming, being fresh and spontaneous, and full of genuine feeling. "Ich bin leider kein Dichter, nur ein poetisch gesinnter Mensch," Cornelius says of himself, and that is no doubt true; but his verses are always enjoyable, and often show a remarkable command of rhyme and metre. Perhaps, however, the chief interest of his correspondence arises from his connexion and intimacy with various musical and literary celebrities, such as Liszt, Hebbel, Hans von Bülow, and above all Wagner, for whose genius he had a profound admiration, while at the same time he had an instinct to keep away from his dæmonic influence, and fully recognized the blemishes of his character. Wagner, it must be owned, could be strangely inconsiderate and exacting, and it is not surprising that Cornelius should have felt bitterly at times. "Wagner denkt nicht einen Augenblick an einen anderen als sich," he writes to his brother on one occasion. It is certainly a matter for regret that the letters addressed by Cornelius to Wagner were not obtainable,

though perhaps the editor protests more hotly than is necessary at their retention in Villa Wahnfrid. Wagner's own letters to Cornelius, however, are printed here, and are characteristic.

In *Sagenschatz der Stadt Weimar und ihrer Umgegend* (Weimar, Hermann Böhlau Nachfolger) Ellen and Paul Mitzschke have gathered a large number of legends, tales, proverbial sayings, and local traditions connected with Weimar and the neighbouring country. As several of these have not hitherto been published, the collection is of interest to the student of folk-lore, but it will also appeal to a wider class of readers, for the tales are simply and pleasantly put down, and visitors to Weimar who do not confine their attention too rigorously to the Goethe cult should find the little volume an agreeable appendage to their guide-book.

### OUR LIBRARY TABLE.

PROBABLY the most sensitive chronometer of the year that we have amongst us is Mr. E. Kay Robinson, whose books on nature have been more than once commended in these columns. His latest work, *The Country Day by Day* (Heinemann), is by no means his least successful, though the form it necessarily takes, as the expanded and amended daily diary contributed to a popular newspaper, is against full and leisurely treatment of the topics included. Yet in a manner the book draws a special charm of its own from this very limitation, for it forms a *vade mecum* of pleasant information for all the passing hours of the rolling year; as thus, on an early day in March:—

"Listening to the song thrush, the feeling grows upon one that the bird is talking in song, that it means something all the while, whereas the blackbird seems to be consciously 'discoursing sweet music,' as the phrase goes, and to invite you to listen to his best passages. Every one has fancies about the song of birds; but I cannot help regarding the blackbird as a finished performer, conscious of his powers, and the thrush as a sweet singer, singing from impulse. The blackbird sings to please; the thrush pleases to sing—so at least fancy would have it, did one not know that both sing from sexual rivalry."

This displays not only knowledge but also imaginative inference, a valuable quality in the worship of nature. Mr. Kay Robinson's confessed ambition has been to "write the story of the year in little things," and he has succeeded admirably. In looking over the pages one does not see how his information could be bettered, or things could be better stated than in his simple, comprehensive, and picturesque style. Rarely do we meet with this sort of writing, which seems both dignified and easy:—

"Thus Nature works on the wise rule that when the male, by sexual evolution, has become conspicuous, upon his head shall be the danger. To the prowling beast of prey, the antlered herd of males appears plain against the skyline from afar; while the inconspicuous company of fertile females slips unnoticed into distant safety. The male has fulfilled his function, and with his grandeur he often carries, for the good of the species, the privilege of death."

This keen and sympathetic observer, from his nook in East Anglia, keeps a special eye on migrants. He knows to a day when the fieldfares go and the swallows arrive. How many people are aware that the fieldfare leaves us early in April to nest in Norway?—that homely bird we see in thousands over the winter hedges. It is possible that Mr. Robinson may not have an exact scientific avian knowledge; there is nothing in his books to denote this. But he has what to a literary mind is worth more than this. He belongs to the race of naturalists of whom Gilbert White, Audubon, and Waterton were

ornaments. Let the laboratories take care of themselves; they have their place, and verily they have their reward. But that reward is not in literature, to which Mr. Robinson's work belongs. And what man of the laboratories could tell us this, which we accept implicitly, and which comes pat to this bourgeoning season?

"The surest sign of spring—one that I have never known to err—is the appearance of the scarlet velvety mite. It is a very tiny creature; but who that observes Nature in small things has not, at one time or another, been amazed at the loveliness of these atoms, upholstered in the most vivid vermilion plush, which are suddenly found crawling about the soft, warm earth, one fine morning in spring, and for a season pursue a beneficial career in the destruction of aphides?"

Alas! and we have known many respectable and kindly people who have persisted in waging war against this benignant mite, on the supposition that it was red spider! We hope Mr. Robinson's excellent book will go their way.

MR. EDMUND DOWNEY, who of later years has earned for himself an admirable reputation by his delineations of Irish life, was once upon a time a publisher. Not only was he one of the firm of Ward & Downey, but also before that he served apprenticeship to the publishing trade with the veteran William Tinsley, who at one time or another published books for most of the famous writers of his day. Tinsley issued his autobiography in 1900, not long before his death, but Mr. Downey's recollections of events do not invariably square with those of his old chief, as is apparent from a perusal of the interesting reminiscences, *Twenty Years Ago* (Hurst & Blackett). Tinsley was connected with the trade for half a century, and

"produced works—many of them first books—by George Meredith, Miss Braddon, Mrs. Henry Wood, Wilkie Collins, Capt. Burton, Rhoda Broughton, G. A. Sala, Harrison Ainsworth, William Black, Thomas Hardy, J. R. Planché, Mrs. Molesworth, Anthony Trollope, George Henty, Percy Fitzgerald, James Hannay, Mrs. Riddell, 'Ouida,' Justin McCarthy, James Payn, Frank Buckland, Richard Jefferies, Mrs. Cashel Hoey, Sir W. H. Russell, Richard Dowling, Edmund Yates, and numerous other well-known authors."

Mr. Downey gives Tinsley credit for *flair* as a publisher, but considers him to have been wanting in the commercial capacity. He published William Black's first three novels, none of which did very well, and then the novelist brought him 'Kilmeny,' saying:

"I think I've done it this time, Tinsley.....I have been closely studying the public taste. My 'Silk Attire' caught on because it appealed to the womenfolk. The pathetic heroine business, you know, with streaks of light stuff. Now the story I have just finished is all about this class of heroine—of course, with bits of humour, just to give the thing the proper effect."

Tinsley, according to Mr. Downey, offered to publish it if the loss on the other books—nothing considerable—were wiped off. Black declined, and was told to take his book to a warm region. The result was that 'Kilmeny' did well, and the 'Daughter of Heth,' which followed, made a great popular success. Tinsley seems to have had bad luck in this way. He published Mr. Hardy's first novel, 'Desperate Remedies,' which "went very flat." Then he "tried him again with a little book, 'Under the Greenwood Tree.'" That did not succeed, and the third venture was 'A Pair of Blue Eyes,' which ran in *Tinsley's Magazine*. Of this we learn that Crofts, "the firm's accountant," protested against the tragic conclusion; but the author would not listen to him! The non-success of this fine story was attributed to the conclusion. Finally Tinsley said:—

"Hardy called on me and said he wanted to be quite fair and quite candid with me. The editor of another magazine had written to him offering to



take a novel from him, and this editor's firm was willing to give three hundred pounds for it. I think it was three hundred—anyhow, it seemed too much money for me to give with my experience of him so far; so I thanked him very much, and said, 'Take the offer, my boy. I couldn't spring so much.' I seem to be very unlucky, Downey, about fourth novels, for the one I declined was 'Far from the Madding Crowd.'

The editor who took it was Mr. Greenwood, and the magazine was *The Cornhill*.

It will be seen from these extracts that Mr. Downey has many amusing and interesting anecdotes to tell, and he tells them very well. His reminiscences are not confined to literature: they comprise stories and memories of theatrical and other Bohemians. The book is "frankly a book of anecdote," and catches Bohemianism in its last ebb. The manners of the times, as well as, in some degree, the spirit, have changed almost as "if a century had elapsed." And this is one reason why this book will be found an interesting record of the observations of a shrewd, kindly man with a nice sense of the humorous.

*The Complete Poetical Works of Shelley.* Including Materials never before printed in any Edition of the Poems. Edited, with Textual Notes and Bibliographical List of Editions, by Thomas Hutchinson. (Oxford, Clarendon Press.)—The Oxford Shelley is a thoroughly useful book. Once more the standard editions of Shelley's poetry have required bringing up to date, in consequence of the long-delayed accessibility of family material now in the custody of Bodley's librarian. The twaddle known as "Original Poetry by Victor and Cazire" has also, it will be remembered, come to the surface and babbled of its claims to be included, with much other rubbish, in Shelley's overweighted works. Mr. Hutchinson, who has courageously faced the misery of inserting this "original poetry" among Shelley's juvenilia, has also had the pleasurable task of fitting into an edition of Shelley for the first time the new material which Mr. Locock issued in the slender separate publication reviewed in these columns last spring. Mr. Hutchinson's handling of the Oxford Wordsworth left no room for doubting his qualifications to deal with an English poet of the nineteenth century in an intelligent, businesslike, and sufficiently erudite manner; and he has edited the great mass of verse formed by Shelley's poetry, properly so called, and his most unpoetic juvenile effusions, sympathetically and with thoroughness. He has not given, and makes no profession of giving, a complete variorum edition of Shelley; but he has inserted a great number of variations, probably quite enough to satisfy the general reader and the average student. He has been scrupulous without being fussy in the display of his sources of text and illustrative matter alike, and has acknowledged with generosity his debts to several predecessors in the work of handing on the text of Shelley to posterity, a feature of his work which is worthy of commendation and emulation. His exclusion of Medwin's silly stuff, 'The Wandering Jew,' must also be imputed to him for righteousness; it is a great advantage to be able to relieve Shelley's works of that companionship. For a book of this class it is a further evidence of sound judgment that the great singer's vagaries in the matter of spelling are not too punctiliously followed, and that his punctuation is not preserved when it hurts the sense and does not help the metre. The arrangement of the poems and fragments is generally sensible and convenient. We do not think the so-called Prologue to 'Hellas' stands well between the Preface to the true 'Hellas' and the lyrical drama itself, as published for Shelley; and we doubt the utility of placing 'The Daemon of the World' first among Shelley's poems, while banishing to the appendix of juvenilia 'Queen Mab,' from

the substance of which 'The Daemon' is compact. Still, there is something to be said for the arrangement in an edition wherein the principal poems form a first chronological sequence and the minor poems a second. The foot-notes employ the very short forms of reference usual in heavily annotated classical books, but, read with the head-notes, are generally clear enough for practical purposes. Is it not pedantic to import the indisputably correct form "Vergil" into the page of a poet who invariably used the familiar form "Virgil," which even the greatest of scholars connected with that august name have been content to perpetuate as the English equivalent of "Vergilius" down to the present day? Mr. Hutchinson forms independent judgments on most points which he has to treat. One of his longest notes, for instance, is on Mr. Locock's attempt to renumber the divisions of the 'Ode to Naples'; this he unhesitatingly rejects, and adopts instead a numbering of his own, for which he claims (and to which we must allow) the distinction that, "if it lacks MS. authority in some particulars," it has "at least the merit of being absolutely logical and consistent throughout" (p. 1005). We notice that Mr. Buxton Forman's library edition in four volumes is constantly referred to under the date 1876, even when the reference is to one of the later volumes, though the third and fourth are dated 1877, in which year they appeared. The revised library edition of 1882 does not figure in Mr. Hutchinson's bibliography of editions consulted. There is not often much to say against Mr. Hutchinson's dealings with the text; but we observe an instance in which he corrects Shelley's rendering of a classic against the weight of evidence furnished by the poet's holograph. This is in that fragmentary piece of unregenerate work, some forty or fifty lines, full of lovely sympathetic touches, from Bion's 'Elegy on the Death of Adonis,' in which Shelley either made his jottings from a bad text or with insufficient knowledge. His version speaks of the blood flowing from "her" (Venus's) thigh, and he wrote "her" plainly. Mr. Hutchinson, knowing that Shelley ought to have made it "his" (Adonis's) thigh, corrects the English poet's translation for him; whereas the torso, being valuable only as an illustrative bit of Shelley, should be left with the limits of his translatorship unobscured. But these are, comparatively, trifles. Mr. Hutchinson has performed a laborious task both earnestly and ably, and we wish his edition the acceptance which it merits.

*John Bunyan.* By the Author of 'Mark Rutherford.' (Hodder & Stoughton.)—We must express our opinion at the outset that the class of person who wants an analysis of 'The Pilgrim's Progress' is not worthy to be catered for. The work is neither dear nor difficult to read. However, the writer does with success what he has to do, and imagines very well the personality of the great John. He is quite right in calling attention to his being essentially a leader, and by no means a mere enthusiast. But we do not think him justified in complaining that Bunyan is ignored or despised because he was a Nonconformist; nor do we think that that is true of any period within the last hundred years. Both publishers and general fame must be sadly in error if 'The Pilgrim's Progress' is not a prime favourite among books, though we suppose the author does not mean that its readers are to assume that Bunyan was a perfect theologian. Otherwise we should have to be Catholic with Dante, sceptical with Montaigne, Puritan with Bunyan. The remarks on Puritanism in general seem to us ill-balanced. To say of a movement which had for its monuments the massacre of Wexford, the enslavement of thousands, the persecu-

tion of the majority in its deepest ideals, the execution of Laud, and the government of the major-generals, that it was the most "distinct, energetic, and salutary movement in history," is to take the view of a partisan rather than an historian.

THE little volume of Mr. F. Norris on *Elementary Schools* (Longmans) is about as lively as anything dealing with the dreary subject of the Education Acts can ever hope to be. It gives the clergy admirable advice as to the way in which it is wise to work, and is characterized by clearness and decision. The historical survey is succinct and lucid, and the summaries are accurate. It is worthy of a place in the series of "Handbooks for the Clergy," in which it appears.

OUR thanks are due to the friend who hoarded and preserved the articles by Mr. Lang which now appear as *Adventures among Books* (Longmans). Some we remember a while since, and all are pleasant to see in a book. The author is so busy with folk-lore and history that we dare say he disregards these less serious *parerga*. Still there is no master of literary lightness equal to Mr. Lang, and for the un-English quality of gaiety which he unfailingly exhibits we are so grateful that we condone a certain casualness. He is a writer of strong preferences and exclusions, somewhat wilful on occasion; but on a favourite author, or a subject, at any rate, in which he takes an interest, his gossip is delightful. Further, it holds the sound criticism which proceeds from good taste and wide knowledge, though it is so lightly presented as to seem mere butterfly work. Essays and *causeries* of a similar kind, with nothing of real value in them, are both wearisome and fairly common. One needs the grace and ease of the scholar, which are Mr. Lang's, to amuse without flippancy and inform without heaviness. Mr. Lang's reminiscences of his own early experience of books, of Stevenson and Dr. John Brown, are alike excellent, and he indicates with critical geniality that Oliver Wendell Holmes was not precisely an epoch-making person, as has been somewhat strangely affirmed. Scotland and the supernatural figure, as was to be expected, in other pages. We note a capital piece of fooling in the vein of 'The Wrong Paradise,' and a graceful article on 'Helen and Paris,' which deals with all the best poetry on the subject except Mr. Lang's own poem. We should have given more attention here to Euripides, though he is not at his best on Helen. Mr. Lang is certainly the first of literary critics on Homer, and it is pleasing to find reminiscences of a deep and early love scattered over his writing. His forgotten or rejected literary projects are amusingly described under the title, from Balzac, of "enchanted cigarettes." The phrase has had some vogue, we believe, and we do not therefore think it pedantic to ask for its authenticity. Balzac seems too big for cigarettes, the impressionist may say, and we think that he has textual support, for in 'La Cousine Bette' we read, "Penser, rêver, concevoir de belles œuvres est une occupation délicieuse. C'est de fumer cigares enchantés." Is not this the passage cited? It was a "wise thrush," not a blackbird, which Browning associated with recapturing rapture (p. 83); and Ruskin's 'Poems' were properly published (p. 71), not remaining privately printed like many sets of his letters. This event took place in 1891, ten years after Dr. John Brown's death. Sir W. B. Richmond's portrait of the author is the frontispiece to this attractive volume.

SEVERAL important books have been just reprinted. M. Jusserand's *English Wayfaring Life in the Middle Ages* has been published by Mr. Fisher Unwin in a "popular edition." It is complete, cheap, and really notable, like other books in the same series.—A reprint of

*Unbeaten Tracks in Japan*, by Isabella Bird (Murray), is very welcome. It is one of the accomplished traveller's best things, both in style and matter. Her *Six Months in the Sandwich Islands* is available in a similar form (same publisher).

GISSING'S *By the Ionian Sea* (Chapman & Hall) is another book which should secure many new readers in a cheaper edition.

Crockford's *Clerical Directory for 1905* is before us (Horace Cox), and wins, as usual, our unstinted admiration for its wealth of detail and wonderful accuracy. The editor talks of giving up the preface, which has been a feature of the volume for many years; but we hope that he will long continue his comments. They are valuable as a pillory for the strange want of sense and impertinence in more ways than one which are known to most editors. A great and laborious work like this justifies, even demands, a preface, especially since editors of 'Crockford' are so good at writing it.

A GREAT trade union, famous for its comprehensiveness and statecraft, as well as for its wealth, the United Society of Boilermakers, publishes, through Messrs. R. Robinson & Co., of Newcastle-on-Tyne, *A Historical Survey of the Boiler Makers' and Iron and Steel Ship Builders' Society from August, 1834, to August, 1904*, by Mr. D. C. Cummings, the General Secretary, long a member of the Parliamentary Committee of the Trade Congress. The survey will interest all those who care for the early history of trade unions. The Lodges of this old society had a ritual similar to that of British Masonry and other secret and semi-secret societies, and the forms are here fully set forth. The old coat of arms of the society is of interest as showing the workers in the costume of the period of its origin in the two boilermakers who act as supporters of the shield. They have their coats off, indeed, to show that they are working men, which no one would gather from their pumps and socks, the cut of their trousers and waistcoats, or the set of their shirts and high collars. One of them resembles Palmerston in his prime, and the other some hero of a Dickens first edition.

WE have received the first three parts of the *Harmsworth Encyclopædia*, published by the Amalgamated Press and Messrs. Nelson & Son, who were, till recently, understood to be its promoters. It is certainly very cheap, and, though very condensed, supplies sounder information than we have hitherto seen in books of the sort. It is also up to date in the articles we have tested, and there is a fair supply of illustrations. The references to books of value seem more numerous than usual, which is gratifying.

MESSRS. MARLBOROUGH, GOULD & Co., of 52, Old Bailey, have sent us the "*Marlborough*" *Newspaper and Magazine Cuttings Book*, which contains within boards a number of removable sheets held by steel wires. It is thus easily refilled, and seems to us an excellent repository for the cuttings which the busy man wants to keep and often loses.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Bigg (C.), *The Church's Task under the Roman Empire*, 8vo, 5/ net.  
 Douglas (J.), *The Man in the Pulpit*, cr. 8vo, 2/6 net.  
 Facsimiles of the Athos Fragments of Codex H of the Pauline Epistles, photographed and deciphered by K. Lake, 4to, in wrapper, 21/ net.  
 Harper (W. R.), *Critical and Exegetical Commentary on Amos and Hosea*, 8vo, 12/  
 Legge (H.), *From Plunkett's Pavilion to Plettenberg Bay*, cr. 8vo, 2/6

## Law.

- Oppenheim (L.), *International Law: Vol. 1, Peace*, 18/ net.

## Fine Art and Archaeology.

- Auscher (E. S.), *A History and Description of French Porcelain*, translated by W. Burton, roy. 8vo, 30/ net.  
 Capart (J.), *Primitive Art in Egypt*, translated by A. S. Griffith, roy. 8vo, 16/ net.

## Poetry and the Drama.

- Children's Garland (The), selected by C. Patmore, 2/6 net.  
 Keats (J.), *Poems*, edited by H. de Selincourt, 8vo, 7/6 net.  
 Newbigging (T.), *Sketches in Prose and Verse*, 3/6 net.

## History and Biography.

- Brooks (G.), *Dames and Daughters of the French Court*, extra cr. 8vo, 8/6 net.  
 D'Arblay (Madame), *Diary and Letters*, edited by C. Barrett, Vol. 4, 8vo, 10/6 net.  
 Fortescue (Hon. J. W.), *The British Army, 1783-1802*, 8vo, 4/6 net.  
 Lutzow (Count), *Lectures on the Historians of Bohemia*, 8vo, 5/ net.  
 Noussaine (H. de), *The Kaiser as He Is*, translated by W. Littlefield, cr. 8vo, 6/  
 Rathbone (William), by E. F. Rathbone, 8vo, 7/6 net.  
 Rhys (J.), *Studies in Early Irish History*, Vol. 1, 8vo, sewed, 4/ net.

## Geography and Travel.

- Hollis (A. C.), *The Masai, their Language and Folk-lore*, 8vo, 14/ net.  
 Modern Atlas of America, 4to, 10/6

## Education.

- Hubbell (G. A.), *Up through Childhood*, cr. 8vo, 6/ net.

## Philology.

- Kenyon (F. G.), *The Evidence of Greek Papyri with regard to Textual Criticism*, Vol. 1, 8vo, sewed, 2/ net.

## Science.

- Investigation of Mine Air, edited by Sir C. Le N. Foster and J. S. Haldane, cr. 8vo, 6/ net.  
 Macpherson (H.), *Astronomers of To-day and their Work*, extra cr. 8vo, 7/6 net.  
 Maynard (S. T.), *Successful Fruit Culture*, cr. 8vo, 5/ net.  
 Meldrum (A. N.), *Avogadro and Dalton*, 8vo, 3/ net.  
 Poincaré (H.), *Science and Hypothesis*, cr. 8vo, 3/6  
 Sanders (T. W.), *The Book of the Potato*, cr. 8vo, 2/6 net.  
 Smith (R. B.), *Bird Life and Bird Lore*, 8vo, 10/6 net.  
 Spillman (W. J.), *Farm Grasses of the United States*, 5/

## General Literature.

- Barrett (A. Wilson), *The Silver Pin*, cr. 8vo, 6/  
 Bradshaw's Railway Manual, 1905, cr. 8vo, 12/  
 Church of England Official Year-Book, 1905, 8vo, boards, 3/  
 Clyde (C.), *A Pagan's Love*, cr. 8vo, 6/  
 Coleridge (G.), *An Instinctive Criminal*, cr. 8vo, 6/  
 Colliery Book-keeping, by Monkhouse, Goddard & Co., 4to, 5/ net.  
 Dale (A.), *Wanted: a Cook*, cr. 8vo, 6/  
 Driscoll (C.), *The Girl of La Gloria*, cr. 8vo, 6/  
 Farjeon (B. L.), *The Clairvoyante*, cr. 8vo, 6/  
 Freeman (R. A.), *The Golden Pool*, cr. 8vo, 6/  
 Fuller (R. H.), *The Golden Hope*, cr. 8vo, 6/  
 Gilman (C. P.), *Human Work*, cr. 8vo, 7/ net.  
 Haggard (A.), *A Bond of Sympathy*, cr. 8vo, 6/  
 Kellor (F. A.), *Out of Work*, cr. 8vo, 5/ net.  
 Kelly (M.), *Little Citizens*, cr. 8vo, 6/  
 Lang (A.), *Adventures among Books*, cr. 8vo, 3/6 net.  
 Lowe (C.), *A Lindsay's Love*, cr. 8vo, 6/  
 McCarthy (J. H.), *The Dryad*, cr. 8vo, 6/  
 McCutcheon (G. B.), *Beverly of Graustark*, cr. 8vo, 6/  
 Medical Register, 1905, roy. 8vo, 10/6  
 Nash (E.), *The Principles of Strategy*, 12mo, 3/6 net.  
 Penrose (Mrs. H. H.), *The Unequal Yoke*, cr. 8vo, 6/  
 Reich (E.), *Imperialism: its Prices, its Vocation*, 3/6 net.  
 Seton (E. T.), *Monarch, the Big Bear of Tallic*, 5/ net.  
 Silver (R. N.), *Held Apart*, cr. 8vo, 3/6  
 Stock Exchange Official Intelligencer, 1905, 4to, 50/  
 Whitby (C. J.), *The Logic of Human Character*, 3/6 net.  
 Willcocks (M. P.), *Widdicombe*, cr. 8vo, 6/  
 Wilson (H. L.), *The Seeker*, cr. 8vo, 6/  
 Ystridde (G.), *Three Dukes*, cr. 8vo, 6/

## FOREIGN.

## Fine Art and Archaeology.

- Documents de Décoration Moderne, 5fr.  
 Pollot (P.), *Documents de Bijouterie et Orfèvrerie Modernes*, 15fr.  
 Lechat (H.), *La Sculpture Attique avant Phidias*, 20fr.  
 Robida (A.), *L'île de Lutèce*, 5fr.

## Drama.

- Lemaitre (J.), *La Massière*, 3fr. 50.

## History and Biography.

- Costa (G. da), *La Commune Vécue*, Vol. 3, 3fr. 50.  
 Golovkine (Comte F.), *La Cour et le Règne de Paul I.*, 7fr. 50.  
 Lestrade (Vicomte C. de), *La Russie Économique et Sociale à l'Avènement de Nicolas II.*, 6fr.  
 Recueil des Discours, Rapports et Pièces diverses de l'Académie Française, 1900-4, Part 1, 12fr.  
 Rocca (C. de C.), *Le Nid de l'Aigle: Napoléon, sa Patrie, son Foyer, sa Race*, 3fr. 50.

## Geography and Travel.

- Jottrand (M. et Madame), *Au Siam, Journal de Voyage*, 4fr.

## Science.

- Buchetti (J.), *La Fonderie de Cuivre Actuelle*, 30fr.  
 Guène (E.) et Goujet (F.), *Nos Voies Ferrées*, 3fr. 50.

## ENGLISH AND AMERICAN COPYRIGHT.

CORRESPONDENCE has been going on in *The Standard* and elsewhere concerning the difficulties involved in the simultaneous publication of books in this country and the United States, and the unfairness of the present state of the law to English authors, and, we may add, to English publishers, who have notoriously botched some good books for this very reason. But protest apart from practical measures is of little value, and we are glad to put before our readers the fact that real advance has been made towards the solution of the question, thanks to

the energy and ingenuity of Mr. Heinemann, who has been stating the English case with conspicuous ability in the United States, undeterred by the attitude of *non possumus* adopted even by well-wishers on the English side.

On March 2nd, at the Aldine Association of New York, Mr. Heinemann met informally representatives of the Typographical Unions, having enlisted their co-operation at the suggestion of Mr. G. H. Putnam, whose name is inseparably associated with copyright reform. He was able to show that if a provisional copyright could be obtained by entering a work at Washington, with the option of completing such copyright within a period of, say, two or three months, such a measure would not only, of course, be an advantage to English publishers, but, further, even a gain to the typographers of the United States. He proceeded to divide the books of English origin selling in the United States into the following classes: (1) Books of which the success was certain before publication would always be copyrighted in America, and would be set up by American typographers. (2) Books commanding a limited sale, or involving great expense in manufacture, would continue to be set as and where they are now set, and would never, in any circumstances, repay the expense of double setting, the cheapness of English composition tending to their being set in England. (3) The third class is then the only one which need be seriously considered, and consists of books where the question of taking out American copyright is a doubtful policy with English publishers, on account of the risk and expense involved by the manufacturing clause. This class can be divided further into (a) experimental books, which might tempt pirates, though it is generally recognized that English publishers have sufficient judgment to make such action negligible; (b) books promising enough to tempt English publishers to set them up in America for the sake of copyright, and ship their plates or printed sheets to England; (c) books published in England which have a moderate success with the press and the public. These books it does not pay an American publisher to reset, and under the present conditions he buys sheets or plates from England, which are cheaper than American sheets or plates, as there is no advantage gained by American setting, the copyright being forfeited.

Mr. Heinemann pointed out that the chances of success with class (a) were far outbalanced by the fact that books in class (c) would always be set up by the American publisher, if six months' provisional protection was secured for them, which would give the English publisher time to take the test of the English market. In this period of grace it would be possible for the English publisher to persuade his American colleague to complete the copyright provisionally asked for on the English publication of the book, and—we repeat the main point—the American printer would secure type-setting and machining, which he now generally loses.

This obvious advantage to American printers also includes the gain to English publishers of time before deciding on the American market, and the ability to place a book of momentary interest before the public at the right moment, instead of losing that chance by the delay due to the present law in the United States.

The period of grace which seemed generally to be favoured was sixty days; but the result of the discussion was that both American publishers and typographers were in favour of Mr. Heinemann's proposal, provided that means were found to regulate the importation of the English edition between application and completion of copyright. There is also the idea that no knowledge should be withheld from the public which is for the benefit of the public. This Mr. Heinemann proposes to meet by the importation of single copies and books demanded for library purposes under consular certificate that they will not be offered for sale in America.



The details concerning this provision can no doubt be settled without difficulty, and at last we seem within view of a substantial amendment to the Copyright Act, which will go before Congress next autumn and become law.

This great achievement, as we hope it will be, is entirely due to Mr. Heinemann's own initiative, though he is, as some of our readers may know, Vice-President of the Publishers' Association over here. The thanks of all who are concerned for or in literature are due to him for a far-reaching initiative, which may fairly be described as epoch-making, and confirms the epigram that it is only the busiest men who have time to work for the common good.

Just as we go to press we learn that Congress has decided that the privilege of copyright in the United States shall be reserved under the Act approved March 1st, 1905, for books published in all foreign languages. This privilege extends for twelve months, under certain formal conditions of registration at Washington, and certain facts and dates on the back of the title-page. The principle of extended or optional time is thus admitted, and we have every hope that similar rights will before the year is out be extended to Great Britain.

#### OXFORD NOTES.

THIS term Oxford has possessed herself in a wholly unbroken peace. The most stirring events have, without doubt, been the opening of the new golf-links and the performance of the Greek play. The fact is that our energies have been wholly absorbed in watching the Titanic struggle proceeding at "the other place." Not merely did the vastness of the numbers engaged appeal to the spectacular sense. There was the special question to be settled by analogy—an academic question, perhaps, but then we are an academic body—What would have happened with us, if it had become necessary to take the opinion of Convocation? For there were those who thought that the country parson, though in his day he had suffered in the cause of Greek, would, as the father of a family, be chary of playing into the rapacious hands of the pass-coach. Lastly, if Cambridge made Greek optional for the science man, Oxford knew herself bound to follow suit, if her laboratories were not to be emptied. However, King *τύπτω* lives. Long live the king!

Even the Rhodes Scholars fail to provide "copy." A goodly number disported themselves in the Torpids. An American buggy has been observed in the High. Statistics seem to show the Rhodesians to have displaced an exactly equal number of British pass-men—not *χρύσεια χαλκείων*, if time—the tutor's time—be money. And, for the rest, we are quietly engaged in assimilating one another.

Steps are at length being taken to organize a diploma course in anthropology, of similar standard to the courses that already exist in geography and economics. A committee of Council has been recently engaged in collecting and weighing the views of the experts as to the precise form that the scheme of studies ought to take. To harmonize these views may turn out to be a matter of some difficulty. For one thing, the very name "anthropology" is apt to suggest different things to different minds. (And yet, as was said of the yorker, "What else would you call it?") Seek as you will to restrict the word to meaning the study of savagery, etymology, in sinister conjunction with megalomania, is sure to induce some anthropologists to pose as the heaven-appointed students of humanity at large. Meanwhile, the sort of compromise that appears to satisfy the vague-minded consists in the notion that anthropology has to do with anything anybody happens to regard as "primitive." But this at least is clear, that if the proposed

course is to include the study of things Mycenaean, Proto-Egyptian, or what not, it will certainly prove unworkable. Now archaeology has cause to complain of the treatment it has hitherto received at Oxford. Our present system of examinations by no means allows it its fling. Thus, rather than play wallflower any longer, it might, one suspects, be ready to stand up with the cave-man, or even the cave-bear, for partner. Let archaeology, however, institute a diploma course of its own. Savagery, the cultural condition of tribal society, presents a vast and, at the same time, determinate subject of comparative research—a subject which needs its specialists, and which can make them, if only it be given plenty of elbow-room and a free hand.

A further difficulty that must be faced in organizing an anthropological course is concerned with the relation to be borne by anthropology to ethnology. The study of culture and the study of race having manifold points of contact, the question arises, Which interest has the greater educative value for the purposes of our scheme? Now, were archaeology permitted to have its say in the matter, there can be little doubt how its influence would be used. In the Mediterranean area the problem of race is held to condition largely, and even primarily, the problem of the origins of civilization. Meanwhile, whereas somatological and linguistic considerations have in this field a certain importance as indications of race, the main source of our exceedingly vague and precarious knowledge of Mediterranean ethnology is history. But savages, to speak broadly, have no history. Thus it is precisely to the weaker kinds of evidence, the somatological and linguistic, that we are perforce driven when dealing with the classification of savages according to the principle of descent. When every so-called *Rassenmerkmal* has been taken into account—cranium, frontal process, nose, jaws, teeth, hair, humerus, pelvis, calf, tibia, heel, colour, smell, direction of the heart-line, language, emotional and intellectual traits—ethnology unsupported by history remains, in the words of a leading authority, Mr. A. H. Keane, a very "transcendental" science. By all means let our anthropological student be taught the elements of anthropometry; to which may be added the rudiments of the theory and method of experimental psychology. One of the chief objects of the course must be the training of the first-hand investigator, and in an Oxford laboratory he might learn something of how to take stock of physical and psycho-physical characteristics; though, to complete his education, it is essential that he should have practical experience of the work in such a school of observation as that which Prof. Haddon would like to see established off the coast of New Guinea. But the *caput cene* of our Oxford course must be the comparative study of the early cultural institutions of mankind, for which abundant material is ready to hand, and concerning which it is possible, to an extent perhaps unsuspected by the layman, to reason from sound observations to sure conclusions. Yet in a recent memorandum that has appeared over the name of Prof. Tylor, it seems to be suggested that the comparative study of institutions, save in so far as it bears on the problem of race-distribution, should form but an outlying and optional part of the course. So strangely would such a proposal come from the author of 'Primitive Culture,' that it is better to suppose his real intention to have been obscured by hurry or compression in the drafting. Subordinate culture to race, and you cut the nerve of the scheme. There will not be teachers, or learners, or data, or results.

How anthropology may serve to quicken and, in some sense, transform old-established departments of learning, such as classical archaeology and Christian theology, is clearly brought out in the excellent Hibbert Lectures which

Dr. Farnell is delivering at Manchester College on 'The Anthropological Study of Religion.' The very vastness of the issues raised, however, warns us how necessary it is that our anthropological course should modestly restrict itself to the investigation of savagery, rejecting Prof. Tylor's apparent suggestion that it has rights over the whole field of comparative religion. In his first lecture Dr. Farnell drew a much-needed distinction between the proximate and the remoter pre-history of Christian institutions. Whilst the anthropologist may fitly deal with the latter branch of the subject, the former belongs to the student of early civilization—of that Hellenism, for instance, which in the single matter of cult, as Dr. Farnell's own experience shows, can both claim and richly reward the systematic labours of years.

Prof. Firth's inaugural lecture of last term, dealing with the shortcomings of the Honour School of Modern History, regarded as a training ground for the "professional historian," has called forth a much-needed reply—it would be a mistake to describe it as a protest—from the united body of history tutors and lecturers. The purpose of their open letter is neither that of making war nor of patching up a peace, since from the first the most cordial desire to co-operate has evidently existed between the new Regius Professor and the college teachers. The latter are naturally anxious to justify themselves and their admirable school in the eyes of those "who have no means of ascertaining the exact facts or weighing the merits of academic policy," namely, the outside public. When a reformer would strike home, he is bound to exaggerate. The preacher is naturally moved to rate his congregation as miserable sinners. Rightly understood, such language is a compliment to their powers of self-improvement rather than a stigma on their capacities for the ordinary duties of life. To prevent misunderstanding, then, on the part of an indiscriminating public, the tutors point out that the Professor's strictures relate solely to one aspect, and that not the primary aspect, of the school. Edmond About once said (by way of banter, to be sure), "La fonction d'une université n'est que de former des universitaires." Such, however, is not the ideal of the English universities. They aim at producing, in Plato's phrase, the guardian. The don is a by-product, if it may be said without disrespect to that worthy embodiment of the theoretic life. It is in point to refer to the don, for outside the higher ranks of the teaching profession there is next to no career open to the "professional historian" in this country. The case of France is enviably different, where almost every public institution has its trained archivist. But, if primarily designed as a general education in a department of the humaner letters, the B.A. course in Modern History is no friend to smattering and pretty writing, but invites concentration of mind and even specialization, so far as specialization is possible and suitable for the tiro. Indeed, in insisting that all who desire a first or second class shall offer a special subject, Modern History has set an example which other schools—notably, *Literæ Humaniores*—would do well to follow. Something might perhaps be done to encourage original research by allowing candidates to substitute a thesis for one or another of the more special subjects. Prof. Firth's suggestion that work done for certain prize essays might be submitted to the examiners, and considered by them in the assignment of honours, receives the approval of the tutors as making in this direction. On the whole, however, they maintain, and, it would seem, maintain with reason, that the school as at present constituted fulfils its primary purpose. Meanwhile, amongst the practical recommendations appended to their letter is one which appears to point the way to the true solution of the difficulty how the professional historian is to be trained:—

"We would suggest the desirability of printing, with an explanatory pamphlet, the scheme that the University has devised for the degree of Bachelor of Letters, and circulating this particularly in America and the British colonies, with a view to encouraging post-graduate students in Oxford."

That "expansion" of the History School whereof Prof. Firth dreams is about to become actual in one very important respect, thanks to the munificence of Mr. Beit. Henceforth the list of special subjects will always include some portion of colonial history. Nor is the provision likely to become a dead letter when, on the one hand, there are keenly interested students likely to be forthcoming in the colonial Rhodes Scholars, and, on the other hand, ample means are at hand for obtaining adequate instruction. Mr. Beit is ready to contribute the sum of 1,310*l.* per annum for seven years, and if at the end of that period the Council votes the scheme a success—and this it is likely to do, unless we elect none but "Little Englanders" in the interval—Mr. Beit undertakes to provide a permanent endowment. The money is to be devoted to the maintenance of a resident Professor of Colonial History, supported by assistant lecturers; to the establishment of an annual "Beit Prize" of the value of 50*l.*, to consist of an essay on some subject connected either with the advantages of "Imperial Citizenship" or with colonial history; and to the purchase of books on colonial subjects. "Colonial history" is understood by Mr. Beit as including the history of Imperial policy towards British possessions, together with the detailed history of the self-governing colonies—including the American colonies before their separation—and of all British possessions, past and present, other than India and its dependencies. M.

#### MISTAKES IN PEERAGES.

March 18th, 1905.

ALLOW me to thank Mr. J. M. Collyer for the courteous way in which he calls my attention to the fact that, King Robert Bruce having had two daughters named "Margaret" living at the same time, I inadvertently married the wrong Margaret to Walter Stewart. But this does not affect the fact that Richard de Burgo, the "Red Earl" of Ulster, was an ancestor of the Stewarts, inasmuch as his descendant Elizabeth (daughter of Edward IV.) married King Henry VII., whose daughter Margaret, by her marriage with James IV. of Scotland, was mother of James V., grandmother of Mary, Queen of Scots, and great-grandmother of James VI. of Scotland and first of England. Putting, therefore, the two Margarets aside, Richard de Burgo is still an ancestor of the House of Stewart as well as of the House of York, and of his Majesty King Edward VII., who is twenty-second in descent, through the Plantagenets and the Stewarts, from the said Richard de Burgo, the "Red Earl" of Ulster.

Neither does Mr. Collyer's remark affect the fact—to which I wished to draw particular attention—that my recent discoveries have revealed mistakes in Peerages of which genealogists have hitherto been unaware.

As regards his query as to whether King Robert Bruce's wife was Ellen or "Elizabeth," I think he will find that the doubt which existed was whether the Earl of Gloucester married "Elizabeth" or Matilda, and the Papal document to which I referred states clearly that he married Matilda.

As my statement in *The Athenæum* of March 11th was necessarily merely an epitome of the result of my researches, I did not go into details relative to other royal connexions of the House of De Burgo, and to much interesting matter revealed in the documents to which I have had access.

BARTLE TEELING.

#### THE SPRING PUBLISHING SEASON.

MESSRS. HUTCHINSON & CO.'S

announcements for the spring include the following: The Romance of Savoy: Victor Amadeus II. and his Stuart Bride, by the Marchesa Vitelleschi, 2 vols.,—The Regent of the Roués, by Lieut.-Col. Andrew C. P. Haggard,—Letters from Catalonia and other Parts of Spain, by Rowland Thirlmere, with illustrations by Seymour Lucas, Frank Brangwyn, G. Haité, T. Haddon, T. R. Macquoid, Tom Browne, and others, 2 vols.,—Imperialism: its Prices, its Vocation, by Dr. E. Reich,—The Real New York, by Rupert Hughes, with illustrations by H. Mayer,—Paris and the Social Revolution, by A. F. Sanborn, with illustrations,—The Trial of Jesus, by Giovanni Rosadi,—in "The Woman's Home Library": The Mother's Manual, by E. L. Coolidge, and Beauty through Hygiene, Commonsense Ways to Health for Girls, by E. Walker,—Makers of Song, by A. A. Chapin, fourth edition,—new volumes in "The Library of Standard Biographies," including Carlyle's Life of Cromwell, with a selection of his letters and speeches, edited by E. Sanderson; and Boswell's Life of Johnson, abridged and edited by R. Ingpen,—Liberia, the Negro Republic in West Africa, by Sir H. Johnston, with illustrations and maps, 2 vols.,—Uganda and its Peoples, by J. F. Cunningham,—The Ruined Cities of Ceylon, by H. W. Cave,—The Uganda Protectorate, by Sir H. Johnston, revised and cheaper edition,—Every Morning: First Thoughts for First Hours, by the late Joseph Parker,—"The World of Music," by the Comtesse de Brémont, 3 vols.: The Great Composers, The Great Singers, The Great Virtuosi,—The Confessions of Rousseau, with illustrations after Maurice Leloir,—A Diplomatist's Wife in Japan, by Mrs. Hugh Fraser, popular edition,—Memoirs of Emma, Lady Hamilton, with Anecdotes of her Friends and Contemporaries, edited and annotated by W. H. Long,—Memoirs of Mrs. Siddons, interspersed with Anecdotes of Authors and Actors, by J. Boaden,—The Story of Nell Gwyn and the Sayings of Charles II., by Peter Cunningham, edited by H. B. Wheatley,—Adventures in Pondland, by Frank Stevens,—Twenty-six Ideal Stories for Girls, by twenty-six popular authors, including E. T. Fowler, E. Everett-Green, Rosa N. Carey, Sarah Doudney, L. T. Meade, Emma Marshall, and Jane Barlow,—new volumes in the "Classic Novels" series: Fielding in 6 vols., and Smollett in 6 vols., with illustrations by George Cruikshank, "Phiz," &c.; the novels of Sterne, in 3 vols., with photogravures and etchings after Ed. Hedouin and Harry Furniss,—The Truth about Man, by a Spinster,—Hearts of Wales, by Allen Raine,—Fata Morgana, by André Castaigne,—The White Causeway, by Frankfort Moore,—The Grand Duke, by Carlton Dawe,—Linked by Fate, by Charles Garvice,—Patricia: a Mother, by "Iota,"—The Clairvoyante, by B. L. Farjeon,—The Marble City, by G. B. Burgin,—The Three Essentials, by Dorothea Gerard,—The Secret of Wold Hall, by E. Everett-Green,—The Rebel Wooing, by J. A. Steuart,—The Sixth Sense, by Adeline Sergeant,—Guthrie of The Times, by J. A. Altscheler,—Mr. Chippendale of Port Welcome, by Charles Fellows,—A Prima Donna's Romance, by F. W. Hayes,—Aunt Phipps, by Tom Gallon,—The Middle Wall, by Edward Marshall,—The Rose of Life, by M. E. Braddon,—Queer Lady Judas, by "Kita,"—and novels by "Lucas Malet," Stanley Weyman, Rider Haggard, J. K. Jerome, Mary Cholmondeley, E. T. Fowler, Dorothea Gerard, W. Le Queux, and Katherine C. Thurston.

MESSRS. SEELEY & CO.

announce cheaper editions of The Hope of Immortality, by Bishop Welldon,—Edinburgh, by R. L. Stevenson, pocket issue,—The Story of the Iliad, and The Story of the Odyssey, both by the Rev. A. J. Church, with illustrations after Flaxman. In the "Illustrated Pocket Library": The British Seas, by W. Clark Russell and others; and Oxford, by Andrew Lang,—and additions to their "Sixpenny Series," "Olive Library," and "Pink Library."

#### SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on the 21st and 22nd inst. the following valuable books: Ackermann's Microcosm of London, 3 vols., 1810, 15*l.* 15*s.*; Repository of Arts, &c., 40 vols., 1809-28, 30*l.* Prologue and Characters of Chaucer's Pilgrims, intended to illustrate Blake's engraving, 1812, 10*l.* 10*s.* Bunyan's Pilgrim's Progress, tenth edition, 1685, 16*l.* 10*s.* Chaucer's Works, by Stowe, 1561, 15*l.* 10*s.* Dorat, Les Baisers, 1770, 19*l.* 5*s.* Drayton's Polyolbion, 1613-22, 14*l.* Ben Jonson's Works, large paper, 1616, 29*l.* 10*s.* Pope's Sober Advice from Horace to the Young Gentlemen about Town,

uncut, 1725, 15*l.* 15*s.* Spenser's Faerie Queene, first edition (slightly defective), 1590-6, 76*l.*; the same, 1609, 13*l.* 5*s.* The Countesse of Pembroke's Arcadia, by Sir P. Sidney, first edition (very few perfect copies exist), 1590, 450*l.* Tennyson's Poems, 1830, 10*l.* Thackeray's Book of Snobs, 1848, 12*l.* Ainsworth's Novels, first editions, 106 vols., uniform morocco, 1823-78, 66*l.* Sonnets by E. B. B. (Mrs. Browning), 1847, 33*l.* S. Daniel's Poetical Works, 1718, with MS. notes by Charles Lamb and S. T. Coleridge, &c., 39*l.* 10*s.* Dickens's Martin Chuzzlewit, 1848, with some proofs and MS. corrections by Dickens, 29*l.* 10*s.* Dr. John Hall (Shakespeare's son-in-law), Select Observations on English Bodies, 1657, 25*l.* David's Sling against Great Goliath, by H. E., 1581, 15*l.* 10*s.* Keats's Endymion, first edition, uncut, 1818, 19*l.* 5*s.* Lilford's British Birds, 8 vols., 1885-97, 51*l.* George Keith's Tracts, printed at Philadelphia (6), 1692-6, 88*l.* Coryat's Crudities, 1611, John Davies of Hereford's copy, 55*l.* Davies of Hereford's Witt's Pilgrimage, 1603, 24*l.* Bryan's Dictionary of Painters and Engravers, with upward of 3,000 extra illustrations, 11 vols., folio, 65*l.*

#### Literary Gossip.

IN *The Cornhill Magazine* for April Mr. Walter Frith describes from contemporary sources the publication of 'Evelina.' Under the joint title of 'Greeks and Trojans,' Magister Artium contributes 'A Dialogue' on 'Schools and Colleges,' and the Hon. John Collier an article on 'Compulsory Classics, by an Outsider.' Mr. Stephen Gwynn discourses on 'Mr. G. B. Shaw and the British Public,' and Mr. Joseph Shaylor writes with authority on 'Reprints and their Readers.' In 'Dying Out,' Mr. George Bourne describes the older generation of farm-labourers as contrasted with their less competent successors. In verse, Mr. E. H. Pember, K.C., with his 'Debita Flacco,' gives an Horatian account of an episode which five-and-forty years ago befell a politician, known first in Australia, then later and better at St. Stephen's.

THE April *Blackwood* will contain articles on 'Who and Where are the Unemployed?' 'The German Staff on Lord Roberts's Campaign'; 'The Scottish Religious Revolution (History versus Tradition),' by Mr. Andrew Lang; 'The Waterways of the Sudan,' by Dr. Andrew Balfour; 'The Fear of Russia and the Defence of India'; and 'A Study of the Russo-Japanese War,' Part IV.

MR. MURRAY has in hand a complete text of Byron's poetry in accordance with the revised and enlarged version included in his big edition. This, the only authentic and copyright text of Byron in one volume, is being edited by Mr. Ernest Hartley Coleridge, who will also add a short biographical and critical introduction. The book will be published next autumn.

MR. FISHER UNWIN has in the press a new novel by Mr. L. P. Truscott. It is entitled 'Stars of Destiny,' and is a psychological study of the relations between a man and two women, one of them appealing to his ideals, the other to the lower side of his nature.

DR. WALLIS BUDGE, of the British Museum, who has for some years past carried on excavations on the site of the Pyramids at Gobel Barkal and Shendy, is to write a history of the Soudan from the archaeological point of view. On this he is now occupied, and it will contain, among other things, an account of his discoveries,



with full illustrations. At present our knowledge of the history of the Nubian kingdom, where so many of the earlier Egyptian customs must have been preserved, is almost entirely confined to the facts stated in the eighth volume of his 'History of Egypt.'

PROF. W. A. COPINGER has just completed a 'History of the Manors of Suffolk,' which will appear in seven volumes folio. The accounts of each manor will usually start with the Domesday entry, and many of the manors (there are about 1,500) have been traced down through authentic records, almost without a break, to the present day. The work will contain illustrations of the old manor-houses now rapidly disappearing. The first volume, treating of the manors in the Hundreds of Babergh and Blackbourn, is now in the press, and will shortly be published by Mr. Fisher Unwin.

MR. E. G. CLAYTON writes:—

"A reader at the British Museum for more than a quarter of a century, I was sorry to read of the early death of Sergeant Henry Hook, V.C., of Rorke's Drift, for so many years a well-known attendant at the entrance to the Library. Is it presumptuous to suggest to the Trustees, through your columns, that it would be a graceful act to place in the lobby leading to the Reading-Room a small brass plate, briefly recounting the name and services of this hero? Many readers, I believe, would be pleased to subscribe. I, for one, should be glad to do so."

MR. THOMAS WRIGHT writes from the Cowper School, Olney:—

"As my work 'The Life of Sir Richard Burton' is now nearly finished, I should be pleased to hear from any one who has letters of either Sir Richard or Lady Burton. The work, which will correspond in size with my 'Life of Edward FitzGerald,' and contain about seventy illustrations, is being written with the full approval and assistance of the Burton family."

SCHOLARSHIPS of the value of 10*l.* each have been awarded by the Director of the School of Irish Learning (Dr. Kuno Meyer) to the following students to enable them to attend the summer course in Irish philology to be held by Prof. J. Strachan: Mr. Stephen MacDonagh (given by Sir Antony MacDonnell), Mr. Jarvis MacLean (given by Dr. Henry Jones and other professors of Glasgow University), Mr. W. J. Gruffydd (given by Lord Castletown of Upper Ossory), and Mr. Timothy Lewis (given by Prof. W. P. Ker).

THE Government has assigned a grant of 100*l.* per annum to assist the School in carrying out its programme of publications from Irish MSS. A further contribution of 1,000 dollars has been promised by Mr. Quinn, the editor of the New York *Daily News*, who also offers several scholarships to enable American students to attend the session of the School. Intending students should apply to Dr. Kuno Meyer, The University, Liverpool.

AN article, signed by the well-known name of Julia Magruder, in *The North American Review* for March 15th, makes an attack on Tennyson for the view of marriage presented in his 'Idylls of the King,' the striking fact about Mrs. Magruder's criticism being that the points which she selects are hardly Tennyson's, for they are to be found in the various legends upon which he based his poem.

*Temple Bar* for April will contain a centenary paper on Hans Christian Andersen by Mr. A. L. Salmon. Mr. J. W. de la Mare contributes a poem entitled 'The Lady of Sleep.' Mr. Charles Oliver describes 'A Russian Laager on a Peace Footing,' showing the humours and hospitalities of a Russian camp in Poland. Miss Helen H. Colvill (Katherine Wyldé) again takes her readers 'From South to North in Spain'; and Mr. Laurence Jerrold commemorates the death of *La Revue Blanche* by an obituary paper called 'The Last of Les Jeunes.'

THE April number of *Macmillan's Magazine* contains an article on 'Matthew Arnold as a Critic,' by Mr. H. H. Dodwell; S. G. Tallentyre's second paper on 'The Fellow-Workers of Voltaire,' which discusses the career of D'Alembert; 'The Alien,' by Mr. Edward John Prior, which is an attempt to forecast the lines of forthcoming legislation; and an account of the relations of Ruskin and Gladstone, by Mr. W. Sinclair.

A NEW work for which Mr. Elliot Stock is the sole agent in this country will shortly be published in four volumes by Messrs. Dodd, Mead & Co., of New York. It consists of a tabulated report and analysis of all the important book sales which have been held in England and America since 1864, when the celebrated Daniel collection was dispersed at Messrs. Sotheby's. The volumes of 'Book-Prices Current' up to 1902 have been drawn upon by arrangement, and Mr. J. Herbert Slater, the editor of that periodical, has written a short introduction to the new American work, which will be issued on a separate slip. The forthcoming volume of 'Book-Prices Current' will, by the way, contain what will doubtless prove to be a distinct improvement. The two indexes, general and subject, are to be amalgamated, and placed after the table of contents at the beginning of the book.

THE Eragny Press, Hammersmith, have just issued 'Some Old French and English Ballads,' with music designed from sixteenth-century models, and a coloured wood-cut frontispiece by Lucien Pissarro.

THE death is announced of M. Hugues Rebelle, a young writer of considerable promise. He was only thirty-five years of age, and had been writing articles and books since his twentieth year. He contributed to the *Mercure de France*, to *La Plume*, *L'Ermitage*, and other reviews "d'avant-garde." His first book, 'Baisers d'Ennemis,' was quickly followed by others, notably 'Chants de la Pluie et du Soleil,' 'Micharia,' 'La Femme qui a connu l'Empereur' (the best known probably to English readers), 'La Camorra,' 'Le Magasin d'Auréoies,' and others. His published works also include a political brochure, 'L'Union des Trois Aristocraties,' and studies under the title of 'Victorien Sardou' and 'Inspirations de Balzac, de Stendhal et de Mérimée.'

AT the meeting of the Institut de France held last week the disposition of 30,000 francs forming the Debrousse legacy was the chief subject of discussion, and M. Poincaré's report recommended the following "subventions": "Publication des 'Tables de la Lune,' 5,000 fr.; *Journal des*

*Savants*, 5,000 fr.; "catalogue" of the works of Leibnitz, 3,000 fr.; for the study of the "tuniciers" at Naples, 3,000 fr.; for the work in connexion with the installation of the Library at Chantilly, 7,000 fr.; and for the introduction of a seismographic apparatus at the Paris Observatoire, 3,000 fr. The remaining sum of 4,000 fr. is carried over to next year's account. Each member of the Institut received a "plaquette magnifique," 'Le Triomphe et les Gestes de Mgr. Anne de Montmorency,' from the MS. at Chantilly.

THE death, in his seventy-fifth year, is announced from Bonn of the distinguished historian Hermann Hüffer. He was the author of a number of valuable works, and his careful study of the archives enabled him to throw a new light on many political occurrences, notably on the position of Austria and Prussia during the war of the French Revolution. He also wrote a number of literary studies. His most important writings were: 'Diplomatische Verhandlungen aus der französischen Revolution bis zum Abschluss des Friedens von Campo-Formio,' 'Quellen zur Geschichte des Zeitalters der französischen Revolution,' 'Aus dem Leben Heinrich Heines,' &c. Hüffer was Professor of Jurisprudence at the University of Bonn, and was a member of the Reichstag from 1867 to 1870.

THE well-known Norwegian novelist Mrs. (Fru) Amalie Skram died on the 15th inst., after a very short illness, at Copenhagen, where she had been settled since her marriage in 1884 with the Danish author Erik Skram. Among the many powerful works by her are the series of four volumes about the people of Hellemys, 'Offspring,' 'Constance Ring,' 'Lucie,' and 'Professor Hieronimus,' a painful study of mental suffering, published in an English translation in 1899.

IT has been decided to celebrate the centenary of Schiller in Paris, as well as in Germany, at the beginning of May, although the exact form which the celebration will take is not yet settled. Schiller's early revolutionary writings, especially the sentiments embodied in 'Don Carlos,' according to "Jean Frolo" in Wednesday's *Petit Parisien*, led the Convention to pass a *décret* constituting him a "citoyen français."

RECENT Parliamentary Papers include University Colleges, Great Britain, Grant in Aid, Copy of Treasury Minutes, First Report of the University Colleges Committee, &c. (2*d.*); Code of Regulations for Day Schools, Scotland, with Appendices, 1905 (4½*d.*); Associations constituted under the Voluntary Schools Act, 1897, Amounts of Aid Grants to Associated and Unassociated Schools (1*s.* 1*d.*); Education, Scotland, Return showing Expenditure from the Grant, a List of Day Schools, &c. (10*d.*); Circular as to Additional Grants on account of Pupil Teachers (½*d.*); and Reports on the Educational Systems of the Federated Malay States, Hong Kong, Straits Settlements, Fiji, Falkland Islands (1*s.* 8*d.*), and West Africa, Basutoland, Southern Rhodesia, East Africa Protectorate, Uganda, Mauritius, Seychelles (1*s.* 8*d.*).

## SCIENCE

## THE STRUCTURE OF THE ATOM.

THE popularization of science has its dangers, and Prof. J. J. Thomson's recent lecture at the Royal Institution on the above subject has already produced a fine crop of false impressions. It was instantly hailed by a certain section of the press as a new revelation, which co-ordinates and illumines whole series of facts, proves the truth of Herbert Spencer's evolutionary theories, and performs other wonders. Well accustomed as Prof. Thomson may be by this time to the enthusiasm of ill-informed admirers, the outburst must have astonished him a good deal.

The experiment which produced all this pother is as follows. A quantity of sewing-needles are magnetized and mounted in small discs of cork in such a fashion that they will float vertically in liquid with their north poles uppermost. They are then put into a basin of water having the south pole of a bar magnet suspended at an adjusted distance above the surface. Attracted by the bar, and repelled by each other, they group themselves in ring formation below the former, the number of rings formed being naturally governed by the number of needles used. But in this there can be observed a certain periodicity. Three, four, or five needles will all group themselves at an equal distance from the centre; but if a sixth be added, one will sometimes place itself in the centre and the others form a ring round it. With 8 and 9 needles, the inner group will generally consist of 2; with 10 and 11, of 3; with 12 and 13, of 4; and with 14, of 5. But then another change takes place. Fifteen needles will form themselves into three groups, with 1 in the centre and 5 and 9 in the two outer ones successively; and this three-group formation generally persists until 28 needles are reached, when a four-group system is formed, which lasts up to and including 42, after which it gives place to a five-group system, and so on. The experiment is not new, having been first devised by Prof. A. M. Mayer, and can be found detailed in that excellent text-book 'Ganot's Physics,' in Prof. Thomson's American lectures reprinted in England as 'Electricity and Matter,' and with some additions in Mr. W. C. D. Whetham's 'Recent Development of Physical Science.'

Prof. Thomson, in his Friday evening lecture, used this experiment as an illustration of the way in which the negatively charged corpuscles, which he imagines to inhabit the chemical atom, may group themselves so as to account for the differences of atomic or combining weights noticeable among the different chemical elements. He pointed out that the equilibrium of these different systems of needles was not equally stable, and that while it was possible in many cases to add or withdraw one or more needles without interfering with the number of groups in the system, in others the addition or withdrawal of a single one was sufficient to break up the arrangement and cause regrouping. Carrying his analogy a step further, he drew attention to the likeness between this state of things and the Periodic Law of Mendeléeff, wherein it is shown that the chemical elements, when arranged in the order of their atomic weights, present marked similarity of physical or chemical properties at regularly recurring intervals. Beyond this he did not, so far as can be remembered in the absence of a verbatim report, go on the occasion in question, but in his 'Electricity and Matter' he has developed his thesis further still, and has attempted to deduce from the experiment the cause of chemical valency, and of the positive or negative charge borne by atoms of different elements.

This is all very well, and Prof. Thomson is much too cautious not to be aware that there are gaps in his analogies. He himself mentions in 'Electricity and Matter' that his negative corpuscles are by the hypothesis free to move about in all directions in space, while the floating magnets are restricted to motion in a (horizontal) plane. He might have added that, even in this plane, they are not free to move in any direction, because the attracting force of the central magnet and the repelling force of its fellows exercise constant restraint upon every individual needle, and the cause which allows one needle now and again to escape to the centre remains yet to be investigated. But his followers, as is usual in such cases, going far beyond the point at which he prudently stops, will have the figures formed by his—or, rather, by Prof. Mayer's—floating magnets to be no mere suggestion of what is possible, but an accurate representation of what is taking place within the structure of the actual atom. Without further considering statements confessedly addressed to the uninstructed reader of newspapers, and perhaps not intended to be taken very seriously, let us see what Mr. Whetham says in the interesting book mentioned above. Here (p. 259) we find a list of "all the arrangements of corpuscles.....with 20 in the outer ring," as follows:—

|  | I. | II. | III. | IV. | V. | VI. | VII. | VIII. | IX. |
|--|----|-----|------|-----|----|-----|------|-------|-----|
| Total number of corpuscles               | 59 | 60  | 61   | 62  | 63 | 64  | 65   | 66    | 67  |
| Number of corpuscles in successive rings | 2  | 3   | 3    | 3   | 3  | 4   | 4    | 5     | 5   |
|  | 8  | 8   | 9    | 9   | 10 | 10  | 10   | 10    | 10  |
|  | 13 | 13  | 13   | 13  | 13 | 13  | 14   | 14    | 15  |
|  | 16 | 16  | 16   | 17  | 17 | 17  | 17   | 17    | 17  |
|  | 20 | 20  | 20   | 20  | 20 | 20  | 20   | 20    | 20  |

Of these he declares 60 to be the "model of a monovalent, strongly electro-positive atom"; 61 "a less electro-positive, divalent atom"; 62 "a trivalent atom with still less marked electro-positive properties"; 64 "a trivalent electro-negative atom"; 65 "a divalent electro-negative element"; 66 "an atom, monovalent, and strongly electro-positive"; while 67 is declared to have "no valency," in this resembling 59; 63 is, for some reason, left without qualities assigned to it, but it may, from the context, be a tetravalent atom, with either very feebly marked electro-positive or electro-negative properties.

With this new system of "correspondences" one can have no quarrel, although it seems a little odd that out of seven different types of atoms, four should be electro-positive, one doubtful, and only two electro-negative; but Mr. Whetham now (p. 261) invites us to "compare these theoretical results with the first two rows of Mendeléeff's Periodic Table," which he sets forth thus:—

| I.      | II.      | III.       | IV.        | V.       | VI.         | VII.     | VIII.     | IX.    |
|---------|----------|------------|------------|----------|-------------|----------|-----------|--------|
| Helium. | Lithium. | Beryllium. | Boron.     | Carbon.  | Nitrogen.   | Oxygen.  | Fluorine. | Neon.  |
| Neon.   | Sodium.  | Magnesium. | Aluminium. | Silicon. | Phosphorus. | Sulphur. | Chlorine. | Argon. |

Where Mr. Whetham gets his table from is hard to say, for, although groups I. to VIII. are correctly given in their order of atomic weight, and argon (38) falls into place between chlorine (36) and potassium (39), which last comes directly under sodium, one cannot understand why neon should be repeated out of order, unless it is to make up a series of nine elements to correspond with his groups of magnets ranging from 59 to 67. Yet he says (p. cit.):—

"The concordance of Thomson's theoretical scheme with the periodic properties of the chemical elements themselves—a concordance almost Satanic in its exactness and verisimilitude—forces us irresistibly to believe that in these hypothetical systems of revolving corpuscles we have models which reflect in some really intimate way the structure of the mysterious originals."

Mr. Whetham's reputation as a man of science forbids one to suppose that this passage is mere rhetoric, and as he declares in his preface that the particular chapter in

which it occurs has been revised by Prof. Larmor, we are doubly entitled to look upon it as a well-considered conclusion.

One is therefore astonished to find that, on examination, this supposed concordance is reduced to extremely modest proportions. The most remarkable thing about Mendeléeff's Periodic Law is the regularity of its periodicity. Arrange the elements according to the order of their atomic weights in rows of seven, and the elements in each vertical row will be seen to have a well-recognized resemblance to each other. Thus it comes about that the row of alkali-metals, beginning, as shown above, with lithium and sodium, can be continued with potassium, copper, rubidium, silver, caesium, and gold; and the halogen group of fluorine and chlorine is completed by manganese, bromine, and iodine. In text-book language, "the properties of the elements are periodic functions of their atomic weights"; and so much is this the case that Prof. Mendeléeff was able to predict, on constructing his table, the existence of three then unknown elements with atomic weights ranging, in one case between calcium and titanium, and in the other two between zinc and arsenic, which have all since been discovered, and named scandium, gallium, and germanium respectively. It is true that there are some irregu-

larities in the table, but these all seem to be connected with the group that begins with iron and ends with platinum, and there is still room for these to be harmonized by the discovery of new elements; while Prof. Mendeléeff, in the latest edition of his 'Principles of Chemistry,' has shown how the new gases, helium, neon, krypton, and argon, and the radio-active metals, radium and thorium, can be made to fall into line with the earlier known elements. But what periodicity is noticeable in Mr. Whetham's table of corpuscles given above? On passing from 63 to 64, the added corpuscle goes to the inmost ring, from 64 to 65 to the middle one, and the process is repeated in groups 66 and 67. Hence at first sight it might appear as if there were some order in their proceedings. But when we look at the lesser numbers we see that this is not so. A corpuscle added to the number 59 goes to the inmost ring indeed, but one added to 60 to the next inmost. When one is added to

60 it jumps two rings to lodge itself in the outermost but one, then one added to 61 flies back to the all-but innermost, and so on. Plainly, these differences in grouping are either due to mere chance, or take place in accordance with some law which does not bear out Mr. Whetham's comparison.

Again, if there were a part of the scale where the resemblance between the grouping of the floating magnets and Mendeléeff's Law might be supposed to manifest itself, it is in the groups consisting of the smallest numbers. Yet here we find that the grouping, so far from being periodic, is not even constant. In the figure which Prof. Thomson ('Electricity and Matter,' p. 115) takes from Mayer, it is shown that several alternations of grouping are possible. Thus, 5 needles will sometimes arrange themselves in two different figures; so will a group of 6, and so again one of 18; while one of 8 can take no fewer than three separate forms. Yet this is followed by no corresponding



irregularity in the Mendeléeff table. Oxygen does indeed possess an allotropic modification in ozone, but there is no reason to consider this due to changes within the atom, nor is it herein copied by many other elements.

Other remarks arising out of Mr. Whetham's statements concerning the valency and the electric charge of the atom must be held over for the present. But perhaps enough has been said to show that the system of correspondences announced by him has not been worked out with sufficient care to ensure, in Prof. Karl Pearson's phrase, "equal validity for all normally constituted minds." One may, therefore, be permitted to regret that it was given in this shape to the general public.

### THE NATIONAL PHYSICAL LABORATORY.

THE annual meeting of the General Board of the National Physical Laboratory, which is held at Bushy House, serves usefully as the occasion for an inspection of the various departments of the institution, as well as for the formal reception of the report of the Executive Committee on the year's work. In this respect the double function partakes of the character of the familiar visitation of Greenwich Observatory, which arrives with the month of June.

The progress of the Laboratory during 1904 was satisfactory, if somewhat slow in certain aspects of development; but in this connexion it should be remembered that the English institution, as compared with the sister establishments of other countries—the German Reichsanstalt, the French Laboratoire d'Essais, and the United States Bureau of Standards—is frugally subsidized by the State, so that expansion is correspondingly slow. But the executive body are very much in earnest over their duties; moreover, Lord Rayleigh is at their head, which implies a good deal more than appears on the face of things, so that, in spite of existing drawbacks, there is every reason to believe that the Laboratory will ultimately fulfil its high functions.

Satisfaction will be felt in the Treasury's promise of an increased grant-in-aid, that is, from 4,000*l.* per annum, the present figure, to 5,500*l.* for this year, and to 6,000*l.* for next year. In addition, an immediate grant of 5,000*l.* is to be made for new buildings and equipment, and there is a prospect of further subsidies for a few years to come.

Commercial standardizing and testing work of practical importance to industrial undertakings are now carried on at Bushy House on a considerable scale, apart from inquiries of a more or less theoretical nature. We may mention an investigation into the properties of samples of gutta-percha, a photometric examination of a series of electric lamps, tests of gas mantles, and a variety of general electro-technical operations which are of importance to trade. Fees are, of course, charged in these branches. As regards the verification of scientific instruments, a total of some 28,000 passed through the Laboratory for this purpose, including telescopes, sextants, clinical thermometers, and chemical vessels, to name only a few.

It is pleasant to record that a volume of memoirs dealing with the results of research conducted in the Laboratory is on the point of issue. It will appropriately take its place with the *Bulletin* of the Washington Bureau of Standards, of which a second fascicule has just appeared.

The yearly development of the National Physical Laboratory, under the fostering care of the Director, Mr. R. T. Glazebrook, F.R.S., will be watched with interest by all who are concerned in the proper application of scientific inquiry to the needs and processes of industry.

### THE N RAYS.

Cavendish Laboratory, Cambridge, March 18th, 1905.

I SHOULD like to add a word of explanation, if I may, to my note in *The Athenæum* of March 11th last, as the writer of the article in the last number complains that I have not been sufficiently explicit. Most certainly did I include myself amongst those "other workers" in the words which he has quoted from me, and, indeed, if he had read a little further, he would have found, I said that "from my own experiments on the subject, I have found no evidence of the existence of these rays." It was scarcely necessary for me to enter into or to give a description of what I had already done in my notes in *Nature*, February 8th and June 30th, 1904.

The question as to whether Prof. Wood did or did not test the vision of some observers in the laboratory he visited—which I gathered from your correspondent's article was that of Prof. Blondlot at Nancy—is, I think, very clearly answered by Prof. Wood in his note in *Nature*, September 29th, 1904; for he describes four experiments on this point, and I think a reference to that note will suffice: the most striking test being, that the maxima and minima in the spectrum were still observed even when the prism which was supposed to produce the spectrum was removed without the observer's knowledge.

With regard to the photography of the spark, I have said elsewhere (*Electrician*, December 9th, 1904) that

"I have seen one of M. Blondlot's photographic plates which shows two different intensities most distinctly, but the record, I fear, does not prove the required result, because, as has been repeatedly pointed out, the method of alternate exposures with a screen does not eliminate the personal equation, nor the power of suggestion on the one hand, whilst, on the other, the presence of a metallic screen close to a very small spark would be sufficient to alter its brightness by the accompanying increase of capacity, if the screen be sufficiently close to the spark. Lastly, the fact that nobody has been able, so far as I am aware, to obtain a satisfactory photographic record—and I too, I may add, have tried persistently to get the effect, though with negative results—shows that if one could get some independent confirmation of the eye observations, which M. Blondlot himself admits to be the most sensitive test, we should, at any rate, then feel we had something to go upon, and at last reach the solid ground of facts. But until this is done, it seems idle to discuss the matter at much greater length."

And the object of my note in *The Athenæum* was to emphasize the fact that it is only fair to M. Blondlot to say that,

"although from my own experiments on the subject I have found no evidence of the existence of these rays, the observations of those who do assert that they are satisfied with these new facts should be tested under the most favourable conditions."

JOHN BUTLER BURKE.

### SOCIETIES.

GEOLOGICAL.—*March 8.*—Dr. J. E. Marr, President, in the chair.—Mr. A. Mayon Henshaw was elected a Fellow.—Mr. Alfred Harker exhibited a series of photographic views illustrating the geological structure and physical features of the mountains of Skye. The photographs were mostly taken by Mr. Abraham, of Keswick, but a few were taken by one of the officials of the Geological Survey of Scotland.—Dr. F. H. Hatch, in exhibiting lantern-slides of the Cullinan diamond, said that the photographs were made by Mr. E. H. V. Melville, to illustrate a description of the stone which Dr. Corstorphine and the exhibitor had received the permission of the directors of the Premier Company to make, and which they proposed shortly to publish. The photographs showed the diamond from four points of view and its actual size. The stone was a portion (probably less than half) of a distorted octahedral crystal. As it now existed, the stone was bounded by portions of four original octahedral surfaces and by four cleavage-planes. The former showed in places a slight curvature, a mammillary structure, striations, and triangular

pittings, while the cleavage-surfaces were distinguished by greater regularity and smoothness. The stone weighed 3,024½ carats. Its greatest linear dimension was 4 inches. It was of remarkable purity for so large a stone, approaching "blue-white" in colour. It was found at the beginning of the present year, in the "yellow ground" of the Premier Mine, at a depth of 18 feet below the surface. The Premier Mine was a true "pipe," situated on the farm of Elandsfontein, 20 miles north-east of Pretoria.—Two papers by Miss Jane Donald, 'Observations on some of the Loxonematidæ, with Descriptions of Two New Species,' and 'On some Gasteropoda from the Silurian Rocks of Llangadock, Caermarthenshire,' were communicated by Prof. T. Groom.

SOCIETY OF ANTIQUARIES.—*March 9.*—Prof. Gowland, V.P., in the chair.—Messrs. W. H. Fox and P. H. Newman were admitted Fellows.—The Chairman read a paper on 'Five Crucibles from Rhodesia, found near Panhalanga, not far from the Border of Manicaland, by the Lord Bishop of Chichester.' The crucibles, although not of prehistoric types, are of very rude construction, and from this alone they might easily have been referred to an early date. A few minute globules of metal (some of copper, others of a copper-zinc-tin alloy) were, however, found adhering to their sides. The alloy contained virtually the same percentage of zinc as some of the ornamental castings from Benin. The globules, moreover, were quite free from any incrustation of copper carbonate. From these data it is evident that the crucibles are not of earlier date than the settlements of the Portuguese colonists in Sofala (c. 1505 A.D.).—Mr. Horace Sandars read a paper on 'The Linares Bas-relief and Roman Mining Operations in Bætica.' He pointed out that the prolific valley of the Bætis and the mountain ranges so rich in minerals which enclose it had attracted towards their northern confines races and nations who had established permanent settlements there before Roman times. The best-known of such settlements, in pre-Roman, Roman, and post-Roman times, was the town of Cástulo, the position and importance of which were dwelt on. The whole range of the Mariani Montes close by, from the Saltus Castulonensis to the mouths of the Anas, was extensively mined by the Romans, who worked the principal minerals (if not all) to be found in their surface or which were hidden away deep within them. The Roman operations embraced the lead mines near the Saltus, and copper mines in the neighbouring plateaus; the rich silver-lead mines of the central section, within what is now the province of Cordova; the powerful copper lodes which undoubtedly constituted the mine referred to by Pliny in book xxxiv. chap. ii., and which produced that "æs Murianum quod et Cordebense dicitur" which was as excellent as aurichalcum for making sesterties and double asses; and, still further south, the very extensive cupreous iron pyrites deposits which are now exploited by the Rio Tinto, the Tharsis, and other companies. The Roman methods and practices can readily be followed, and in some cases, especially in that of the Rio Tinto and the Tharsis mines, the traces of mining operations which they have left behind them are stupendous. At Tharsis, for instance, they converted the top of a mountain into a crater, and removed the hardest quartzite rock to form their open caste, which offers even to-day a striking example of their system of working by fire, distinct traces of which can be seen on the eastern wall. The Roman road which led from Cástulo to Sisapo, and with regard to which inscriptions have been found at Cástulo, passed in all probability in close proximity to "Palazuelos," where there was a strong fortress of a quadrangular form, flanked by towers and built of irregular blocks of sandstone. Who the original builders were is lost to history, but that the Romans were the last to occupy it there can be no doubt. The fortress stands contiguous to, and indeed is built over, an ancient and extensive mine, which is known to-day as the "Pozos de Anibal" or Hannibal's shafts. Romance says that this is the mine which Himilce brought as a dowry to Hannibal, and that it is moreover the mine which Pliny described as having produced for Hannibal 300 lb. of silver per day. There is, however, no evidence in support of either contention. It was in the neighbourhood of this mine that the Linares bas-relief was found in 1875. It is not the work of an artist of a high order, but it faithfully renders and intelligibly depicts the intention of the sculptor, who desired to show a gang of Roman miners proceeding to their work. The bas-relief is worked on a slab of red sandstone, and it must have originally taken the form of a picture about twenty inches square, surrounded by a frame. It was first published in France in the *Revue Archéologique* of April, 1882, where

M. Daubrée gave an account of it. Dr. R. de Berlanga, of Malaga, whose erudite works on the bronzes of Malaga, Osuna, and Aljustrel are but too little known outside his own country, described it, and produced a photograph of it in 1884; and others have referred to it perfunctorily and described it incorrectly. The foreman has been turned into the god Mercury, and the miners into Christian martyrs; but no correct representation was published until a photograph of it was reproduced, with notes by Mr. Sanders, in the *Revue Archéologique* of April, 1903. The bas-relief really represents eight stalwart Roman miners under the charge of a foreman, walking along the gallery of a mine. The foreman, being a man of importance, is of larger stature than the miners. He carries a pair of large, double-looped tongs over his right arm, and a hollow object in his left hand, while the miner who precedes him carries a pick on his shoulder, and the miner who is still further to the front has a lamp in his hand. The date of the sculpture is uncertain, but the conjectures which have been made as to its archaic origin were all based upon incorrect representations. From the castle of Palazuelos Mr. Sanders took the meeting to another fortress on the skirts of the Sierra Morena, about fifteen miles to the west, known as the Salas de Galiarda, and built on the general plan of Palazuelos, but in this instance of blocks of granite, regular in form and of large size, and set without mortar. There was an ancient copper mine in its immediate vicinity which was worked by the Romans, and the Romans were the last occupiers of this castle too. Mr. Sanders subsequently showed some photographs of objects and implements found on the surface of or within Roman mines in Bætica.

**BRITISH ARCHÆOLOGICAL ASSOCIATION.**—*March 15.*—Dr. W. de Gray Birch in the chair.—The Chairman exhibited, on behalf of Mr. W. E. A. Axon, a fine photograph and several other illustrations of the very curious sculptured stone which was discovered in the foundations of the west wall of the south porch of Manchester Cathedral in 1871, and is known as the "Angel Stone." It measures 13½ in. by 8½ in., and represents an angel with extended wings standing, and holding a kind of scroll bearing an incised inscription, which Canon E. L. Hicks reads as follows:—

IN MANVS T  
VAS DM CO  
MMED SP

"In manus Tuas Domine commendo spiritum" (meum). Considerable difference of opinion exists as to the real meaning of this stone and as to its date. Dr. Birch thinks the sculpture and inscription belong to the eighth or ninth century, and formed part of a representation of the Crucifixion. The stone is being carefully preserved by the cathedral authorities.—Dr. Astley exhibited, on behalf of Mr. Ludovic M. Mann, some sixty objects, many of flint, others of sandstone and quartz, part of a collection of about 1,200 found at Coulmore, in the south of Scotland, on the site of a supposed prehistoric workshop. They are of the Neolithic Age, and some seem to have been handled at a period earlier than that in which the workshop flourished, as they show evidence of the presence of two distinct patinæ on the worked surfaces; some also show signs of fire. No pottery was met with. This exhibition was very interesting in connexion with finds made recently by Dr. Astley and Mr. Andrew in earthworks at Castle Rising, in Norfolk, showing a similar Neolithic workshop there. Dr. Astley also submitted some "lucky stones," and a perforated hammer from the Fens.—Mr. Selley, through Dr. Astley, sent for exhibition some portions of Samian ware showing signs of fire, found near the site of East Gate, Exeter, at a depth of 10 ft. He also showed some pottery from the site of a Roman villa recently unearthed at Brislington, near Bristol.—A paper was read by Mr. C. H. Compton on 'Villa Faustini,' with reference to a letter in *The Standard* of September 10th, 1904, from Mr. Barham, of Bury St. Edmunds, in which that gentleman, describing Roman remains he had found some three weeks previously at Sicklesmere, about two miles from Bury, raised the question whether the discovery had not localized the position of the "Villa Faustini" of the Itinerary of Antoninus. Mr. Compton, although he had not been successful in locating Faustinus's villa at the 35 miles distance from Colonia which was required, hoped that the materials he had worked out would prove useful in determining the points at issue.—Mr. Forster, Mr. Emanuel Green, Dr. Astley, Mr. Maples, and the Chairman took part in the discussion.

**ROYAL NUMISMATIC.**—*March 16.*—Sir Henry H. Howorth, V.P., in the chair.—Mr. Joshua Watts Brooke, Mr. H. Clay Miller, and Mr. Howard

Saunders were elected Fellows.—Dr. T. Armstrong Bowes exhibited a Gaulish gold half-stater recently found on the shore near Reculver. It bears on the obverse a widespread laureate head, and on the reverse Victory in a chariot drawn by a single horse; she holds a leaf-shaped sword, and below the horse is another sword of the same form. The handle of the sword in each case terminates in a semicircular ornament, and is of the form of early British swords which appear to be of about the same date as the coin, circa B.C. 150. This coin is unpublished.—Mr. Baldwin exhibited a gold stater weighing 104 grains, which purported to have been struck by Tyrane, King of Armenia, B.C. 89-36, and which showed on the obverse the bust of the king, and on the reverse a turreted seated figure dividing the king's name.—Mr. R. A. Hoblyn showed a series of gun-money pieces of James II. of interesting varieties of type.—Mr. A. Banes showed a half-crown of Charles II. of his early coinage, which may have been a contemporary forgery.—Mr. P. Webb exhibited a dupondius of Septimius Severus, with an unpublished reverse type of Victory; and Mr. Messenger a sestertius of Titus, with a figure of Annona on the reverse, and without the usual letters S. C. (Senatus Consulto).—Mr. W. Monckton exhibited a silver ticket of the style associated with Vauxhall Gardens, and probably struck about 1750.—Mr. L. M. Hewlett read a paper on 'Anglo-Gallic Coins from Henry II. to Edward I.' In the early series the writer suggested several fresh attributions and rectifications in the chronological sequence of the issues; and in dealing with the coins of Edward I., which are more numerous than in any previous reign, he divided them into several classes which corresponded with various periods of his reign. The districts in which Edward struck his French money were Gascony, Aquitaine, and Ponthieu, and amongst the mint places were Abbeville, Bordeaux, and Guéssin. This is the first of a series of papers in which the writer proposes to deal with the whole series of Anglo-Gallic coins.

**STATISTICAL.**—*March 21.*—Sir Francis Sharp Powell, President, in the chair.—A paper on 'The Seasons in the British Isles from 1878' was read by Dr. W. N. Shaw.

**ANTHROPOLOGICAL INSTITUTE.**—*March 14.*—Col. Sir T. H. Holdich in the chair.—The Rev. W. H. Edgell gave an interesting description of the manners and customs of the Melanesians, which he illustrated by a collection of ethnographical objects and lantern-slides. These included views of the different types of peoples, and illustrated the development of canoes and houses. One of the finest of the slides illustrated a Melanesian waiting to shoot a fish. He was poised on one leg, and the lecturer stated that he had seen natives waiting motionless for hours by the side of the rivers for an opportunity to shoot. The illustrations of the canoes showed three distinct types. Especially interesting was the lecturer's statement that some of the natives have entirely lost the art of canoe-making, although they still make paddles. Instead of a canoe they use a raft of bamboos.

**HISTORICAL.**—*March 16.*—The Rev. W. Hunt, President, in the chair.—The following were elected Fellows: J. Fitzmaurice-Kelly, Sir J. C. E. Shelley, C. M. Turnell, W. G. Waters, and the Rev. J. Lloyd Williams.—Mr. I. S. Leadam communicated transcripts from the Exchequer Memoranda Rolls and Chancery Patent Rolls of the last years of the reign of Henry VII. and first years of Henry VIII., containing the proceedings taken against Polydore Vergil for infringement of the statutes against unauthorized foreign exchanges in his capacity of sub-collector of Peter's Pence in England. A commentary on the proceedings in question was read by Mr. Leadam; and a discussion followed, in which the President, Sir F. Pollock, the Secretary, and the Director took part.—A communication was also made by Mr. R. G. Marsden on the subject of the identification of English ships in the reign of James I., an extensive list of which had been compiled by the author from unique sources of information.

**BIBLIOGRAPHICAL.**—*March 20.*—Mr. Faber, President, in the chair.—Mr. H. B. Wheatley read a paper on 'Dr. Johnson as a Bibliographer,' beginning with a short account of the word "bibliographer," and the different senses in which it has been used. Dr. Johnson's claim to the title in the modern sense of the word rested, perhaps, primarily on his interest in books, as evinced by his notes on what he saw in various libraries during his visit to France. He was, however, intimately connected with two great libraries. His taste for old books

was no doubt hereditary, being derived from his father, Michael Johnson the bookseller, who was no ordinary tradesman. In conjunction with Oldys, Johnson was engaged by Osborne to catalogue the printed books of the Harleian Collection, which he had purchased *en bloc*. The prospectus of the catalogue was written by Johnson. Although intended as a sale catalogue, the work was planned as a *catalogue raisonné*, and priced at five shillings a volume, but the notes were gradually reduced in number. Johnson catalogued the Latin books, Oldys the English, and the work was one which should have brought more credit to Osborne than he has received for it. Why Johnson knocked him down is no better known now than when Mrs. Piozzi asked for information on the subject. Various accounts of the incident were quoted, and instances given of persons knocked down, or who feared to be knocked down, by Johnson. The other library with which Johnson was connected was that formed by George III., as to the selection of which Johnson was consulted.

**BRITISH NUMISMATIC.**—*March 22.*—Mr. P. Carlyon-Britton, President, in the chair.—It was announced that the Queen of Italy, the King and Prince Royal of the Hellenes, and the King and Crown Prince of Denmark had honoured the Society by becoming Royal Members.—Their Excellencies Count Albert Mensdorff-Pouilly-Dietrichstein (Austria-Hungary), M. de Bille (Denmark), M. Paul Cambon (France), Count Paul Wolff-Metternich (Germany), Commendatore Alberto Pansa (Italy), Viscount Tadasu Hayashi (Japan), Baron Gericke van Herwijnen (the Netherlands), Count Alexandre de Benckendorff (Russia), and Baron C. Bildt (Sweden and Norway), and Mr. Vernon H. Rendall were elected Honorary Members.—Messrs. F. E. Arbouin, A. Eugster, L. M. Hewlett, P. Cheyney Plowman, and H. H. Schloesser were elected Ordinary Members; and five further applications for ordinary membership were received.—Mr. L. A. Lawrence, Director, read the first part of his paper on 'Forgery in relation to Numismatics,' wherein he described the different classes of forgeries, the methods of their production, and the means of distinguishing false from real coins. The object of the writer was to render assistance to the numismatologist, and he therefore avoided giving specific information likely to assist the forger of the future in attaining a greater proficiency in his nefarious work. Mr. Lawrence exhibited an interesting series of forgeries in illustration of his subject.—Mr. C. McIver Grierson sent for exhibition some forgeries of current silver coins of Queen Victoria, stated to be made by the tanners, or travelling tinkers, in the west of Ireland, and recently collected at a bank in Sligo; and Messrs. Oswald Fitch and W. C. Wells exhibited other examples of forged coins.—Exhibitions of general numismatic interest were contributed by Fleet-Surgeon A. E. Weightman and Messrs. H. Hill, H. Fentiman, and Bernard Roth.

#### MEETINGS NEXT WEEK.

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| MON.   | Institute of Actuaries, 5.—'Bonuses in Model Office Valuations and their Relations to Reserves,' Mr. J. Buchanan.   |
| —      | Society of Arts, 8.—'Telephony,' Lecture 111., Mr. H. Laws Webb. (Cantor Lecture.)  |
| —      | Surveyors' Institution, 8.—'The Rating of Railways—their Over-Taxation; its Causes and its Remedies,' Mr. F. Oliver Lyons.  |
| —      | Geographical, 8½.—'Liberia,' Sir H. Johnston.   |
| TUES.  | Colonial Institute, 4½.—'Emigration of State Children,' Mr. C. Kinloch Cooke.   |
| —      | Society of Arts, 4½.—'The Manufactures of Greater Britain: II. Australasia,' Hon. W. Hartwell James. (Colonial Section.)  |
| —      | Royal Institution, 5.—'Vibration Problems in Engineering,' Lecture 11., Prof. W. E. Dalby.  |
| —      | Institution of Civil Engineers, 8.—'Coolgardie Water-Supply,' Mr. C. Stuart Russell Palmer.   |
| WED.   | Society of Arts, 8.—'British Woodlands,' Sir H. Maxwell.  |
| THURS. | Royal, 4½.  |
| —      | Royal Institution, 5.—'The Reasonableness of Architecture,' Lecture 11., Mr. T. G. Jackson.   |
| —      | Antiquaries, 8½.—'Notes on the Harbour and Fortifications of Famagusta, and on some Byzantine Silver Plate and Jewellery, at present in the custody of the Government of Cyprus,' Mr. O. M. Dalton. |
| FRI.   | Institution of Mechanical Engineers, 8.—Discussion on 'First Report to the Steam-Engine Research Committee.'  |
| —      | Royal Institution, 9.—'The Scientific Study of Dialects,' Prof. J. Wright.  |
| SAT.   | Royal Institution, 3.—'Some Controverted Questions of Optics,' Lecture 1., Lord Rayleigh.   |

#### Science Gossip.

THE Cambridge University Press will publish immediately a treatise on plague by Dr. W. J. Simpson, Professor of Hygiene in King's College, London. The author was engaged specially in connexion with the outbreak of plague in Cape Colony in 1901, and was commissioned by the Colonial Office to inquire into the causes of the continuance of plague in Hong-kong. In this work he has brought together



the principal facts concerning plague, viewed from both practical and historical aspects.

THE Chemical Society will hold its anniversary dinner at the Whitehall Rooms, Hôtel Métropole, on Wednesday next.

PRINCE PEDRO OF ORLEANS AND BRAGANZA, son of the Comte d'Eu, who has already visited that part of Central Asia, contemplates making a fresh tour in Chinese Turkistan.

ONE of the most eminent of French specialists in mental diseases has passed away in Dr. Paul Garnier. M. Garnier was a comparatively young man, having been born at Chérac (Charente-Inférieure) on April 28th, 1848. In 1883 he was appointed first assistant at the Infirmerie Spéciale, and three years later he succeeded his chief, M. Legrand du Saulle. Dr. Garnier published a number of works dealing with mental diseases, was Lauréat of the Institut and of the Académie de Médecine, and at one time President of the Société Médico-Psychologique.

'THE AMERICAN EPHEMERIS AND NAUTICAL ALMANAC' for 1908 has been received. The general arrangement remains the same as in the previous volumes since that for 1900, and very few changes are made in the data. Although the central line of the total solar eclipse of January 3rd will be confined in its course to the Pacific Ocean, a small partial eclipse will be visible in Mexico and the South-Western States of America. The duration of totality will be greatest between the Friendly Islands and the Marquesas Group.

A NEW small planet was registered by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg, on the night of the 8th inst.

PROF. CERASKI, Director of the Moscow Observatory, writes to the *Astronomische Nachrichten* (No. 4003) that Madame Ceraski noticed on a plate taken by M. Blajko about four years ago that the star B.D. -7°.1623) was somewhat fainter than on other photographs. But as the change was small, and noticed on only one plate, it was decided to wait for visual observations before announcing it. With this object M. Blajko repeatedly observed the star, but, finding it continuously of the same magnitude (about 9.8), considered that it must be of the Algol type. But on the 23rd ult. he succeeded in finding it at a minimum, about 10.5 magnitude, and on the following day noticed the increase of brightness. It is thought that the whole change occurs in six or seven hours, and that the minima succeed each other at intervals of about 21<sup>h</sup>.8. The star will be reckoned as var. 43, 1905, Monocerotis.

## FINE ARTS

*The Bridgewater Gallery.* One Hundred and Twenty of the most Noted Paintings at Bridgewater House, reproduced in Photogravure from Photographs by Walter Langley Bourke. With Descriptive and Historical Text by Lionel Cust, M.V.O. (Constable & Co.)

THE collection of the Earl of Ellesmere has maintained its reputation in spite of the great changes in taste which have occurred since its formation, and the destructive action of the newer criticism. When it was made connoisseurs were in the habit of discussing whether a picture was by Guido Reni or one of his followers, now they neglect Guido and all his fellows to dissect the minor reputations of the Quattrocento. It follows that that part of the collection which was perhaps the most admired when

the Orleans Gallery was bought arouses now only an academic interest. But, fortunately, Lord Bridgewater acquired first-rate paintings of many schools and periods, and while the reputation of some of his purchases has declined, that of others has increased out of all proportion, so that today, just as much as a hundred years ago, the Bridgewater Gallery retains its place as one of the greatest private collections in the world. The catalogue which Mr. Lionel Cust and Mr. Bourke have compiled is worthy of the subject of which it treats. Nothing more splendid has been accomplished in this direction. In the first place the 120 reproductions in photogravure are all of them extraordinarily fine impressions. Such perfection in the engraving and printing as is here seen can only be the result of infinite care and fastidious selection. It implies, besides the mastery of the mechanical craft, a real appreciation of the beauties to be rendered, a choice of the best impressions, and a stern rejection of everything that does not come up to the highest standard.

For his complete success in this difficult part of the undertaking Mr. Bourke deserves the highest praise. What adds, perhaps, to one's enjoyment of this magnificent series of photogravures is the good taste shown in the printing and binding of the volume.

Mr. Lionel Cust has also acquitted himself well of the difficult task of writing the notices which accompany the illustrations. It cannot be expected that they will close discussion on some of the debatable questions, but they reflect in the main the best opinions of connoisseurs. At times he may appear a little indulgent, but at others he is almost too severe. Thus at the very outset he seems to us to apologize unnecessarily for the admirable 'Madonna and Child' by Raphael. This he describes as repainted almost beyond recognition, and though he inclines to see Raphael's hand, he does so with diffidence. We found the picture damaged in certain definite localities only, by no means repainted indiscriminately, and for the greater part showing Raphael's unmistakable handiwork. It is not only a marvellously interwoven linear design, but it is also beautiful in colour, and where it is undamaged has the peculiar and mysterious perfection of Raphael's handling. Moreover, it damages Mr. Cust's defence of this picture, No. 1 of the catalogue, that he defends the tondo of 'The Virgin, Child, and St. Joseph' in somewhat similar terms. Here, to be frank, we could not find that repainting seriously interfered with the work, which, for the most part, is in good preservation, certainly in a good enough state to make us sure that Raphael never had anything directly to do with it. The drawing is everywhere feeble and corrupt, the tone relations are misunderstood, and the whole effect *leché* and displeasing.

The other so-called Raphaels scarcely need discussion, though one, 'The Madonna del Passeggio,' is a good school piece of the Roman period.

Unquestionably, the greatest glory of the gallery consists in the five Titians, for we are quite in agreement with Mr. Cust in seeing Titian's hand in the beautiful 'Holy Family' (No. 6). The difficulty in accepting this view has been its curious

resemblance to Palma's work, but, as Dr. Gronau has shown, Titian, after Giorgione's death, went for a short time through a Palmesque phase. In any case, we cannot think of Palma as the author here, for, in spite of the picture's general prettiness, and somewhat too delicate and finished charm, there are touches which have all Titian's nervous force and deliberate accent. Curiously enough, the Bridgewater Gallery possesses in 'The Three Ages' yet another of the comparatively rare Palmesque Titians. Then comes the 'Venus' of the middle period, intensely classic in its restrained modelling, its large, easily related planes; and finally, the two Diana pieces, 'Diana and Actæon' and 'Diana and Callisto,' in which painting transcends all known limitations, and becomes an art so compact of intention, so replete in every minutest part with rare discoveries, each one of which might have made an artist's reputation, that criticism is reduced to inarticulate admiration. To no other artist was it given to live and work long enough to acquire such science as these display, and to keep withal this intense force of passion. Beside these even the 'Venus,' consummate though it is, seems but the effort of untrained youth.

The 'Virgin and Child with St. Catherine,' ascribed to Parmegianino, is a charming picture, with a beautiful reflection in the landscape of Correggio's dawn effects. It seems to us, however, too rich and solid in colour, and too weak in drawing, for Parmegianino. Schiavone in the later phases of his art might, we think, have executed this.

The rest of the Italian School is of minor importance, though one or two of the Seicentists are here so well represented as to explain almost, even to modern eyes, the place they took for our forefathers. This is notably the case with a really noble 'Dream of St. Catherine,' by Ludovico Caracci, which accounts for much in Reynolds's art, and a very vigorous though overstrained Salvator Rosa, a so-called 'Riposo,' which we think it would have been well to reproduce in the catalogue. It is a picture which exemplifies Salvator's art in its most ambitious flights. In the catalogue he is seen only in one piece, though that is a very beautiful and original landscape. Domenichino is represented in the catalogue by a rather unsatisfactory figure piece instead of the beautiful landscape which the gallery contains. Neither the Francisque Milet, the Mola, nor the two very beautiful Gaspar Dughet landscapes find a place in the catalogue. For these we would willingly have dispensed with the feeble *cento* of Veronese's pictures which is ascribed without justification to so serious an artist as Jacopo da Ponte. In the Tintoretto portraits there seems some confusion; only one of these has any strong claim to be by him, and this we find unaccountably given to his daughter Maria Robusti. To the other two we can give no names, though that of Tintoretto would seem to be excluded.

Of the splendid series of Nicholas Pousin's work that the gallery contains only one is reproduced. The 'Baptism' is so remarkable and original a composition that we wish space could have been found for it.

The Dutch School is almost as remarkably

represented at Bridgewater House as the Italian. It is true that, except for two of the Rembrandts—the 'Hannah and Samuel' and the late portrait of the artist—there is not much that is of the first rank; but the presence of good examples of little-known artists, such as Arie de Vois, Isaac van Ostade, and Bega, makes the collection of great interest, and all these are admirably reproduced in the catalogue.

The portrait ascribed to Rubens does not seem to bear his authentic signs; on the other hand, the rather unpleasing little composition made up from copies of the Farnesina frescoes might, we think, be by the master.

Besides the perfect photogravures which compose this magnificent volume, the fortunate possessor of this catalogue receives a portfolio containing photographs on a large scale of a few of the most important pictures in the collection. For the sake of completeness, and as a record for future generations, we should have liked to see an appendix with a concise descriptive catalogue of the pictures which are not reproduced.

*Chats on Old Furniture.* By Arthur Hayden. (Fisher Unwin.)—Mr. Hayden's volume has been written to guide the amateur in his choice of old furniture, and to awaken "the possessors of fine old English furniture" to a sense of their responsibilities. For Mr. Hayden complains that "many of the finest specimens of old English woodwork and furniture have left the country of their origin and crossed the Atlantic"; and "that the temptation of money will shortly denude the old farm-houses and manor-houses of England of their unappreciated treasures." In this we think he is much too pessimistic, for, to the chagrin of the modern collector, it is becoming increasingly difficult to wring the treasures from the aforesaid farmhouses. Cottagers cling to their heirlooms nowadays, and the value of old hutches, gate-tables, dressers, and chairs is pretty well known to the peasant of to-day. The number of guides, such as Mr. Hayden's, is formidable, and connoisseurs of furniture are as plentiful as blackberries. Nevertheless this book has its place. It is practical in its construction. It contains a glossary of the terms used suitable for the veriest beginner, as well as prices current for those who are more advanced, and may even be "professionals"; and of course it traces the history of furniture from the time when its history virtually opens, namely, the sixteenth century. Mr. Hayden's intention is kept in view with a single-mindedness that is creditable to him. His gossip is intended to be as simple and as useful as possible. The result is that he has produced a book which is a good deal more than its modest name would suggest. It is not a treatise, for it is but a slender volume, yet nothing essential is left out. All trappings, decorations, and gewgaws, so to speak, are austere omitted, and the reader is unembarrassed in his pursuit of information. Moreover, the choice of illustrations has been wise and careful. Mr. Hayden does not offer us these for the sake of beautiful plates; they all "illustrate" a point, as illustrations should do. And for the sanity of his taste let this verdict on Chippendale stand:—

"Chippendale was the most masterly adapter that England has ever produced. His adaptations became original under his hand, and his creations are sturdy and robust, tempered by French subtleties, and having here and there, as in the fretwork in the chair-legs and angles, a suggestion of the East. He is the prince of chair-makers. His chairs are never unsymmetrical. He knew the exact proportion of

ornament that the structure would gracefully bear. The splats in the chairs he made himself are of such accurate dimensions in relation to the open spaces on each side that this touch alone betrays the hand of the master, which is absent in the imitations of his followers."

Mr. Hayden's knowledge is more than that of an expert in furniture; it is that of a man of cultured and artistic taste. Moreover, his information penetrates sources of history not usually reached by the ordinary writer on furniture. The hints to collectors are the best and clearest we have seen; so that altogether this is a model book of its kind.

#### 'APOLLO: THE STORY OF ART THROUGH-OUT THE AGES.'

REFERRING to your kind review of 'Apollo' and its English version, allow me to state that I am not responsible for the passages written with due regard for the prejudices of English readers. I authorized the translator to add what she thought fit on English art and artists; but I can be called to account for the French text only, where there is no extravagant praise bestowed on any modern English sculptor, and where there is an enthusiastic line about the landscape-painter Leader, which does not appear in the English version.

The German theory, putting down the Venus of Melos to about 100 B.C., is based on a gross mistake relating to the circumstances of the discovery.

SALOMON REINACH.

#### DANIEL GARDNER.

The Mount, Guildford.

IN your issue of March 4th your art critic, in referring to Messrs. Agnew's show of water-colours, mentions at the close of his article the artist Daniel Gardner, as a man very little known. Permit me to inform you that I hope very shortly to remedy this sad state of affairs, as in a new book on portraiture that I have in hand I am giving considerable space to the delightful works of this artist, and shall be able to tell somewhat of the story of his life. Many papers relating to him, and some of his works in *gouache* and in pencil, are in my possession, obtained from his last living descendants, and I shall be able to illustrate several of his pictures, his early sketches, and his work in oil, as well as to relate some interesting information relative to his connexion with Sir Joshua Reynolds and Romney, both of whom were his personal friends. Some more papers that were sold at Christie's in 1805 are still missing, and if I may appeal to any of your readers for a sight of these I shall be grateful. I would also take the opportunity of asking for information respecting any works by Gardner, whether in *gouache* or oil.

GEO. C. WILLIAMSON.

#### 'THE TRUE PORTRAITURE OF MARY, QUEEN OF SCOTS.'

National Portrait Gallery, March 15th, 1905.

THE reviewer of the book which forms the heading of this note lays stress upon the correspondence of the jewels described in Robertson's 'Inventaires de la Roynie d'Escoce' with those worn by Mary Stuart in a portrait belonging to the Earl of Leven and Melville, which was exhibited at the Exhibition of National Portraits at South Kensington in 1866.

The portrait was then carefully inspected by Mr. George Scharf (afterwards Sir George Scharf, K.C.B.), and his notes and sketches are in the library of the National Portrait Gallery. It is clear from these notes that in Scharf's opinion the Leven and Melville portrait could not in any way be accepted either as a true portrait of Mary Stuart or as a painting con-

temporary with her life. So decided was Scharf's opinion that I omitted the Leven and Melville portrait from those worthy of serious consideration in the book which I myself published as a contribution to the study of the authentic portraits of Mary Stuart.

Recently I have been corresponding with the reviewer of Mr. Foster's book, and the interesting details which he brought forward as to the jewels worn by the queen impelled me to wish to see with my own eyes that which I had before taken upon Scharf's word. By the kind permission of the Earl of Leven and Melville I have been able to inspect the portrait in question, in company with a well-known expert critic of pictures. I found myself in complete agreement with Scharf's opinion as to the date of the picture, which cannot be contemporary, as Mr. Foster would suppose, or the work of Jehan de Court or another painter of the French School, as your reviewer would wish it to be. The jewels do not exactly tally with the description given in the inventories, but they are sufficiently alike to make one suppose that the Leven and Melville portrait may be either a copy from an older portrait, or a later portrait, made up in the seventeenth century under the direction of some person who knew by personal association or by tradition the special jewels in which Mary Stuart arrayed herself in the heyday of her beauty and prosperity. The portrait itself is carefully painted and the work of an expert artist, and differs from the many fabrications which are too often to be met with. It is, moreover, an undoubted likeness of Mary Stuart, though its resemblance to the "Morton" portrait is not so striking as your reviewer would seem to make out. A photograph of the Leven and Melville portrait was included in the series published by the Science and Art Department after the exhibition in 1866. The portrait was only acquired in recent days by the ninth Earl of Leven and Melville.

LIONEL CUST.

#### SALES.

MESSRS. CHRISTIE sold on the 15th inst. the following:—Plates from Turner's *Liber Studiorum*: Windmill and Lock (lot 31), 38*l.*; Twickenham, Pope's Villa, 29*l.*; The Seventy-one Plates in an Album, 68*l.* After Reynolds: Sir Joshua Reynolds as President, by V. Green, 147*l.*; Master Braddyl, by J. Grozer, 75*l.*; Mrs. Bunbury, by J. Watson, 58*l.*; Lady Taylor, by W. Dickinson, 89*l.*; Miss Theophila Palmer, by J. R. Smith, 32*l.*; Viscount Malden with Lady Elizabeth Keppel, by C. Turner, 94*l.*; Lady Elizabeth Keppel, whole-length, by E. Fisher, 26*l.*; The Marlborough Family, by C. Turner, 32*l.*; Mrs. Siddons as the Tragic Muse, by F. Haward (lot 101), 32*l.*; another copy (lot 102), 65*l.* Etching by Sir F. Seymour Haden: The Grande Chartreuse, 25*l.* By C. Méryon: La Galerie de Notre-Dame, 52*l.*; La Tour de l'Horloge, 36*l.*; Tourelle Rue de la Tixeranderie, 32*l.*; St. Etienne du Mont, 33*l.*; La Pompe Notre-Dame, 42*l.*; Le Pont Neuf, 33*l.*; Le Pont au Change, 52*l.*

The same firm sold on the 18th inst. the following:—Drawings: Birket Foster, Going Home, 56*l.* W. Hunt, A Bird's Nest, with Primroses, 115*l.* A. Mauve, Returning Home, 110*l.* Pictures: J. Yates Carrington, Sport by Proxy: Anticipation. Agitation, and Realization, 136*l.* T. S. Cooper, A Flock of Sheep on Romney Marshes, 113*l.* Sir J. E. Millais, The Romans leaving Britain, 115*l.* Erskine Nicol, Kept In, 194*l.* G. C. Stanfield, Rivoltella, looking to the Castle of Fermione, 420*l.* Sir E. Burne-Jones, Cupid's Hunting-Field, 315*l.* J. H. Weissenbruch, A Dutch Coast Scene, with a fishing-boat, low tide, 141*l.* Vicat Cole, A Harvest-Field, 136*l.* J. MacWhirter, Nidpath Castle, 110*l.*

The same firm sold on the 21st inst. the following engravings:—After Lawrence: Lady Grey and Children, by S. Cousins, 73*l.* After Sir E. Landseer: The Stag at Bay, by T. Landseer, 27*l.*

#### Fine-Art Gossip.

TO-DAY is the private view, at the gallery of the Guild of Handicraft, of drawings, etchings, &c., by Mr. F. L. Griggs, whose work has done much to commend the "Highways and



Byways" series. There will also be a show of the Guild's recent work.

WATER-COLOURS by Mr. John S. Sargent are on private view at the Carfax Gallery next Wednesday.

FROM Monday next till April 8th Mr. Arthur Ellis is showing water-colours of England and South Wales at the Modern Gallery.

MR. A. C. CORBOULD is holding a first collective exhibition of his work, mostly from *Punch*, at the Quest Gallery. The private view took place yesterday.

THE Royal Society of British Artists opened their exhibition in Suffolk Street yesterday.

MR. BAILLIE is opening next Wednesday an exhibition of paintings and etchings by Mr. Claude Hayes, Mr. F. Laing, and Miss Halhed.

'SKETCHES OF A LIFETIME MADE IN MANY LANDS,' by Miss E. Julia Robinson, were on private view at the Fine-Art Society's rooms on Wednesday and Thursday last.

MR. JOHN M. SWAN was the Associate chosen to be R.A. on Wednesday last at Burlington House.

MR. SIDNEY L. SMITH, a Boston engraver whose portrait etchings have recently attracted favourable notice, is now engaged on a large etched portrait of President Roosevelt, working directly from life.

At the last general meeting of the Society of Women Artists, Henrietta Rae (Mrs. Normand) was elected a Member. Miss Halhed, Miss Karuth, Miss Oules, Mrs. Raphael, and Miss Vicary were elected as Associates.

MR. M. H. SPIELMANN contributes to the April number of *The Burlington Magazine* an article advocating the establishment of a Ministry of Fine Arts. He is supported by an editorial article, in which an appeal is made to Mr. Balfour to make good use of the opportunity afforded by the vacancies at the National Gallery and South Kensington. The most important article to students of art is the first part of an account of the life and work of Andrea da Castagno by Mr. Herbert Horne, which promises to revolutionize the hitherto accepted history of this painter. Mr. Francis Lathrop writes on the portrait of Philip IV. recently acquired by the Boston Museum, defending its attribution to Velasquez. There are two contributions by Prof. Holmes, one dealing with 'Archaic Chinese Bronzes,' the other with a picture in a private collection, which he is inclined to identify as the lost painting by Titian engraved by Nicolo Boldrini. Mr. Roger Fry publishes a Florentine 'Nativity,' and a painting of the head of St. John the Baptist, the chief interest of which lies in the fact that it seems to prove the existence of a hitherto unknown Antonio da Solario. An interesting Netherlandish picture in a French private collection is published by Mr. Weale. Miss May Morris continues her series of articles on 'Opus Anglicanum' with an account of the Pienza cope; Mr. Starkie Gardner writes on the Charles II. silver in the Duke of Portland's collection; Mr. R. S. Clouston continues the series of articles on 'Minor English Furniture Makers'; and Mr. C. H. Wylde maintains the English origin of certain drug and unguent pots, resembling Italian Albarelli, which have been unearthed in London excavations.

AMONG other articles in the April number of *The Antiquary* are 'Glass-Making at Knole, Sevenoaks,' by Mr. T. Barrett-Lennard; the conclusion of 'Notes on Prehistoric Man in West Kent,' by Mr. J. Russell Larkby, and 'The Round Towers of Ireland,' by the Rev. J. B. McGovern, both illustrated; 'Sacred Sites in a Shetland Isle,' by Mrs. Jessie M. E. Saxby; 'Stonehenge: its Relative Position with regard

to other Ancient Works,' by Mr. J. H. Spencer; and 'Some Ancient Brooches,' illustrated.

A RETROSPECTIVE exhibition of the work of Baron Henri Leys and his nephew and pupil, Henri de Braeckeleer, the two greatest masters of Flemish art in the nineteenth century, will be opened in Antwerp on May 15th. Most of the public and private galleries will send the works owned by them.

THE sale last week at the Hôtel Drouot, Paris, of M. A. Beurdeley's remarkably fine collection of drawings and water-colours by artists of the eighteenth century, included a fine series of Fragonard drawings, which for the most part sold at prices far in advance of what had been paid for them. A sepia drawing, 'Le Verrou,' sold for 24,000 francs, as against 4,550 fr. paid for it at the Walferdin sale in 1880, and 8,100 fr. at the Josse sale in 1894; another in sanguine, 'Ruines du Temple de Vesta, à Tivoli,' 20,000 fr., against 1,110 fr. realized at the Walferdin sale; and 'Taureau de la Campagne Romaine,' in bistre, 11,000 fr., which is a great advance on the 305 fr. paid for it at the Walferdin sale. Another drawing in bistre, 'La Réveuse,' went for 20,000 fr.; and a portrait of Mlle. Gérard, in black chalk, 10,000 fr.

AN exhibition of the works of Whistler will be held at the Luxembourg, and the arrangements are so far forward that it will be opened in May. The well-known curator of the Luxembourg has visited the interesting collection at the New Gallery, and doubtless some of the exhibits there have been secured for display in Paris, and others have also been promised. The exhibition is under the patronage of M. Dujardin-Beaumetz, who is manifesting unusual enterprise in his new position of Under-Secretary of State for the Fine Arts.

THE death, in his ninety-third year, is announced from Vienna of the distinguished painter in water colours, Rudolf Alt. His work presented a great contrast to that of the Viennese secessionists, whose Honorary President he was.

It is announced that Mrs. A. B. Sale, widow of the late rector of St. Thomas's, Winchester, has presented to the Mayor and Corporation of that city, for hanging in the Guildhall, a portrait of Benjamin Hoadly, Bishop of Winchester 1734-61, painted by Hogarth. It would be interesting to have the history of this portrait. Hogarth is known to have painted more than one portrait of this divine. One of these was acquired by the National Gallery of Ireland from Messrs. Colnaghi & Co. in or about 1891, and this was painted in 1740. Another, done in 1743, belonged to Serjeant D'Oyly in 1833; and yet another, chiefly the work of Mrs. Hoadly, "touched upon by Hogarth," is in the National Portrait Gallery. A "very fine" portrait of the bishop, "in his robes, half length," was Lot 761 at Messrs. Puttick & Simpson's on February 28th, 1847.

FROM April 7th to 13th there will be a Congress of Archaeology at Athens. The subjects are divided into seven sections, dealing with (1) classical archaeology, (2) prehistoric and Oriental archaeology, (3) excavations, museums, and the conservation of monuments, (4) epigraphy and numismatics, (5) geography and topography, (6) Byzantine archaeology, and (7) the teaching of archaeology. The members of the French School are acting as secretaries to the sections, and the official language to be used is French, though Greek, German, English, and Italian will also be allowed. Several English scholars are expected to attend, and after the congress is over facilities will be offered for trips by sea to various places of interest.

## MUSIC

### THE GARCIA CENTENARY.

MANUEL GARCIA completed his hundredth year last Friday week, March 17th, and the manner in which the day was spent—the royal honours conferred on the veteran discoverer of the laryngoscope and teacher of many great vocalists, among them Jenny Lind, his two daughters, and Madame Marchesi, mother of Madame Blanche Marchesi, Prof. Stockhausen, of Frankfort-on-Maine, and Mr. Charles Santley—the addresses from learned bodies, colleges of music, old pupils, and congratulations from admirers in all quarters of the globe—all these things have been fully related in the daily papers. In many notices which have appeared attempts have been made to show how far Garcia has outstretched the ordinary span of life allotted to man by recalling the names of many illustrious composers who were born after him, but who have long passed away. The fact of his having preceded and survived, for instance, such men as Wagner and Verdi, brings vividly to remembrance important changes in the form and character of music he has witnessed. In another way we may perhaps be able briefly to emphasize those changes by referring to one or two events connected with the Garcia family when they were in England in 1825, previous to their departure for New York, also after their arrival in that city.

The father and "Miss" Garcia (afterwards known as Madame Malibran) were performing at the King's Theatre in the early part of 1825, at which time Mr. Ebers was director. Mozart's 'Figaro' and 'Don Giovanni' and Rossini's 'Barber,' given during that season, still keep the boards; but Zingarelli's 'Romeo and Gulletta' is now quite unknown, and so are other operas by Rossini and Meyerbeer which then flourished. Manuel Garcia's father and sister were both members of the company that season.

Here is another glance at the music in vogue in those days. The York Festival was held in September of that same year. Handel's name, of course, figured largely in the programmes; Mozart was represented by his 'Jupiter' Symphony, and Beethoven by his Symphonies in c and d, and his 'Leonora' Overture (which of the three is not stated); but such names as, for instance, Pepusch, Spontini, Salieri, have now disappeared entirely from view. Again, the style of festival programme was then of a very mixed and, as regards some numbers, of a very popular kind. Festivals at the present day are much more serious, and not unfrequently even of too serious a character. We mention this York Festival particularly because Mlle. (as she was there styled) Garcia was one of the solo vocalists.

A notice in *The Harmonicon* of October, 1825, of the "Spanish family of the Garcias, consisting of husband, wife, son, and daughter," engaged by Mr. Price, at that time manager of the theatre of New York, refers to performances by Madame and Mlle. Garcia in Paris and London, but states that "the son has never appeared." At New York he made apparently his *début* as Iago to his father's *Otello*. The opera was Rossini's; but since then Verdi's 'Otello' has ousted it from the operatic field. The life of Manuel Garcia has been long, but that of many musical art-works within his recollection has been of comparatively short duration.

We offer him our heartiest congratulations on having lived to see wonderful progress in music generally, though not, perhaps, in the special art in which he won fame.

## Musical Gossip.

THE season at Covent Garden commences on May 1st. The novelties at present announced by the Syndicate include Giordano's 'Andrea Chenier,' produced in English by the Carl Rosa Company at Manchester in 1903. Puccini's 'Madame Butterfly,' as revised by the composer after the production of the work at Milan in 1904, will be given, with Fräulein Destinn in the title rôle and MM. Caruso and Scotti in important parts. There will also be an operatic version, by Franco Leoni and an Italian librettist, of the American play 'The Cat and the Cherub.' Donizetti's 'Don Pasquale,' which has not been heard for many years, is to be given. 'Orfeo,' too, will be revived, with Madame Kirkby Lunn in the title rôle. Wagner's works will again form a prominent feature of the season. There are to be two cycles of the 'Ring'; also performances of 'Die Meistersinger' and 'Tristan.' Mozart will be represented by 'Don Giovanni,' and Beethoven by his 'Fidelio,' if Fräulein Ternina's health enables her to come.

THE following soprano vocalists are announced: Mesdames Melba, Suzanne Adams, Knüpfer Egli, Reinl, and Sobrino, and the Misses Agnes Nicholls, Parkina, and Kurz; also Mesdames Wittich from Dresden, Bosetti from Munich, and Rauney from Brussels and Paris (Opéra-Comique). Mezzo-sopranos and contraltos will include Mesdames Kirkby Lunn, and Paulin of Brussels, and the Misses Simeoli (Milan) and Edna Thornton. Madame Bauermeister retires from the stage of which for many years she was so useful a member. The tenors include, in addition to Caruso, MM. Burrian, Dalmore, Herold, Reiss, Dufliche, and Krauss; and the basses MM. Maurel, van Rooy, Giliert, Journet, Scotti, Goritz (from the New York Opera), &c. All German performances will be under the safe direction of Dr. Richter, while for French and Italian opera there will be MM. Mancinelli, Messenger, and Campanini. The season ends July 24th, or possibly 25th. Earl De Grey, Viscount Esher, and Mr. H. V. Higgins will again be directors, M. Messenger stage manager, while Mr. Neil Forsyth will occupy his accustomed post in front of the house.

CÉSAR THOMSON, the Belgian violinist, who has not been heard for some time in London, appeared at the Monday Subscription Concert, Æolian Hall, and played Corelli's 'Follia' Sonata and Tartini's 'Trillo del Diavolo' Sonata. His style is broad and forcible, though, at times, too modern.

MISCHA ELMAN, the latest of the youthful prodigies, made his first appearance in London at Mr. Charles Williams's third concert, at the Queen's Hall, on Tuesday. He played the solo part of Tschaiikowsky's Violin Concerto in D. His command of his instrument is simply wonderful, but in addition he plays with understanding and feeling which would seem possible only to a full-grown man. There is also a calm assurance about the boy, which seems the result not of conceit, but of consciousness of great gifts. Another feature of the concert was the revival of Sir Hubert Parry's Symphony in F, first produced at the Cambridge Musical Society nearly a quarter of a century ago; since then it has only been given at a Richter and at a Philharmonic Concert. The music is exceedingly clever, though the form often seems too strict for the programme to which, according to a statement made by Mr. C. A. Barry, the composer wrote. The performance was excellent, and Mr. Williams deserves all credit for recognizing a thoroughly sound and not sensational native work.

LAST week Sir Edward Elgar delivered his inaugural address as Professor of Music at Birmingham. To perceive the relative im-

portance of works by contemporary composers is doubly difficult for one like Sir Edward, who himself is playing an important part in the history of British art, and some of his comments scarcely showed a catholic spirit. On the other hand, his remarks concerning rising British composers were most encouraging; amidst a certain, perhaps inevitable, storm and stress in their works, he detects qualities which make for progress.

Mlle. CAMILLA LANDI gives a recital at Leighton House next Thursday. The great singer will be accompanied by Mr. Henry Bird. Miss Evelyn Stuart will play two pianoforte solos. Among the fifteen songs that Mlle. Landi will sing are works by Astorga, Galuppi, Handel, Beethoven, Schubert, Brahms, Fauré, and Chaminade. Further particulars can be obtained from the hon. sec., Leighton House.

WE regret to learn from Mr. Schulz-Curtius that, by medical advice, Dr. Richter, though convalescent, will not conduct the Richter Concert at Queen's Hall on Monday. Herr Franz Beidler, conductor of the Imperial Opera, Moscow, strongly recommended by Dr. Richter himself, will appear in his place.

MR. WALTER W. HEDGCOCK has been appointed successor to Sir August Manns as musical director of the Crystal Palace.

THE Royal Library of Berlin has purchased all the Bach autographs and original editions collected by Franz Hauser, after whose death in 1870 they passed into the possession of his son, Josef Hauser, who died last year. The collection is said to include 194 cantatas, the autograph of the Luke Passion, and various instrumental works—in all 282 sheets in the handwriting of Bach and twenty-one in that of Emanuel Bach; also original editions engraved by Bach himself, and old copies by Walter and Penzel. The Royal Library, already rich in Bach autographs and rare copies, has now acquired the next largest collection to its own.

THE brothers Shubert announce that for eight weeks after the inauguration of the new Waldorf Theatre, operas will be given every week on three evenings and two afternoons, with a cast including Madame Calvé and the Misses Mary Garden and Alice Nielsen, and MM. Édouard de Reszké, Ancona, Bonci, and de Lucia.

LAST Sunday Sir Edward Elgar's 'Dream of Gerontius' was performed for the first time in French at the Concert Populaire, Brussels, under the direction of M. Sylvain Dupuis.

## PERFORMANCES NEXT WEEK.

|        |  |
|--------|--|
| SUN.   | Sunday Society Concert, 3.30, Queen's Hall.  |
| —      | Sunday League, 7, Queen's Hall.  |
| MON.   | Miss Gertrude Peppercorn's Pianoforte Recital, 3, St. George's Hall.                     |
| —      | Richter Concert, 8.15, Queen's Hall.   |
| —      | Mr. J. Holbrooke's Pianoforte Recital, 8.15, Salle Erard.                                |
| —      | Miss Alice Joseph's Concert, 8.15, Steinway Hall.  |
| —      | Subscription Concert, 8.30, Æolian Hall.   |
| —      | Mr. F. Fairbank's Pianoforte Recital, 8.30, Bechstein Hall.                              |
| TUES.  | Mr. Charles Clark's Vocal Recital, 3, Æolian Hall.                                       |
| —      | Madame Hetty Houters's Vocal Recital, 8.30, Bechstein Hall.                              |
| WED.   | Philharmonic Concert, 8, Queen's Hall.   |
| THURS. | Royal Choral Society ('Acis and Galatea'), 8, Albert Hall.                               |
| —      | Signor Sametini's Violin Recital, 8.30, Bechstein Hall.                                  |
| FRI.   | London Ballad Concert, 3, Queen's Hall.  |
| —      | Mr. Watkin Mills's Vocal Recital, 8, Bechstein Hall.                                     |
| SAT.   | Symphony Concert, 3, Queen's Hall.   |
| —      | Mr. J. Holbrooke and Herr Zimmermann's Pianoforte and Violin Recital, 3, Bechstein Hall. |
| —      | Messrs. Bauer and Casel's Concert, 3, Æolian Hall.                                       |

## DRAMA

## THE WEEK.

SAVOY.—*Du Barri* (sic): a Play in Five Acts. Translated from Jean Richepin by Christopher St. John.

IN his drama of 'Du Barry,' for we do not charge him with the purposeless Italianization of a well-known and historic French

name, M. Jean Richepin has sought to do for the infamous mistress of Louis XV. what Victor Hugo has done for Marion Delorme, Sardou for Théodora, and *longo intervallo* more than one English dramatist for Nell Gwyn. Materials were abundant, the work principally employed being the 'Du Barry' of the brothers De Goncourt. On this basis M. Richepin has written a drama which, so far as we can trace, no French actress has ventured to produce, and which has approached no nearer the press than the footlights. It is a creditable work, aiming at accuracy of colouring rather than of design, presenting a series of pictures of life in one of the most licentious of epochs, and steering clear, with what seems ingenuity, of dramatic incident or suggestion. As a vehicle for spectacle 'Du Barry' is happy, and it supplies views, not too strongly caricatured, of the men constituting the most venal and corrupt Court in Europe—of cynics such as Maupeou, timeservers such as Terray, and debauchees such as the king himself and all his surroundings. Some, but not much, attempt is made at the rehabilitation of the Du Barry. She is provided with a lover so virtuous and so sensitive that we might almost, were such a thing conceivable, regard him as following her for *le bon motif*. This worthy is no less a personage than the Prince de Rohan Rochefort, belonging presumably to some unrecorded branch of the great Breton family of Rohan. Slight indeed are the relations between them. They consist on his part of watching every night, wet or fine, under her bedroom window, and entering on a solitary occasion by her balcony, when he erroneously believes her to have sent for him. Not the least concession, meanwhile, is made by Madame du Barry to the persistent and imprudent lover. She wears a *gaze d'amour* in the shape of a ribbon, which proves the means of stirring the jealousy of the king. Innocent as the *liaison* is in the present rendering—and we cannot, though we know nothing, avoid the suspicion that the ordinary processes of the English adapter have been at work—it results in the separation (wholly gratuitous on the part of the dramatist) of the Du Barry and the infatuated monarch. At the end of the fourth act we see her deserted by him and all who have fed on her bounty, while the man who has innocently compromised her is led a prisoner to the Bastille. The scene in which this imaginary and fantastic action occurs is a *fête* in the Château of Luciennes, taken in part from a famous design of Moreau *le jeune*. It is a singularly beautiful tableau, involving some pardonable anachronisms. Other scenes exhibited include the shop of a *modiste* in the Rue St. Honoré, in which, as Mlle. Lange, the heroine, learning her trade of courtesan, first dreams of captivating the king. At this establishment she again stops when, a generation later, she is, after her return from England, on her fateful progress to the guillotine. We have a view also of the historic supper at Versailles, when she captures the fancy of the uxorious king, and a *petit lever* in the same palace where the Du Barry, more decently dressed than seems to have been her custom, receives the homage of a servile Court. In all this the spectacle is



admirable, though the dramatic significance is of small account. The essentially mannered style of Mrs. Brown Potter is seen in *Madame du Barry* to all conceivable advantage, and the actress realizes the fascinations of a strangely alluring woman whom, in a letter to her mother, the Dauphine (Marie Antoinette) called "la plus sottie et impertinente créature qui soit imaginable." Mr. Gilbert Hare was also good as the infatuated monarch. To the Duc d'Agén Louis once said, "Je sais bien que je succède à Sainte-Foix," receiving in answer the reply, coupled with a low inclination, "Oui, sire, comme votre majesté succède à Pharamond." The other parts were indifferently, in one or two cases feebly, played. Many anticipatory thunders of Revolution are heard. The extent of the period covered shows that M. Richepin has looked rather to the supposed exigencies of an actress than the shapeliness of his piece.

COURT.—*The Thieves' Comedy*. Translated from Hauptmann by Christopher Horne.

As a satire and as a piece of characterization 'The Thieves' Comedy' of Hauptmann is equally excellent. Frau Wolff, the organizer of robberies which her obstinate and surly husband puts into execution, is a creation worthy of Balzac; and Von Wehrhahn, the police magistrate, is a splendid type of official noodledom—almost, with allowance for difference of station, a German Dogberry. The closing scene, in which this worthy, wholly occupied in the pursuit of political heresy, places caressingly his hands upon the shoulders of the two criminals who owe their escape entirely to his own incompetency, and congratulates them on the end of a frivolous and disagreeable matter, is a triumph of humour. As the Frau, Miss Rosina Filippi showed herself an admirable comedian, and gave an example of interpretation such as our stage seldom witnesses. So good is the entire performance, we regret that the piece may not be mounted for a run.

#### THE DROESHOUT PORTRAIT OF SHAKSPEARE.

Oxford, March 14th, 1905.

THERE is in America an impression of the Droeshout engraving (formerly in the possession of Mr. Halliwell-Phillipps) which is said to be in a unique state. This portrait was extracted from a First Folio of Shakspeare which is now at Stratford-on-Avon, and it is stated to differ from all other copies in that it is an impression from the earliest state of the plate, before it was touched up. The most conspicuous differences between it and other impressions are (1) That no shading appears on the collar on the (spectator's) right-hand side. (2) The beard is only very slightly indicated.

It may interest Shakspearean students to know that at least one example of this early impression still remains on this side of the Atlantic, in the Malone copy of the First Folio, now in the Bodleian Library. Although the letterpress of the title-page is not original, the portrait (which is mounted) is genuine, though the verses by Ben Jonson on the opposite leaf are taken from a copy of the Fourth Folio. There is no real reason to suppose that no other specimens exist, but this one is at present the only known copy in England.

G. M. R. TURBUTT.

#### Dramatic Gossip.

FOR a charitable purpose at the Court Theatre, two pieces—a three-act comedy, entitled 'The Little More,' and a one-act trifle, called 'The Dancer,' both by Mr. H. C. M. Hardinge—were given on Monday afternoon. The latter served no purpose beyond unduly prolonging the entertainment; the earlier, which presented a devoted but reticent husband, jealous of his wife's affection for an unworthy and criminal son, had freshness of motive. It was well played by Miss Henrietta Watson, Mr. W. Graham Browne, and Mr. Dawson Milward, and might, with slight modification, be made worthy of a permanent place in a bill.

MR. GEORGE BERNARD SHAW'S 'How He Lied to her Husband' has been added to the programme at the St. James's, with Miss Gertrude Kingston, Mr. Granville Barker, and Mr. A. G. Poulton in their original parts.

'PETER PAN' will be withdrawn on April 1st from the Duke of York's Theatre, whereat it will reappear for the Christmas season on December 14th. It is announced that booking for the new season has already begun.

THE first production at the same theatre of the new comedy of Mr. J. M. Barrie, unnamed as yet, in which Miss Ellen Terry and Miss Irene Vanbrugh will appear, has been fixed for April 5th.

IN the September production, at Drury Lane, of 'The Prodigal Son' of Mr. Hall Caine, a concession to popular sympathies will be made by supplying a happy termination. Three out of the four acts will be in Iceland and one on the Riviera.

IN Miss Brand's revival at the Shaftesbury of 'Othello,' on April 8th, Miss Granville will play Emilia, and Mr. Henry Ainley Cassio.

DURING a temporary indisposition of Miss Marion Terry, her part in 'Mollentrave on Woman' was successfully taken by Miss Edith Olive.

THE Comedy Theatre will be reopened next Tuesday with Mr. G. P. Bancroft's four-act comedy, 'Lady Ben,' in which Miss Dorothy Grimstone, Miss Fanny Coleman, Mr. Frank Cooper, Mr. Charles Fulton, and Mr. J. D. Beveridge will take part.

'SANNA,' a five-act play by Herr Hermann Bahr, produced at the Kleines Theater, Berlin, is a curiously perverse and morbid work by a Viennese dramatist not usually given to such painful studies. Frau Eysoldt obtained a success in a juvenile, but not very sympathetic part.

'MONSIEUR BEAUCAIRE' is to be revived at the Imperial Theatre for three weeks, with Miss Eva Moore as the heroine.

'THE BEAUTY OF BATH' will, it is said, be the title of a play by Messrs. Seymour Hicks and Cosmo Hamilton, the heroine of which will be played by Miss Ellaline Terriss at the new Hicks Theatre.

'LA BELLE MARSEILLAISE' of M. Pierre Berton, the production of which at the Ambigu Comique we last week chronicled, will be adapted for production in England and America.

TO CORRESPONDENTS.—R. C.—A. S.—A. R. H.—A. F. H.—G. P. J.—received.

W. M. G. E.—Not suitable for us.

No notice can be taken of anonymous communications.

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SHORTLY.

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IN APRIL.

### GARDEN CITIES in THEORY and

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Mercers' Hall, Cheapside, E.C., March 23, 1905.

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SATURDAY, APRIL 1, 1905.

## CONTENTS.

|  | PAGE    |
|--|---------|
| MR. GOSSE ON COVENTRY PATMORE ... ..   | 389     |
| THE ENGLISH CHURCH UNDER ELIZABETH AND JAMES I. ... ..   | 391     |
| THE COLLECTED WORKS OF HAZLITT ... ..  | 391     |
| SOME AMERICAN MEMOIRS ... ..   | 393     |
| MR. FREDERIC HARRISON ON CHATHAM ... ..  | 394     |
| NEW NOVELS (Shining Ferry; The Dryad; Amanda of the Mill; The Vicissitudes of Evangeline; The One who Saw; Lord Eversleigh's Sins; La Lueur sur la Cime) ... ..  | 394-396 |
| BOOKS ON JAPAN ... ..  | 396     |
| OUR LIBRARY TABLE (The Return of Sherlock Holmes; De Profundis; A French War Correspondent with the Japanese; The Kaiser as He Is; The Real New York; Industrial Conciliation and Arbitration; Hymns from the Greek Office Books; The English Catalogue of Books; Reprints) ... .. | 397-398 |
| LIST OF NEW BOOKS ... ..   | 398     |
| NOTES FROM CAMBRIDGE; JULES VERNE; A LYKE-WAKE DIRGE; CHARLES II. AND THE TREATY OF DOVER; SALE ... ..   | 399-401 |
| LITERARY GOSSIP ... ..   | 401     |
| SCIENCE—HOLDICH ON INDIA; THE RAT; PROF. J. YOUNG'S ESSAYS; SMALL DESTRUCTORS; THE BOOK OF THE ROSE; REPRINTS; NATUR UND ARBEIT; EARTHQUAKES; ANTHROPOLOGICAL NOTES; THE STRUCTURE OF THE ATOM; THE N RAYS; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ... ..                           | 402-406 |
| FINE ARTS—AUGUSTE RODIN; THE WHITECHAPEL ART GALLERY; SARGENTS AT THE CARFAX GALLERY; MR. JAMES'S WATER-COLOURS; THE TRUE PORTRAITURE OF MARY, QUEEN OF SCOTS; SALES; GOSSIP ... ..  | 407-409 |
| MUSIC—GOSSIP; PERFORMANCES NEXT WEEK ... ..  | 410     |
| DRAMA—THE TROADES IN ENGLISH VERSE; A MAN'S SHADOW; LADY BEN; A MAN'S LOVE; GOSSIP ... ..  | 410-412 |

## LITERATURE

Coventry Patmore. By Edmund Gosse. "Literary Lives Series." (Hodder & Stoughton.)

SINCE Coventry Patmore's death in 1896 but one biographical account of him has appeared: the large 'Life' in two volumes by Mr. Basil Champneys. That, as Mr. Gosse remarks, cannot be superseded as a comprehensive storehouse of facts and materials. But the very width of the net which Mr. Champneys cast is against his book as a popular and compendious life. It is virtually a biography not of Patmore alone, but, in a subordinate and partial degree, of his first wife and certain of his children. It includes not only a wide selection from his letters, but also a collection—amounting to a fair bulk—of his unpublished fragments in verse and prose; and besides all these, a close and detailed study of his religious philosophy. To the student of Patmore it is invaluable and indispensable, for he will find in it nothing neglected which can throw light on the poet and his writings. But its very completeness and conscientiousness as a Patmore *thesaurus* render it, to the general reader who has not the zeal of a special cult, diffuse and unwieldy. He wants a clear-cut and attractive view of the poet's career and its literary results, presenting essentials and putting aside merely collateral issues. This is the precise need which Mr. Gosse has supplied, and very well supplied. His volume is not without its limitations. But it is, on the whole, able, at times brilliant; its personal knowledge and enthusiasm are balanced by an acute perception of the individualizing flaws, the roughnesses which give *burr* (as it were) and richness to character. It is written with a trained sense of symmetry, with an alert liveliness and interest. Among Mr. Gosse's faults dulness

has no place. His book shows discriminating taste; indeed, one of the points he claims for it is that it supplements Mr. Champneys's 'Life' on the critical side, which could scarcely be adequately handled "in a family memoir." Within its chosen range it achieves clearness and completion.

This was the more possible, under the limits imposed by the scheme and the series to which the book belongs, because Patmore's life presents little for record, apart from his literary work. It is an entirely quiet and domestic life. The Bohemianism of the literary career exists now only in name, as a pretext for clubs and good-fellowship; but even from such factitious and *recherché* Bohemianism his unnoted days were sequestered. Born in 1823, he was the son of a father, Peter George Patmore, with no very savoury reputation among his contemporaries, and a *littérateur* of no particular quality. Living at Woodford in Essex, the small Coventry was over-indulged and applauded by father and grandmother (according to him a strong-minded and intellectual woman), while he was snubbed by a repellent and unsympathetic mother. He is an exception to the old axiom that men of genius derive chiefly from their mothers. That injudicious paternal and grandmotherly encouragement made him a prig, according to Mr. Gosse: only an exceptional strength of character could have averted the permanent mischief done to Leigh Hunt by like premature applause. Yet his father did him the service of cultivating that fastidious and aristocratic taste which distinguished his mature years, by marking the best passages in the classics he placed in the boy's hands. By seventeen or thereabouts he had written the first draft of his later-published poems, 'The River' and 'The Woodman's Daughter'; and before that he had differentiated himself from most young poets by enthusiastic study of science (chiefly chemistry) and mathematics. In the latter he seems to have attained much and real advancement. His after-years were bitterly scornful of science; but both studies point to an inherent quality of his mind, which possessed the dry intellect to a degree not usual among poets. For the rest, he was brought up or grew up an agnostic until his eleventh year, when a devotional book suggested "what an exceedingly fine thing it would be if there were a God." In his case, even more than in Ruskin's, personal idiosyncrasy turned its back on boyish training concerning matters of religion. For religion was to be one of his chief preoccupations. The other—love—manifested itself at seventeen in a passion for Mrs. Gore's eighteen-year-old daughter at Paris, where he was put to school. By his own account, it had shown itself yet earlier. But, despite the private publication of the two poems already mentioned, after his return from Paris, and a very characteristic glimpse of Leigh Hunt, his real introduction to life and letters began with the publication of a volume of 'Poems' in 1844. Mr. Gosse truly observes that the influence most notable in this volume, apart from the genuine if immature personal quality, is (very curiously) that of Mrs. Browning. It was virulently assailed by *Blackwood* (of course), but praised by

Leigh Hunt, and privately by Bulwer Lytton. Above all, it introduced him to the chief poets of the day; and his friendship with Tennyson was his main solace under the poverty which simultaneously fell upon him. His father came to grief, fled to the Continent, and left him without support. Another poet, Monckton Milnes, at last came to his practical aid, by securing for him an Assistant Librarianship in the British Museum.

It was his sole period of struggle. Thereafter, he almost ceases to have an external history. He married thrice, thrice changed his residence, and died. There is scarce more to chronicle. But the marriage to his first wife, Emily Augusta Andrews, daughter of a Congregational minister, whom he met and wedded after his appointment to the British Museum, is of cardinal importance in his spiritual history. For it was she who recalled him to poetry, from which he had receded, and inspired him with the design of a poem in praise of nuptial love—the poem which became 'The Angel in the House.' Another influence tending in the same direction, and belonging to the same period, was his close intimacy with Rossetti and the members of the P.R.B. Despite his small literary performance, they looked up to him with something of the admiration he bestowed on Tennyson; and he contributed to the now-famous *Germ*. The first result of the new influences was the 'Tamerton Church Tower' volume of 1853, containing fragments also of 'The Angel.' In 1854 appeared the first instalments of 'The Angel in the House'; more followed in 1856; in 1858 a revised and unified edition of the whole poem was put forth; and in succeeding years came out the sequel to 'The Angel,' now included under the general title of 'The Victories of Love.' Except for a review in our own columns 'The Angel' was not badly received; and, privately, it was warmly praised by Tennyson, Carlyle, Ruskin, Leigh Hunt, and the Brownings—Hunt prophesying that it would be the most popular poem of its day. He was right. From the time when it and its sequel were united in the collective two-volume edition of Patmore's poems in 1863, it sprang into a popularity which has steadily increased ever since. A quarter of a million copies had been sold at his death. Yet, by a perverse fate, its popular acceptance was coincident with a reaction of critical contempt. Thenceforward, till well on in the eighties, the name of Patmore was scarcely breathed among the arbiters of literary fame; there was even a very general impression that this forgotten minor poet was dead.

'Tamerton Church Tower' had been a great advance on the earlier poems; and in its Pre-Raphaelite descriptive detail clearly foreshadowed the characteristic style of the succeeding poem. 'The Angel in the House' was entirely mature, and exhibits the perfection of the poet's first manner. Assuredly it does not merit the critical neglect which so long kept it obscure. Misled by the amatory and domestic subject, critics have failed to realize the lofty seriousness of its aim—which is nothing less than to vindicate the dignity of married love as a symbol and prophecy of the love between Christ and the soul.



Patmore, following Pre-Raphaelite principles, resolved to relate a simple story of modern domestic courtship and marriage, shrinking from no realism of detail. The sincerity of passion would ennoble all. The period in which he wrote has unfortunately been against him. The peculiar dowdiness of early Victorian middle-class life, caught with photographic and often unconscious fidelity, hangs about the narrative like stale tobacco-smoke. A future generation, which has not our own meanness of associations with that period, may perhaps find nothing to repel it—may even wonder at our repulsion. But meanwhile it exists. We cannot quite follow Mr. Gosse in considering the narrative portion altogether negligible. That would be to admit the poem a failure as a poem. Despite its disadvantages, it is deftly told, and full of ardent poetry. But we entirely agree with him that the finest parts of 'The Angel' are the preludes and epilogues which enclose, as in a corolla, the narrative sections. This Patmore admitted, giving as the reason that they were "pure lyricism." They are, in fact, lyrics of the whitest fervour, and exquisitely finished, with a singular moral and mystical elevation. The language reveals the emotion with an often miraculous intimacy, never strained or violent. Patmore claimed that the mysticism which flames visibly in 'The Unknown Eros' was already implicit in 'The Angel'; and of the preludes and epilogues this is true. Paradox and antithesis play over them like forked lightning. Other of them, again, are memorable aphorisms and epigrams. More pregnant quotations might be made from them than from any writer since Pope. For calling the attention of readers to this portion of 'The Angel,' which is just the portion most readers neglect, Mr. Gosse deserves thanks. His entire exposition of this poem is an admirable and acute piece of work. Our one objection is to the statement, afterwards more definitely made, that the symbolic raptures of the poem are illusive, and the outcome of purely physical ardour. There are many, undoubtedly, to whom—no less than to Patmore himself—that symbolic fervour is a true and vitally significant thing, a veritable spiritual prophecy. To them, as to him, the apparent irrationalities of the lover are explained as types and foreshadowings of divine realities.

Patmore's second and crowning period was ushered in by his first wife's death in 1862, and his embracing of Catholicism after a period of agonizing grief and struggle. It is characteristic that, as 'The Angel' resulted from the union with Emily Andrews, so this decisive change had a prelude in his encounter in Rome with the Catholic lady who soon after became his second wife, Marianne Caroline Byles. The influence of woman marked each fresh epoch in his life. She brought him means which thenceforth placed him beyond the necessity for struggle, and allowed him to lead a life of retired contemplation, diversified only by the management of the estate he bought at Heron's Ghyll in Sussex. Later he removed to Hastings, and during

the last few years of his life to Lymington, opposite the Isle of Wight.

The gradual outcome of his middle years was the series of odes now collected under the title of 'The Unknown Eros.' The first nine, privately printed, were coldly received by his friends, and burnt in a fit of chagrin. But a few copies were kept by his daughters, and the greater part of the odes were published in 1877. Ignored at first, they very slowly made their way, and the new reputation which dawned on him as the eighties drew to a close was mainly based on these odes of 'The Unknown Eros,' completed and afterwards issued in a single separate volume. He lived to be aware that his time of recognition was at length coming; and death, which he had long expected, arrived at last suddenly from *angina pectoris*.

'The Unknown Eros' is to Coventry Patmore what 'Paradise Lost' was to Milton. It is not only the crown of his work; it reveals also an altogether new altitude of power, not indicated by his previous work. Ardour, exquisiteness, elevated intensity of emotion, tenderness, minute finish, and intimate precision of diction he had shown in 'The Angel.' But in these 'Odes' he put forth a power, a breadth of handling, an amplitude of wing, which are not only unlike but seemingly incompatible with the qualities of that earlier poem. It is as though a Pre-Raphaelite should begin suddenly to paint like Rembrandt. The largeness and majesty of the 'Odes' are at times Miltonic. Yet the intimate justice of minute expression is retained where it is fitting, and singularly wedded with the ampler manner, so as to form one homogeneous style. This union of almost contradictory qualities is among the most striking features of the execution. Single lines, again, have a more than Wordsworthian penetration of feeling, such as

More transient than delight, and more divine.

The occasional descriptive touches (fullest in the 'Amelia') have a marvellous breadth and vividness. For distilled and concentrated quality of emotion certain of the 'Odes' stand apart in lyric poetry. But over and above these various and varying characteristics is the profound and grave rapture which informs all the finest of them. Their pathos is piercing and sparing, or it had not been tolerable. Their sweetness is no less sparing, and no less keen. The exaltation of the greatest 'Odes' is astonishing, yet unfaltering, and without sense of effort.

Their mystic character, in which earth, heaven, and man maintain a continual interplay of reflex symbolism, answering each other like harp to harp, makes against popularity. The aim of Patmore was to do for divine what 'The Angel' had done for human love. But he carried out his scheme only in a fragmentary, or rather intermittent fashion. The chief flaw of 'The Unknown Eros,' as Mr. Gosse emphasizes, is the handful of political odes. We may differ from him as to the hopeless falsity of Patmore's political prophecies. But that is immaterial. The point is that these 'Odes,' with some amount of exception, forfeit the dignity which marks the rest. They are violent, at times almost to outrageousness.

From Mr. Gosse we dissent also concerning the metre, which appears to us majestic, flexible, and beautiful in a high degree, answering the feeling like the pulses of the blood. Certainly based on 'Samson Agonistes' and other models, it is yet in large measure original, and to us appears radically different from the Cowleian "Pindarics" with which Mr. Gosse compares it.

Mr. Gosse is nowhere more brilliant and attractive than in his personal sketch of the poet. For this species of work he has a peculiar aptitude. In Patmore he had an excellent subject, for no man was more original or less like his supposed personality. Mr. Gosse does not shrink from the less pleasing features of his model, and gives us something very different from the colourless abstractions usual in contemporary biography. 'The Angel' determines all conceptions of the poet, who is imagined as a mild and amiable amorist. The reality was a gaunt giant, with drooping lids over eyes like the narrow gleam of a scimitar-edge, a masterful personality, and a grim vein of sardonic humour. The softer qualities deducible from his poetry were not on the surface. Mr. Gosse draws him vividly,

"sailing along the Parade at Hastings, his hands deep in the pockets of his short black velvet jacket, his grey curls escaping from under a broad, soft wide-awake hat,.....the long, thin neck thrust out, the angularity of the limbs emphasized in every rapid, inelegant movement,"

no less than in the crackle and cough of his laughter, and the singular originality and fascination of his intimate talk. Yet sometimes we doubt whether he does not exaggerate a point. He accuses Patmore himself of exaggeration (quite truly), and tells a story of how the poet said, in company, that by the side of a certain living writer "Herrick was nothing but a brilliant insect"! We can hardly mistake the writer intended, for in a published essay Patmore has used this very phrase. And what he there says of the writer whom he criticizes is that, intellectually, Herrick was by comparison "a splendid insect," yet none the less a greater poet. One cannot but question whether the qualification may not have escaped in Mr. Gosse's recollection of the conversation; and the qualification makes just the difference between exaggeration and sanity. It is in this personal chapter and that on the poet's literary position and aims that we find most to challenge. That, for example, Patmore did not recognize his own lyric genius, but constantly desired to excel in "epic, gnomie, and didactic poetry," is a statement for which Mr. Gosse may have warrant, but he shows none in this book, and we find it a hard saying. In view of his lack of personal sympathy with the poet's religious beliefs and ideas, he attains a remarkable measure of perception; yet the lack of sympathetic understanding now and again makes itself felt. But these are occasional limitations in an able and welcome aid to the appreciation of a poet even now far from general appreciation—a poet whose greater qualities, in his books as in life, yield themselves only to intimacy.

*A History of the English Church in the Reigns of Elizabeth and James I.* By W. H. Frere. (Macmillan & Co.)

MR. FRERE possesses one of the main qualifications for an ecclesiastical historian, as understood by men like the late Canons Robertson and Perry. He is persistently, rigidly, and conscientiously dry. His writing is never redeemed by charm from its pedestrian accuracy. His outlook is purely and narrowly ecclesiastical. There is no period richer in imaginative and pictorial interest than that of the reign of Elizabeth, none which is capable of brighter treatment, as the works of Creighton and Prof. Maitland abundantly illustrate. Yet of all this Mr. Frere will have nothing. Dreary as are the Vestiarian and the Marprelate controversies, they become drearier in this narrative, which, strangely enough, ignores the admirable chapter of Dr. Maitland in the "Cambridge Modern History." There is none of the quaintly romantic air of the late Canon Dixon's writing, that chivalrous touch of high imagination which belonged to one who found in the Church of England not merely a refuge but a home, not only a teacher but a mother. This volume will be useful to those who really want to know more about the period, but it will never attract or lure the general reader. It may clear the notions of many of the clergy; it will not appeal to the cultivated laity. They will no more think of reading it than they would the works of Archbishop Whitgift. As the book (being without notes) is presumably intended for this class, we think that the work is almost as much of a failure as that of Mr. Trevelyan on the Stuart period is a success.

But of course Mr. Frere would have his reply. His book is a work of original investigation, not popularization, and you cannot cater for two classes of readers at once. That is true. Still, we cannot see why it is necessary to reduce a period in many respects exciting to a level of monumental dullness.

On the other hand, the book will be found useful. If it does not say the last word on the various subjects discussed (we suppose that will never be said), at any rate it very distinctly sets things in the right light, and uses the very best sources of information. Nothing, for instance, could be better than the following estimate of the Puritanism of Cartwright and his followers:—

"Thus gradually Nonconformity became a definitely Presbyterian organization, pledged to work within the Church for the abolition of episcopacy, for a new view of the ministry which was not that of the Book of Common Prayer, for a new system of discipline which was not that of the English Church, and for a new scheme of worship which should tolerate much that at present was not tolerated and forbid much that was at present enjoined. The movement was thus not one for liberty of opinion or practice, but merely for the substitution of a new coercive system in place of the old one."

This is admirably said. There is still, in spite of all the work that has been done, a lingering superstition that Puritanism was in its essence a movement towards freedom and tolerance, so that it is well to have the

truth once more stated. Freedom was the result of the internecine quarrels between the sects, or rather of the fact that no one party was able to exterminate the other. It was not the deliberate conquest of a party devoted to reason, but the fruit derived by all parties from the failure of others. Least of all was it the crown of the militant Presbyterianism of Cartwright and Travers, for whom the cardinal use of religion was the power to excommunicate their adversaries, its main comfort the doctrine of arbitrary reprobation, and a chief dogma the belief that Scripture ordered the execution of Papists.

On the other hand, this book is no apology for the Elizabethan régime. We know of no modern Anglican work which so frankly recognizes its evils. Mr. Frere has no hesitation in expressing his contempt for the State-enforced conformity, the spiritual apathy, the episcopal avarice, which characterized the time. He shows how, even when the bishops might have mitigated the abuses of their Courts, the lawyers prevented them, and that the attack on the Court of High Commission had much to justify it. Probably, indeed, one thing that makes the book such dismal reading is the writer's resolute refusal to echo the cry of "ecclesia restaurata." Still, he is one of the first to do real justice to Whitgift, and he sees very strongly the defects of the Puritan party, that "they lacked a sense of proportion and a sense of humour." He judges in no measured terms the attempt to combine the legal forms of one system with practical adherence to another:—

"They had used only such of the rites of the Church as they pleased, worn what they pleased, preached as they pleased, done what they pleased, and depraved everything with which they were displeased."

This is true, and the misleading use of the term Nonconformist confirms the vulgar error. The Puritans of Elizabeth's reign were not persecuted voluntaries, they were merely disorderly clerics. Discipline within the Church does not necessarily mean persecution. It may, however, be pointed out that their action is not without a parallel; and that their attitude, even down to the attacks on the bishops, has been in our own day imitated by a party which is at the opposite ecclesiastical pole.

On the other hand, we do not think that all Mr. Frere's strictures are made out. There is no disloyalty in working a constitution while striving to change it. A member of Parliament or a peer has a perfect right to work for the abolition of the House of Lords. The charge against the Puritans is not that they desired change, which they had a right to do, but that they refused to work the system they were sworn to work. After all, Wycliffe himself said "Mass," though his views were utterly subversive of the existing ecclesiastical polity. It is only in days when every one recognizes the rights of voluntarism that a man is to be told he must leave his church if he does not approve of its system, nor do we think that the appeal is justified so long as he believes in the society and the possibility of bringing it round to his notions. A Socialist is not bound to exile himself from an individualist State.

Lastly, we think Mr. Frere is very ill-

advised in attempting to defend the *ex officio* oath. He seems hardly aware of the principle that a man ought not to be made to incriminate himself; yet we thought this was nowadays an elementary principle of justice. He ought, also, to have produced further evidence for his statement that "truthfulness never was the Puritans' strong point." If this is meant for a view of the ethos of Puritanism throughout its history, it needs a very long array of evidence, for it contradicts the established conviction of the modern world that Puritanism, whatever its defects, trained strong, just, and honourable citizens. If Mr. Frere really thinks that Puritanism had as evil an effect on the conscience as, say, "Probabilism," he ought to develop his view in a volume, and not scatter so grave a charge as an *obiter dictum*. We have no love for Puritanism; it was intolerant, opposed to culture, in its own way very superstitious, and as authoritative and scholastic as Duns Scotus. But that it was really hostile to truthfulness—except so far as all party spirit is—is so definite and sweeping and (if proved) so absolute a condemnation, that it needs more proof than the unsympathetic sarcasms of the least imaginative historian it has been our lot recently to read.

*The Collected Works of William Hazlitt.* 12 vols. Edited by A. R. Waller and Arnold Glover. With an Introduction by W. E. Henley. (Dent & Co.)

(First Notice.)

THIS year is the centenary of Hazlitt's first appearance in print. His reputation is now both secure and general, and he is presented "in questionable shape"—tabernacled in twelve portly volumes, heralded by Henley, interpreted by Arnold Glover and Mr. A. R. Waller. Let us, with the aid of the two latter, draw the curtain, unlock the shrine, and interrogate the "affable archangel" within.

It has been said of Hazlitt—and the remark is, to some extent, confirmed by his own confessions—that "he was a man of few books and fewer authors"—books and authors, moreover, of the past solely. There is an element of truth in this criticism. Hazlitt, though of a strongly bookish temper, was not erudite. He was an intellectual voluptuary, and read, as he dabbled in painting and metaphysic, for his pleasure merely. His excursions in philosophy were limited to a round dozen of writers, English and French, from Gassendi and Hobbes to Hume and the 'Système de la Nature'; and even these he did not study and digest after the fashion of the disciplined metaphysician, but tasted and discussed them as a man of letters. His speculative writings show little trace of technical terminology; the style is not scientific, but literary. In certain fields of English poetry, again, his attainments were slender—notably in the dramatic literature of Elizabeth's day, a subject, nevertheless, on which he lectured with much aplomb at the Surrey Institution.

But if Hazlitt lacked breadth of literary culture, his range was wider, on the modern side more particularly, than either he or Henley would lead us to suppose. Hazlitt, when he testifies of himself, is the most un-



reserved of witnesses; but where passion or prejudice intrudes he is apt to conceal or distort the truth. Henley's account of Hazlitt's choice of reading—Shakspeare, Cervantes, Rabelais, Boccaccio, Milton, Richardson, Rousseau, Fielding, Burke—is well enough so far as it goes, but it does not go far enough: it ought to include certain contemporaries—Cowper, Wordsworth, Scott, Coleridge (in his lyrics and poetic dramas)—and, of the elders, Chaucer, Spenser, and Pope, at least. It happens that we possess, in a certain marked feature of Hazlitt's style, a clue to his literary preferences. Whatever appealed to his taste he read attentively; and what he read attentively, a remarkable adhesiveness of mind led him to quote repeatedly (we refer now to the borrowed phrases, the literary tags, with which he is wont somewhat to overpunctuate his pages). In this connexion, Hazlitt's latest editors have rendered an important service to the critical reader. By recording in each case the source of these adventitious ornaments, they have furnished a key to the *personnel* of Hazlitt's hierarchy of letters, and simplified the process of determining the order and precedence of the several thrones, principalities, and powers. We have, in fact, but to count the number of tags accredited to each name, and to compare the totals, in order roughly to fix the preponderance of any given influence.

If we apply this test to Wordsworth—a writer whom Hazlitt, when astride his political hobby-horse, vilifies through every mood and tense—we shall find ourselves driven to a conclusion directly opposite to that indicated by Hazlitt's insolent and venomous allusions. In Hazlitt's eyes Wordsworth stood for a common renegade, who had bartered his birthright for a pitiful mess of pottage. He is never done girding at Wordsworth the stamp-distributor; and yet his very diatribes betray the ineffaceable impression made on him by Wordsworth the poet. Of all Hazlitt's literary creditors, Shakspeare ranks first in regard of the number of phrases—too often, indeed, they are forced loans—supplied. Now for every four quotations from Shakspeare, Hazlitt has one from Milton, and for every two from Milton, he has one from Burke and one from Wordsworth. Wordsworth and Burke, that is to say, stand on the same rung of Hazlitt's literary ladder. Both have sinned, and forfeited their high estate; yet their sometime votary is unable to break the spell still exercised by the glowing eloquence of the one and the austere, impassioned verse of the other, and so, as he writes, he falls, half unconsciously, into their very tricks and turns of speech, repeating the happy phrases branded upon his memory by fond and early association.

Henley, who avers that Hazlitt "was never an exalted Wordsworthian," says that "once, in a moment of supreme geniality, Hazlitt likened Wordsworth's best passages, not to their advantage, to those of the classic *Akenside*." So far is this from being true that the very reverse is the truth. What Hazlitt originally (1814) wrote was that the poet's "powers of description and fancy seem to be little inferior to those of thought and sentiment." In 1817, embittered by the fall of Napoleon, and desiring so far as

he could to disparage the poet who had sold himself to the Treasury, he cancelled this passage, and substituted one to the effect that "Wordsworth's powers of description and fancy seem to be little inferior to those of his classical predecessor, Akenside"—a revised judgment delivered, not in a supremely genial moment, but at a time of recent and intense exasperation. Here, as in every case where Hazlitt revised his work for republication, the editors print in full the variations and omissions shown by a comparison of the earlier with the later text. Indeed, those who have read Hazlitt on 'The Excursion' only in the revised text of 'The Round Table' can form but a faint conception of the writer's fervid admiration for that poem, or of his loud acclaim of the poet's transcendent powers. His 'Observations on "The Excursion"' first appeared in *The Examiner* for 1814. There, in a passage omitted from 'The Round Table' (1817), he writes of Wordsworth:—

"There is in his sentiments and reflections on human life a depth, an originality, a beauty and grandeur, both of conception and expression, which place him decidedly at the head of the poets of the present day—or, rather, which place him in a totally different class of excellence.....It is not in our power to add to, or take from, the pretensions of a poem like the present, but if our opinion or wishes could have any weight, we would take our leave of it by saying—ESTO PERPETUA!"

Here speaks the true Hazlitt, as he speaks nine years later in 'The Literary Examiner':—

"It has been asked whether Lord Byron is a writer likely to live. Perhaps not: he has intensity of power, but lacks distinctive character. In my opinion, Mr. Wordsworth is the only poet of the day that is likely to live—*should he ever happen to be born!* But who will be the midwife to bring his works to light?"

—a question which many eminent literary *accoucheurs* have striven to solve, and, perhaps, have succeeded in solving between them.

On Hazlitt's attitude towards Coleridge we shall have something further to say. Meanwhile, let us not delay to acknowledge our large debt to the editors of these volumes. They have taken ample time and pains with their work, and have done it thoroughly. The sheets have been read with a carefulness uncommon nowadays. Diligent research has brought to light a mass of new material—much of it journalism, no doubt; but all of it Hazlitt's, and some of it literature. The bibliographical notes are excellent of their kind—those in the last two volumes especially, in which the intricacies and overlappings of the early posthumous collections are explained with conspicuous skill. In view of the slender room at their disposal, the editors' commentary is remarkably full. The difficulty here was one of selection and omission; but by dint of a wise economy and the exercise of stern self-repression, room has been found for everything essential, including those textual "cuts" and variations which frequently supply a clue to the understanding of Hazlitt's fluctuations of temper and opinion. On the subject of Mr. Waller's editorial prowess there is no need to enlarge: it is amply attested by his work in con-

nexion with the "Cambridge English Classics," and has recently won honourable recognition at the hands of the Senate of that University. Of his lamented fellow-worker we will take it upon us to say that, whether for accurate scholarship, for sound and impartial judgment, for special knowledge of the period, or for strict literary conscience, no fitter man could have been found for the task of editing Hazlitt's remains. From all who have at heart the cause of English literature congratulations are due to the surviving editor on the completion of his arduous and beneficent labours. We cordially wish him joy; but that must, indeed, be "a defeated joy" which he feels as he surveys the fruits of his collaboration with Arnold Glover, and recalls the pleasant trade interrupted by death.

Amongst the pieces now first identified and collected is an essay 'On the Character of the Country People,' which reminds us of the famous tirade on the same subject in 'The Round Table,' and contains a good story about Charles Lamb. While visiting Winterslow in 1810, Lamb had ordered a pair of snuff-coloured breeches from "the little hunch-backed tailor" of Pitton (a neighbouring village),

"instead of which the pragmatistical old gentleman, having an opinion of his own, brought him home a pair of lively Lincoln-green, in which he rode in triumph on Johnny Tremain's cross-country caravan through Newberry into Oxford,.....the abstract idea of the jest of the thing prevailing in his mind (as it always does) over the sense of personal dignity."

Hitherto it has been supposed that, after the rejection of 'Zapolya' by the Drury Lane Theatre Committee in May, 1816, nothing more was heard of Coleridge's drama as a stage-play. This is an error. On February 10th, 1818, 'Zapolya,' "compressed into three Acts, to make it tedious and brief," and accompanied with music, was produced at the Royal Circus and Surrey Theatre (later Astley's Amphitheatre), and ran for eight nights between that date and March 2nd, when it was performed for the benefit of Tom Dibdin. Of Hazlitt's stock quotations, perhaps the most obstinately coy to research was that which first occurs in an *Examiner* essay of 1815 (xi. p. 268):—

Sithence no fairy lights, no quickening ray,  
Nor stir of pulse, nor objects to entice  
Abroad the spirits; but the cloistered heart  
Sits squat at home, like Pagod in a niche  
Obscure.

These vigorous lines, which recur more than once in Hazlitt's pages (cf. xi. pp. 224, 428; iv. p. 311), were advertised in *Notes and Queries*, and their source inquired for in every quarter, likely or unlikely, that suggested itself. At length Arnold Glover had the satisfaction of lighting on them in Dodsley's 'Collection of Poems,' 1758, vol. vi. p. 138. They occur in a poem addressed by the Rev. Sneyd Davies 'To the Honourable and Reverend F[rederick] C[ornwallis], afterwards Archbishop of Canterbury. It was probably not in Dodsley, however, that they were found by Hazlitt (whose familiarity with the poem is proved by his occasional citation of other passages from it), but in the pages of that once-familiar school-book, 'Enfield's

Speaker,' a work which appears to have supplied Coleridge also with one of his quotations in the Preface to the 'Poems' of 1796. Probably Hazlitt had committed the entire poem to heart in boyhood. It was known to Lamb, also, in all likelihood, through the medium of 'Enfield.' He quotes the opening lines in a letter to Southey dated August 10th, 1825. So loosely did Hazlitt cite his authors that we have sometimes thought that another of his quotations,

'Tis the taste of the ancients ; 'tis classical lore,  
was merely a random shot at Campbell's well-known verse :—

'Tis the sunset of life gives me mystical lore.

#### SOME AMERICAN MEMOIRS.

*A Belle of the Fifties.* Edited by Ada Sterling. (Heinemann.)

*Hannah Logan's Courtship.* Edited by Albert Cook Myers. (Philadelphia, Ferris & Leach.)

*Robert Cavelier.* By William Dana Orcutt. (Heinemann.)

THE Duke in 'Lothair,' though he did not approve of Americans in general, made an exception in favour of "an American gentleman with large estates in the South," whom he regarded as a "real aristocrat." The very interesting book which Miss Ada Sterling has prepared from the diaries and recollections of Mrs. Clay-Clopton deals with the fortunes of such a family. This venerable American lady was known to fame in a past generation as the beautiful and dashing Mrs. Clay of Alabama, wife of one of the Confederate leaders in the rebellion of 1861 and the Civil War. It was to her husband, Senator Clement C. Clay, that the task fell of renouncing Alabama's allegiance to the United States on the memorable day of January 21st, 1861. Mrs. Clay gives a graphic description of the scene which took place on this occasion, important in the annals of the world as well as in those of America. Senator after senator rose, and, in a few solemn words, declared that the people for whom he spoke had

"adopted an ordinance whereby they withdrew from the Union, formed under a compact styled the United States, resumed the powers delegated to it, and assumed their separate station as a sovereign and independent people."

Such a rupture of a legislative body had hardly been known since Cromwell purged the Long Parliament; indeed, the only parallel instance of a voluntary separation of such a kind is to be found in the disruption of the Scottish Church in 1843, though, happily, that event, great as have been its issues, did not portend a civil war. Mrs. Clay draws a vivid picture of the emotion caused by the renunciation of these senators' allegiance :—

"As each Senator, speaking for his State, concluded his solemn renunciation of allegiance to the United States, women grew hysterical and waved their handkerchiefs, encouraging them with cries of sympathy and admiration. Men wept and embraced each other mournfully. At times the murmurs among the onlookers grew so deep that the Sergeant-at-Arms was ordered to clear the galleries; and, as each

speaker took up his portfolio and gravely left the Senate Chamber, sympathetic shouts rang from the assemblage above. Scarcely a member of the Senatorial body but was pale with the terrible significance of the hour. There was everywhere a feeling of suspense, as if, visibly, the pillars of the temple were being withdrawn and the great Government structure was tottering."

Mrs. Clay's lively narrative throws a good deal of light upon the events which led up to the Civil War, from the point of view of an ardent Southerner. Brought up in an atmosphere of land-owning aristocracy, and accustomed to regard slavery as a "domestic institution," which was only productive of good to the negroes, who were treated, in all the good families of the South, at least as well as the British squire treated his labourers, she was wholly unable to recognize the real ground which the North had for resisting any attempt to divert the Union from its foundation of liberty and equality for all men. "Our physical prosperity," she says,

"no less than the social security we enjoyed, had caused us to become objects of envy to the rough elements in the new settlements, especially of the North-west."

There is a certain amount of truth in this view, and it comes as a useful corrective to the modern idea that the American Civil War was purely a crusade against slavery—a view at least as erroneous as that set forth by Mrs. Clay, that it was a war of conquest and spoliation on the part of the North. However, though Mrs. Clay's memoirs add considerably to our knowledge of the Southern attitude before and during the war, it is rather the personal element in them to which the reader's interest is chiefly directed. We find in these pages many lively and picturesque descriptions of Washington society before the war—a society to which the high-spirited and witty ladies of the South, among whom our heroine herself played a leading part, contributed much of its most characteristic and brilliant life.

The book is very gracefully written, and the account, to select one instance among many, of the fancy-dress ball to which Mrs. Clay went in the character of the American Mrs. Partington is as good as anything of its kind to be found in the works of contemporary American novelists. The story of Senator Clay's imprisonment, along with Jefferson Davis, after his surrender to the United States Government, is full of thrilling incident. The assassination of Lincoln—of which Mr. Clay was erroneously surmised by the Northern mob to have had a guilty foreknowledge—raised public feeling to a dangerous height, and for some months his life trembled in the balance. Mrs. Clay, at any rate, was convinced that it was only her personal efforts in intercession with President Johnson which saved him from being condemned by the military tribunal. She found a valuable assistant in General Grant, who was totally opposed to all reprisals on the vanquished Southerners, and declared, shortly after Lee's surrender had ended the war, that, if he had his way, he would release every Southern prisoner without conditions. The story is well worth reading, and the book as a whole presents

a delightful picture of a charming and original personality.

We recently had occasion to speak in terms of praise of 'Sally Wister's Journal,' a human document which Mr. Albert Cook Myers rescued from the oblivion of time. Encouraged by the success of that delightful book, he has now given us the story of 'Hannah Logan's Courtship,' as related in the diary of her lover, the Hon. John Smith, of Philadelphia, who was a notable colonial politician from 1736 to 1752. Hannah Logan was the daughter of the venerable statesman and scholar James Logan, of Stenton, and, like her father and her husband, belonged to the Society of Friends. A contemporary has left a pleasant account of her appearance when she was twenty-four. "To return to the Lady," says this young buck :—

"I declare I burnt my Lips more than once, being quite thoughtless of the warmth of my Tea, entirely lost in Contemplating her Beauties. She was tall, and Slender, but Exactly well Shap'd, her Features Perfect, and Complexion tho' a little the whitest, yet her Countenance had something in it extremely Sweet. Her Eyes Express'd a very great Softness, denoting a Compos'd Temper and serenity of Mind. Her Manner was Grave and Reserv'd, and to be short she had a Sort of Majesty in her Person, and Agreeableness in her Behaviour, which at once Surprized and Charmed the Beholders."

According to her lover, "the Charm of her Conversation Excelled, if possible, those of her person." As Charles Lamb said of his friend Hester Savory, the Quaker rule could not cool the human feeling in her. She seems, indeed, to have been a very charming woman, and the lapse of a century and a half cannot destroy the interest with which the reader follows the vicissitudes of the passion which John Smith conceived for her. There was no very striking incident in his courtship, which had to overcome a certain amount of coyness and disinclination for marriage on Hannah's part, but ended happily, without the need of any melodramatic expedient—though more than once the young lover was obliged to realize "in how much pain is a situation between hope and Despair." The value of his diary, as the editor points out, lies not merely in the love-story which it placidly unfolds. It also helps us to recall the daily life of a prosperous American in the first half of the eighteenth century, and to understand the Quaker community, to which the success of Pennsylvania was largely due :—

"It presents Quaker social life, not all in ascetic drab and grey, but also in many of its more attractive aspects—travelling and visiting, genial hospitality and quiet good living, dining and tea-drinking, fishing and sliding and skating and other mild diversions."

The extreme frankness and *naïveté* of the diary, which was intended for no eyes but those of Smith himself, add to the pleasantness of the book, for which we are grateful to Mr. Myers, though we cannot like the dignified Hannah Logan quite so well as the lively Sally Wister.

Mr. Orcutt's historical novel presents a readable account of La Salle's life and his discovery of the Mississippi, which holds a good deal of romance. The United States is said to have a much larger reading public than Great Britain. It cer-



tainly shows a vivid interest in its historical figures which is wanting in our own population taken as a whole.

*Chatham.* By Frederic Harrison. "Twelve English Statesmen." (Macmillan & Co.)

AFTER many delays, due to the divergent activities which possess Mr. John Morley, the notable series of "Twelve English Statesmen" has at last been brought to a conclusion. Mr. Frederic Harrison, to whom he delegated the writing of the volume on Chatham, must have approached the topic with some qualms. The ground had already been covered by Macaulay in two of his most eloquent essays; secondly, the author could not help feeling out of sympathy with many of the ideals of his subject. We may say at once that both difficulties have been triumphantly surmounted. Mr. Harrison brings much freshness of treatment to bear upon Chatham's career, particularly during its earlier periods. Though conquest and empire may be repugnant to him, literary honesty comes to the rescue, and when he cannot praise the wisdom of the statesman's aims, he dwells upon the loftiness of his motives. The result is a singularly dignified portrait of a figure of lonely majesty, and an appreciative analysis of a character which, despite its histrionic exaggerations, conveyed the lesson of moral dignity to his country at an hour when it was sorely needed.

Mr. Harrison makes no attempt to reconcile the inconsistencies of William Pitt's political beginnings. Consumed by honourable ambition, and destitute of family influence, he was driven to play for his own hand. At one time he denounced Hanoverian subsidies; afterwards he advocated them; his own policy when he attained power bore some resemblance to that of Carteret which, in opposition, he had mercilessly vituperated. Yet, with prophetic insight, he invariably perceived where the true interests of his country lay. As Mr. Harrison acutely remarks:—

"To prevent Prussia being crushed by the gigantic confederacy of five Powers was a very different thing from assisting Maria Theresa to regain her ancestral dominions. Lastly, to protect Hanover from being absorbed by France, because the Elector of Hanover was King of England, was a very different thing from flinging away English blood and treasure to promote the ambition and second the quarrels of the Elector of Hanover. Pitt's policy, as he clearly showed, was this:—he would not sacrifice British interests for Hanoverian objects, but he would not let Hanover be sacrificed solely by reason of its connection with England. This was a perfectly intelligible policy; and it was a sound policy. Pitt's change of front was startling; but it has an adequate defence."

Pitt scorned to take a side merely because it was popular, and few incidents in his life redound more to his honour than his efforts on behalf of Admiral Byng. But he generally read the temper of the nation correctly, even if he was tempted to work too persistently on its passions. No more luminous remark has ever been elicited from a nature essentially opaque than George II.'s: "You have taught me to look elsewhere than to the Commons for the

sense of my subjects!" Pitt had, indeed, the secret of bringing out the higher qualities of all about him. The House of Commons endured his arrogance because, as Charles Butler said, "there was something in him finer than his words; the man was infinitely greater than the orator." It must be remembered besides that the grand manner was sedulously cultivated in the pre-Revolutionary age, and that Pitt's artificialities were only a carrying to an extreme of the device which every one attempted. It was imported into private life; and though no contemporary correspondence is quite so Grandisonian as Chatham's with his nephew Lord Camelford, yet Temple addresses his own sister as "Dear Lady Hester." Charles Fox was the great simplifier of debate, and, in the same way, biography offers few contrasts more complete than his unstudied outpourings on ancient and modern literature to Lord Holland, and Pitt's stilted injunctions to Camelford that he should "drink as deeply as he could of the divine springs," the *Iliad* and *Virgil*.

The survey of the victorious campaigns organized by Pitt during the Seven Years' War is as complete as Mr. Harrison's space permitted. "America was to be won in Germany"; in other words, France was to be exhausted in the struggle with Prussia, and thus leave Canada and the Mississippi Valley to be occupied by the British. Historians are in practical agreement, however, that Pitt pursued hostilities beyond their legitimate ends. As Mr. Harrison well puts it:—

"Any attempt to crush back the rival nations of Europe into a secondary rank, to maintain a permanent and exclusive domination on the high seas, must at last provoke a combined resistance, and in the end must exhaust an island of moderate size."

The Treaty of Paris is as justifiable from the English standpoint as the Treaty of Utrecht, only both were brought about by the most despicable political intrigues. Mr. Harrison alludes briefly but sufficiently to Pitt's exclusion from power, and the corruption and proscription employed by Bute and his colleagues to force the peace upon the House of Commons. The grimy story can be best studied in Lord Edmond Fitzmaurice's "Life of Lord Shelburne." But Mr. Harrison becomes unnecessarily indignant when he stigmatizes the interview of some two years afterwards between George III. and the fallen minister as "outrageously indecent and irregular." Pitt had right of perpetual access to the king as a member of the Privy Council, and the solidity of government by Cabinet had not then been established with the precision of modern times. The days were not far remote, indeed, when Governments formed on fixed principles were held up to public opprobrium as "juntos," and the outcry against the "connexions" had a very similar meaning. Pitt recurred to the system of William III. when he deliberately formed his second administration out of men chosen without regard to party, group, or family. The experiment failed, owing to the fatal mistake of transforming the "Great Commoner" into the Earl of Chatham, his mental collapse, and the incurable levity of Charles Townshend. But

it may be questioned if it would ever have succeeded, even if, as Mr. Harrison suggests, George had been Victoria and Pitt had possessed the vitality of Palmerston or Gladstone. Administrations constructed on what our ancestors used to call "a broad bottom" have never endured except in quiet times. The times during which America was hastening towards independence were far from tranquil. Anyhow, Chatham ended his days in isolated opposition, protesting to the last against the coercion of the United States by arms, but unwilling to concede separation after the French had entered into alliance with the colonists.

"To this humiliation Chatham would not stoop. To the American people, whom he loved and honoured, he would concede everything, but to have America, which he had rescued from France, again torn away from us by the rival whom he had crushed—this was a sacrifice to which he could not submit. His old dread and jealousy of the House of Bourbon, which had become almost a monomania with him, blazed up with all its ancient fire. In this, the ardent patriot extinguished in him the far-seeing statesman. We can see to-day how far passion had misled him. Burke, Rockingham, Fox, the Duke of Richmond—some of the best brains of the Whig party—urged the immediate recognition of American independence. Chatham died in the act of protesting against it. And a cloud hung over the sun of his renown as he sank to rest."

Mr. Harrison, we may add in conclusion, does thorough justice to Chatham's efforts in the cause of internal freedom, as in his support of Wilkes, whom he abhorred personally, and in his advocacy of Parliamentary reform, which, empirical though it may have been, was much in advance of his age.

#### NEW NOVELS.

*Shining Ferry.* By Q. (Hodder & Stoughton.)

WE have, if we mistake not, more than once expressed the view that, delightful as Q.'s work almost always is, and excellent as are his short stories, something has hitherto held him back from obtaining that rank as a writer of fiction on a larger scale which from his many qualifications for the work of a storyteller seemed to lie within his reach. He can draw human nature as he sees it for himself, not as it appears to the collector of "materials," with his attention concentrated on some small section of mankind or some abnormal social conditions, and relying for the rest on what he finds in the books of other specialists. Q. writes at first hand; no man is freer from "common form." What he conveys to his readers he has, as the Germans say, "lived." We do not mean either that his manner never reminds one of any other writer or that he never invents an incident. But his style is the straightforward diction of a cultivated man who knows the English language and respects it, and the ultimate matter of his stories, the scenes and people—those, at any rate, with which he is most successful—show as plainly as did George Eliot's the mark of keen personal observation. He has besides the large and humane tolerance which goes with this faculty. Never having met—who of us has?—with absolute evil,

whether in men or circumstances, he does not attempt to depict it. He comes as near to it in the present story as he has ever done; but even here the last paragraphs leave us free to indulge a hope that the chastening which the offender has undergone will bear fruit. Indeed, the revolt against "poetical justice" has perhaps gone far enough. It is doubtless true that in real life it often seems as if to command success worked out better than to deserve it, and that the gentle, dutiful Bennys stand a poor chance against the hard, self-approving Rosewornes. But somehow that has not, at all events until very recently, been the view taken by the masters of fiction; nor will it be a good day for the world when it loses the conviction that, in the long run, character is bound to tell. For this, we take it, may be regarded as the short summing-up of Q.'s theory of life. We seem to be handling a charming story as if it were an ethical treatise. It is true that Q., more than any other writer of stories at the present day, seems to have a note of thoughtful seriousness under the inexhaustible store of humorous and pathetic fancies with which, almost in the same sentence, he can set his reader chuckling, or make the page momentarily dim before his eyes. "Aunt Hannah," otherwise Mrs. Purchase, in the present book, provides plenty of occasions for the former emotion—the genial seafaring lady who took charge of her brother's household on his sudden death, and "kept the house of mourning re-echoing," in the words of the dairy-maid, "whose speech derived many forcible idioms from her father, the mate of a coaster.....'like a labouring ship with a cargo of tinware.'" Some will understand the feelings of the young woman from Warwickshire when first introduced to the "strange land" where "every one talked about the weather, and every one addressed every one else as 'My dear.'" But with little touches such as these all of Q.'s readers have long been familiar. What we wish to note is that in this book he seems, for the first time, to have achieved a novel really complete in character, incident, and construction, which ought to take a high place in the esteem of those who like what is, after all, the most congenial class of English fiction, that based on the vicissitudes of every-day life.

*The Dryad.* By Justin Huntly McCarthy. (Methuen & Co.)

MR. MCCARTHY has one great equipment for fiction, which is a highly romantic imagination. The author of a history of the French Revolution might not be suspected of a bias towards the province of the unreal; yet his novels show that leaning, and his latest most of all. 'The Dryad' has been inspired by the fascination of Greek mythology. When Pan died and the gods took flight they left some traces behind, and these Mr. McCarthy has discovered in the forests of Eleusis. There was once a dryad who fell in love with a mortal man, and though she died with her oak tree, the gods, who were then on their thrones, took pity on the daughter and gave her the gift of immortality. In the four-

teenth century Argathona, who seems to have kept herself aloof from mere mortals all those hundreds of years, decided to present herself to some one no more important than a common soldier of fortune, on his way to take service with the Duke of Athens. In those adventurous days French gallants ruled the Greek States under the ægis of the Cæsar at Constantinople. It was a period that invited doughty deeds. And Argathona went the way of her mother, for she fell in love with Rainouart, the Duke's son. But there was a certain lady, the Duchess Esclaramonde, who also took a fancy to Rainouart, and succeeded in bewitching him for a time. This is the story of Argathona's recapture of him, and a bright and sparkling story it is. Mr. McCarthy must be congratulated on having so deftly handled the supernatural that one hardly feels the impossibility of Argathona. Also he has brought his romantic tale to a picturesque and natural conclusion. The fighting, the intrigues, and the scenic effects are all admirably rendered.

*Amanda of the Mill.* By Marie van Vorst. (Heinemann.)

HERE is a long story, which, viewed as a whole, is not a strong story, though it shows in places the wish, if not the power, to say something vital about love and life and death. The fight between labour and capital in the cotton factories of South Carolina and the question of child labour are also part of the theme. It is impossible to doubt the author's sincerity or her nationality. We were aware that South Carolina was "a sultry clime," and 'Amanda of the Mill' confirms the impression. There is a lot of "drink" in it. Amanda, a beautiful girl of the backwoods and a mill hand, loves a leader of revolt, also a mill hand. Nearly half the dialogue is written in the language of the "white trash" folk. To keep on reading page after page of talk something like the following is an effort: "Ih dew hev tew hev tu wait thayr twell Ih git newse suh." As this sort of thing grows intelligible the somewhat hampered reader meets another difficulty in the author's own inflated, laboured, indirect manner. Specimens taken at random show how little simplicity and the art of pruning appeal to her:—

"It is unusual that success crowns the feminine enterprise when a barren woman seeks, by the introduction of another child into her heart, to find consolation."

"Nondescript specimens of mill labourers out of whose bodies toil had evidently not unravelled the last fibre of animation."

Or this:—

"Her impulses, should she give them rein, were strong enough to shatter her life.....The first months of her marriage she discovered certain moral biases in the character of her husband. ....She was too intense a temperament, too sincerely feminine, to be satisfied with the routine of women's clubs and intellectual sterile interests which, like baits temptingly hung to a modern rod, threaten to land the little maiden-fish high and dry for ever on the shores of spinstorandom."

When there is something to be said (as appears to be sometimes the case here) it is well to call attention to the uses of sup-

pression, and again suppression, till the essential is allowed to be visible.

*The Vicissitudes of Evangeline.* By Elinor Glyn. (Duckworth & Co.)

THE vicissitudes in the career of Evangeline—Mrs. Glyn's newest exponent of smartness—take place, as shown in the young lady's journal, between November 3rd and December 21st, A.D. 1904, so we are, as it were, in the very "latest seed of time." There is no long tarrying in the telling. An hour and a half will easily take a reader through the story, and make, we imagine, no perceptible difference in his or her mental or moral equilibrium. The book is vivacious in the way Elizabeth was vivacious, though not in the same degree. Evangeline is the naïve yet knowing type of young person one expects and, as we implied, gets—the sort of girl who says an odd thing with one eyelid up and the other down, so to speak. The frontispiece purports to be her medallion-portrait set in pearls suspended by a facsimile of an emerald-green watered silk ribbon. She has orange hair, emerald eyes, and genuine black lashes, a sufficiently rare combination where the eyelashes need no "treatment." This, as it is an important point, for it is rarely found in this physique. When it is found, beware! The qualities supposed to go with such colouring are here very much taken for granted. The writer of the journal, aged twenty, begins by stating in it (and elsewhere) that she is about to become "an adventuress," as somebody else might say an omnibus conductor or a washerwoman. Other statements or suggestions she also makes with that part-innocent, part-brazen air of the modern minx. She has, of course, an instantaneous fatal attraction for every man she meets, and they permit themselves to make her aware of what she knew all the time—as crudely as you please. A certain Lord Robert, a guardsman—with "an air and a grace and a shape and a face," as an old verse has it—the "shape" especially (as she confides to the journal)—wins over all their heads. Several men and women of the smart or "unco guid" kind and their respective jargons are rather cleverly hit off, though at times one has one's doubts about sundry touches. Evangeline's own mode of speech is very much what Elizabeth's was, only slacker.

*The One who Saw.* By Headon Hill. (Cassell & Co.)

HEADON HILL shows no sign of faltering in his wild career. His invention of criminal possibilities shows no diminution of fertility, nor does his ingenuity in devising "situations" seem to abate. He does not attempt the more subtle analysis of a Sherlock Holmes or a Lecoq; Wilkie Collins might have ate his part in him on Friday, and ne'er broke his fast. In fact, the author's favourite motive is not so much the detection of the criminal as the process by which he is brought to his deserts. As to the first, he usually takes his readers into confidence at the outset, and invites them to observe with him the various hindrances which beset the course of retribution, and enjoy the final



triumph of the skill which surmounts them. There is no pretence of high art about his stories; none of your "problems," in the more recent acceptation of the term; no subtle casuistries. They are, one may say, frankly "early Victorian" in treatment, and to those whose youth was passed in those spacious and comparatively unquestioning days they come like memories of the past. At the same time, we must admit that, so far as we have observed, the relish for them has by no means been blunted by the "higher education" which, as we all know, is the privilege of the generation now rising. So long may Headon Hill live to thrill us with smugglers' caves on iron-bound coasts, with furtive crawls on the footboards of express trains, with "Long Medicos," benevolent burglars, bogus telegrams, and all the hundred-and-one properties of his time-honoured repertory!

*Lord Eversleigh's Sins.* By Violet Tweedale. (John Long.)

LORD EVERSLEIGH—handsome, fascinating, generous—chooses to pass the best years of his manhood among the swine-troughs. Satiety alone brings him, at the age of forty-nine, into the haven of a *mariage de convenance* with Marcia Murray, widow of an honoured Scottish laird. The glamour of an amazing personality soon transforms this apparently highly satisfactory and practical union into a tragedy. Marcia succumbs to her husband's fascination, and is finally consumed by an overwhelming and unrequited passion for the man she had married solely for wealth and position, and this in spite of the fact that some of the bitter harvest of Lord Eversleigh's sowing is reaped by her own son, who falls in love with the daughter of one of his stepfather's victims. Of Grace Gore, Eversleigh's cousin and one-time betrothed, we are told, "The love she bore him often appeared to her as a divine ordination." Maybe; but that the lifelong devotion of a noble woman should be poured out at the feet of so worthless an idol is pitiful, if not altogether beyond the bounds of probability. The book interests and holds the reader, and if the subject is not altogether pleasant, it affords scope for Mrs. Violet Tweedale's undoubted powers of construction—in fact, it is a distinct advance on 'The Honeycomb of Life.'

*La Lueur sur la Cime.* By Jacque Vontade. (Paris, Calmann-Lévy.)

'LA LUEUR SUR LA CIME' has given much trouble to the hardened writer of this notice, who has, indeed, been forced to read it twice. It obviously contains many dull pages, and at least two naughty scenes, and it obviously also fails to present the reader with clear-cut character. The heroine is a lady of the kind sometimes described as "a desperate flirt," and she takes up and drops a whole series of temporary heroes, who are thrown off the stage like broken puppets. On the other hand, condemnation is made difficult by the necessary recognition that the novel contains the result of much close observation and also a certain amount of almost perfect dialogue, which strikes us as being as good as any that modern France

has produced. The subjects dealt with have close bearing on a matter which has recently been discussed by a legal sub-commission sitting at the French Ministry of Justice, as a branch of the commission engaged on the reform of the Civil Code. The French Code is the basis of so many others, not only in foreign countries, but even in the British Empire, that the whole world is interested in changes which the French may introduce. We doubt, however, whether the lawgivers of Canada will soon follow the change in the matter of the marriage law which has been carried, on the motion of the dramatic writer M. Paul Hervieu, by the sub-commission engaged in dealing with that difficult and dangerous branch of the law. The Code has always insisted that each of the parties to a marriage owes fidelity to the other, and M. Hervieu's successful amendment consists in the introduction of the word "love" before "fidelity" as the first of the mutual duties of each member of a recognized human pair. The discussion which has followed the sudden and unanimous adoption of the amendment has raged in every newspaper in France, but has hardly at present crossed the Channel. The novel which we notice discusses the common case of two persons both given to flirting, but having a considerable attachment to one another, which lasts, but changes in its character. It is difficult to know what interpretation would be given by the courts to M. Hervieu's word. On this side the Channel, as a rule, we are impatient of abstract discussions of the kind inaugurated by M. Bourget, and it is possible that the latest of the books of that strange Academician, M. Lavedan, 'Baignoire 9,' recently published by Flammarion, and containing a number of short pieces of that gay writer, will find more readers in this country than do any of the novels which contain studies of the French married state.

#### BOOKS ON JAPAN.

*The Awakening of Japan.* By Okakura Kakuzo. (Murray.)—In still more magnificent language than that of 'The Ideals of the East' (reviewed in *The Athenæum* of March 21st, 1903), Mr. Okakura Kakuzo in the present volume asks the world to share his fervid admiration of his own country and her doings past and present. As we have more than once pointed out, the real merit of modern Japan—which the West has surely already sufficiently appreciated—is that she should have spontaneously adopted what may be termed the mechanical side of Western civilization. Other peoples, even Asiatics—our Indian fellow-citizens, for instance—have shown equal capacity for Western industrial and administrative methods; but they have been more or less compelled to follow European ways. The problem in Japan is to understand how it came about that, in the early sixties, the middle-class Samurai of some of the daimiates set to work, with the concentration of purpose and persistence of endeavour they exhibited, to acquire a practical knowledge of those Western methods which had been found so much more efficacious than their own. The full answer we shall never know—the data for such an answer probably do not exist in any available form—but one principal cause was the absence of the religious fanaticism which has kept back the nearer and middle

East, and of the curiously modern examination bureaucracy that has maintained the millions of China in the bondage of a philosophy which regards the very idea of progressive development as immoral. The movement, as Mr. Kakuzo justly remarks, originated from within. In some measure it was due to an admiration of Western methods, handed down from the seventeenth century, which the repressive government of the Bakufu could not wholly destroy. But it was a change effected *per saltum*, not by natural development, and was brought about by an army of foreign instructors to whose work due justice has not been rendered. Even now, what we on this side of the globe understand as civilization is, so far as it really exists in Japan, the almost exclusive property of not many thousands of Japanese, who constitute a nation within a nation; the bulk of the people are very much what they were a century ago—submissive, even to death, to the powers that be. The real condition of the country is hidden from the West by an impenetrable veil of undecipherable scripts, just as the true history of the war is concealed in dispatches which will never be made public. If we are to estimate the position of a country by its literature, even modern Japan cannot be said to stand high, for Baron Suyematsu has lately told the world that the "Chiushingura" (Story of the Forty-eight Ronin) of the Tokugawa period has not yet been surpassed, and it is but a fourth-rate work.

With Mr. Kakuzo's views on the older civilization of Japan we entirely disagree. Even his chronology is wrong by a thousand years. The "ideals of the East" have never been the ideals of either China or Japan—in the sense in which the "East" is understood in Occidental literature. China is Asiatic geographically, but not morally; Japan is not Asiatic in either sense, and has always been isolated in position and policy. In the seventh and following centuries her indigenous civilization (which had attained considerable development) was arrested by that of China, which, however, was never thoroughly understood. To this day by far the best literature of old Japan is that which shows the fewest traces of Chinese influence. The philosophies and theologies of Japan, so far as they have been studied, are empty logomachies or trivial discussions of dogmas founded upon no sufficient study of nature or man—all derived from China, or if from India, through China. The science of old Japan was equally modelled upon that of China. Nothing original of any importance has yet been found in the Sinico-Japanese literature of the last millennium.

Finally we must protest against Mr. Kakuzo's absolutely baseless assertion that the full self-sovereignty of Japan was impeded by the action of the Treaty Powers. It is notorious that the delay was wholly due to the inability of Japanese parties to agree upon a body of civil and criminal law. Japan possesses such a code now—a curious and awkward hotch-potch of German and French law and procedure, with unexpected bits of native custom showing here and there. In the seventies Japan was ready enough to exert extra-territorial sway over Korea, a country which has suffered far more at the hands of Japan than Japan ever has under any policy of the Western Powers.

It is necessary to add that the exaggerated complacency of this book is confined to very few among known Japanese writers, and is entirely foreign to the thought and practice of the men who are doing the real work of Japan by sea and land, in the departments of the Government, in factory and office. The volume has an introduction by the publisher—a growing practice which is not to be commended—is printed in America with American spelling, and apparently published there as well as in London.

*More Queer Things about Japan.* By Douglas Sladen and Norma Lorimer [with various additions]. Illustrated partly in colour. (Treherne.)—This stout volume of some 500 thick pages is an *olla podrida* of literature about Japan, dating from the seventeenth century to the twentieth—Cock's 'Diary'; Will Adams's 'Letters'; Japanese nineteenth-century accounts of Napoleon, Peter the Great, Alexander, Aristotle, France, and Greece; Miss Bacon's silken descriptions of the unutterable inanities of Japanese girl-life; and the late Lafcadio Hearn's various books upon the country and people he loved so well and idealized so charmingly. The most original thing about the volume is this very collocation. All that Miss Lorimer and Mr. Sladen have to tell us about the people we have heard before, and accept very little of it as new, or even as essentially true—at all events, more true than the *obiter dictum* that English communities in the Far East are unimaginably stupid, and consider it a point of etiquette to take no interest in Japan—in other words, in the views and experiences, we may suppose, of the authors of this volume. The account of the Yoshiwara from within—which is not from within at all, but is taken from a well-known native book which owes most of its interest to its short biographies of Yoshiwara women, and is called 'Pictorial Description of the Famous Places in Tokyo'—is interesting, but not in the least "shocking," and we see no need for the caution that those who choose can buy the present volume without that chapter. The reprints and translations make up about half the book, and by far the more interesting moiety. The 'Letters of Will Adams' are well known, but they deserved to be reprinted; one cannot doubt that, had his advice been taken by Capt. Saris, the opening of Japan to foreign intercourse might have been antedated by a couple of centuries. What is interesting in the histories of Napoleon, Alexander, and the rest—taken, it may be added, from a well-known book, in five volumes, called the 'Kaigai Jimbutsu Shōden' (Short Account of Oversea Personages), one of a series of three works dealing with foreign matters, the other two treating of the Anglo-Chinese war of 1842, published somewhere about 1850—will be found in the curious illustrations, some of which are admirably reproduced. One of these depicts the British ambassador being roasted alive, tied horizontally to three posts, over a fire of faggots. The ambassador, it should have been stated, is named Herutobu, and probably the scene refers to Napoleon's famous dismissal of Lord Whitworth. In another Napoleon is represented sitting on a stool under a sort of shed, watched by halberdiers in a travesty of mediæval armour. A little further on the story of Alexander and Diogenes is quaintly told. Diogenes (Diogenes) turns his back upon the hero, Rekisan, who, sceptre in hand and dressed in fifteenth-century costume, approaches the philosopher humbly, and is on the point of entering into the rays of the sun, which are shown by lines darting from that orb directly upon the cynic's back. There are some thirty illustrations altogether, taken from Japanese familiar books, all of them interesting and capitally transferred. Among them are ten after Hokusai, most of which are wrongly explained. 'Travelling in Japan in Will Adams's Day' is a Hokusai woodcut of a common scene in his own day (early nineteenth century); 'The Meeting of Two Servants' is a roadside event—asking the way; 'Samurai in the Olden Time' is nothing but a company of ordinary travellers in a shower of rain. The frontispiece represents, probably, a nobleman's ceremonial visit; the woodcut called 'Fujisan' is Fujisawa, not the mountain at all. What 'Washoka - Mebal - Bunko' represents we

have not the least idea. The translations, with these illustrations, would have made a good volume of themselves; they give interest and value to a book which otherwise cannot be rated high in its class.

#### OUR LIBRARY TABLE.

*The Return of Sherlock Holmes.* By A. Conan Doyle. (Newnes.)—Having, by special request, recalled Sherlock Holmes to life, Sir A. Conan Doyle has now finally disposed of him. We leave him, however, not in Westminster Abbey, but in rustic retirement on a bee farm. Nothing, we understand, will induce him to reappear in a world which mourns him. It had mourned him previously, ever since it was understood that he had perished in the company of the celebrated Prof. Moriarty. But the first of these new tales lets us into the secret of his escape. Moriarty perished, certainly, but others of the gang were left, and so the astute Holmes determined to lie low and allow his death to be inferred. But he reveals himself to the faithful Watson in time to unriddle a mystery; and thenceforward we are presented with a fresh baker's dozen of mysteries, all unravelled by the same skilful brain. There is the adventure of the Norwood builder, which, however, makes us purse our lips; there is the ingenious adventure of the dancing men; there is the adventure of the Priory School, in which the heir of a great duke is abducted; there is—well, a Prime Minister and a Secretary for Foreign Affairs are obliged to consult Mr. Holmes on a ticklish question. He ought to have made a dozen fortunes. No wonder he was able to retire. But, if we may say so in criticizing so great a person, his methods seem to have become a little off-hand. He has grown a little careless. Once upon a time Dr. Watson and we, the eager readers, were able to follow him step by step to the final unravelling. Now he is inclined to toss the solution at us and Dr. Watson, without letting us have any of the fun. We do not get the proper run for our money, if we may put it in sporting lingo. Mr. Holmes is so interesting that he might easily be more so. Moreover, he is not so accurate as of yore. Perhaps, on the whole, it was time that he retired. For example, Mr. Holmes is called in by an examiner for the Fortescue Scholarship at one of our great universities, who has incautiously left about in his rooms the proof of a Greek unseen in three long slips. A student has spied the paper, entered, and copied out the first slip, which takes him a quarter of an hour! The slips contain half a chapter of Thucydides, we are told—an oddly long chapter, by-the-by. But whatever this Greek unseen was, the classical student with decent brains would not have been so foolish as to copy out the whole of it, or attempt to do so; he would simply have glanced at the first rare word and its context, fixed the result on his mind, and retired from the don's room at once. This process would take, perhaps, a minute, not a quarter of an hour. He would then have sought the privacy of his own room and studied the whole unseen at his leisure, after identifying it by means of looking up the aforesaid rare word in Liddell and Scott's Greek Lexicon. All this is, to the university man, pretty clear, though not, perhaps, so obvious as the fact—also ignored by Mr. Holmes—that Cambridge is a town, not a city like Oxford. So the impeccable one presents us with the unexpected moral that you should not meddle with things you know little about.

*De Profundis.* By Oscar Wilde. (Methuen & Co.)—In the publication of this book Mr. Ross has not only rendered an essential service to his dead friend's memory—he has added to our literature a work which from

its intrinsic value is sure to command the attention of thinking men, from its style the admiration of literary artists, from the tragedy of which it records a part the pity of human hearts.

The attempt to delineate the feelings of a prisoner, innocent or guilty, is no new thing; the situation is one which attracts writers from its simplicity and effect. Books have been written by prisoners in their captivity, and some of them rank among the great things of the world's literature. But none of them has exactly the quality of the work before us. The writer is sustained by no feeling of injustice in his punishment, of revolt against his fate. No circumstance was wanting to make his disgrace terrible. Society, which makes artists its playthings and puppets for a space of time, turned in a moment into his executioner. Yet after enduring it all he set himself to a mental balance sheet, to put down what his disgrace and punishment had made of him, to describe himself to his friend with all the skill of which he was capable.

It is this skill, indeed, which raises the question, "How far is all this true?" It is not alone "narrow natures and hectic brains" who have been forced to hesitate before this fine piece of work. All the old characteristics of the writer's style are here with a new one superadded. He had always been a writer of surface impressions; his art cherished the mud-bank for the iridescence of its slime; his wit struck a subject, and glanced off in a shower of dazzling sparks; his genius was original in treatment, but derivative as to subject-matter, and, to the day of his fall, he had never, perhaps, met a criticism which he had not provoked and expected. He was a voluptuary of the moment, an experimentalist in sensations, an artist of impressions, and his true bent was as much hidden from himself as from the world. But that underneath it all lay a true man the writing of this book is an indubitable proof to any reader of imagination.

The truth is (and any one who cares to analyze Wilde's work may prove it readily) that his mental processes were in great measure unconscious. As he himself says, expression is the only mode of life to the artist. It must be remembered that the book, though dealing with the whole two years, was written in the last few weeks. The long weary months dragged on, outwardly turning him to stone, holding him still and lifeless, but inwardly each day worked its effect, till when opportunity occurred and he sat down in his cell to take account of himself he found it difficult to come to close quarters with the new man he met. The early part of the book has been called artificial; it is not, but it is written from the outside: the emotions of the writer—

"wild despair; an abandonment to grief that was piteous even to look at; terrible and impotent rage; bitterness and scorn; anguish that wept aloud; misery that could find no voice; sorrow that was dumb"—

have ceased for him, they are past and gone. Unravelling his thoughts, he sees one by one the lessons he has learnt: Humility, the Beauty of Sorrow, something of the inner meaning of life—"the Mystical in Art, the Mystical in Life, the Mystical in Nature,"—and these he seeks to express in something of their relation to himself, and what they have made of him. His suffering was great and heartbreaking: that cannot be doubted. But when the depths were reached and fathomed, a new hope came to him, a hope that, sustained by friendship, he could extract from his sorrow the sympathy necessary for the highest artistic creation:—

"For the last seven or eight months, in spite of a succession of great troubles reaching me from the outside world almost without intermission, I have been placed in direct contact with a new spirit working in this prison through man and things,



that has helped me beyond any possibility of expression in words: so that while for the first year of my imprisonment I did nothing else, and can remember doing nothing else, but wring my hands in impotent despair, and say, 'What an ending, what an appalling ending!' now I try to say to myself, and sometimes when I am not torturing myself do really and sincerely say, 'What a beginning, what a wonderful beginning!'"

No other hope could have sustained him, conscious as he was of high powers misapplied and wasted. He had to bring his projected essay, 'The Artistic Life considered in its Relation to Conduct,' to a triumphant close.

It will be observed that up to the present we have considered only the psychological side of this work, for on this depends its permanent value. It matters little that from the point of view of style the writer is at his best, and that the incongruous ornament which every now and then used to disfigure his finest writing is here reduced to a minimum. If the writer was able to fulfil his intention, and tell the truth about himself and his mental processes during those dark months, his work will endure. If he deceived himself and us, it will still be a document studied by criminologists, like the *graffiti* of prisoners on their cell walls. But it seems to us that the book is true. Prison and reflection had wrought a marvel on him. And this, again, is part of the tragedy. Every thinking man has entertained grave doubts of the efficiency of our prison system as a means of bringing about its ostensible aims. Here it was to all appearance justified—and what was the outcome?

We have already said that this book represents the author at his best. When he had rid his bosom of the gnawing burden of bitterness which had harboured there so long, the repressed imagination burst into one of the most delightful improvisations he has ever written, 'Christ as the Precursor of the Romantic Movement in Life.' Too long to quote, too delicate to dismember, it is as near perfection as such an essay could be. With it we may mention a passage dealing with "Christ as a poet," full of tender writing and beautiful simplicity. But it is useless to single out in detail the merits of this book. It appeals to the artist, the moralist, the psychologist, the student of social science. Our only regret is that it did not appear in the lifetime of its author. He has passed away, but this cry from the depths to his faithful friend remains, an enduring monument to his best qualities.

M. RÉGINALD KANN gives us through Calmann-Lévy, of Paris, a French volume on the war, which is to be commended—*Journal d'un Correspondant de Guerre*. The writer has pro-Russian sympathies; but, while he runs down the Japanese generals, he presents a truthful picture of the patriotic courage and the excellence of their troops. M. Kann was sent away by the Japanese, and relates the circumstances in which he left them. There is nothing in them that is detrimental to either party to the transaction.

MESSRS. PUTNAM'S SONS issue a translation, by Mr. Walter Littlefield, of a book on the German Emperor, by M. Henri de Noussanne, called *The Kaiser as He Is*. We are not enamoured of the volume. It is sensational journalism in all its horror; and the names of well-known ladies are introduced in a disgraceful manner. The only redeeming feature of the chapter to which we allude is that the ignorance shown in it of the exact facts of the careers referred to deprives the libel of the slightest weight. In the less objectionable portions of the book there is a mixture of readable gossip, more or less well founded, with mere padding. In French it is allowable to put "M. de Bismarck," but in English not allowable to write, as we here find, "Herr von Bismarck" for the Chancellor.

*The Real New York*. By Robert Hughes. Drawings by H. Mayer. (Hutchinson & Co.)—Mr. Hughes is clearly of opinion that no city in the world can compare with New York for beauty, dignity, wealth, and general fascination. But he has not been kind to his favourite city, for the book he has written about it is marred by an obsession of vulgarity. He can wax facetious over ugly and paltry forms of vice. His would-be smart materialism is the materialism of the bar-room. An Englishman figures in the book, an "Honourable," of course, and the author's handling of this character does not suggest verisimilitude. The story is but the merest thread of a narrative, upon which are strung Mr. Hughes's descriptive jewels—pictures of New York by day and by night, but mainly by night, its churches, drinking saloons, and less reputable haunts. The illustrations, though mostly ugly, are in many cases clever, and have character.

MESSRS. P. S. KING & SON publish *Industrial Conciliation and Arbitration*, by Mr. Douglas Knoop, with an introduction by Prof. Sydney J. Chapman, a volume which contains a good bibliography and index and most useful references to all that exists upon the subject, but does not in itself greatly please us, inasmuch as we fail to find in it a clear, well-arranged, and well-written exposition of a subject on which a good many treatises exist. More attention is paid to the New Zealand than to the New South Wales law; but the cases which have been decided recently under the latter form the most interesting body of modern facts and law upon compulsory arbitration. They are passed over in this book.

*Hymns from the Greek Office Books, together with Centos and Suggestions*. Rendered by the Rev. John Brownlie. (Paisley, Gardner.)—Mr. Brownlie deserves credit for the zeal which he shows in the endeavour to translate the hymns of the Greek Church into English. His versification is fairly good, and a reverential feeling pervades his renderings. But his hymns often deviate very much from the original. Thus, a literal translation of one of them is as follows:—

"Our Saviour visited us from the height, the dawn of dawns, and we who were in darkness and shade found the truth: for indeed from the Virgin was born the Lord."

Mr. Brownlie's rendering is considerably different:—

The early dawn awakes,  
The morn triumphant breaks,  
See, see! the brightening sky,  
The Saviour from on high  
Is with us here.

And we who sat in night,  
Rejoicing see the Light;  
The shadows now are past,  
The Dayspring come at last  
And day is near.

For we have found the Truth;  
The Son of Virgin youth,  
The Saviour hath been born  
This glorious festal morn,  
And joys appear.

This is a favourable specimen of the amount of fidelity with which Mr. Brownlie adheres to the originals.

Mr. Brownlie excites doubts as to his capacity for the work he has undertaken by the extraordinary number of blunders that appear in the limited amount of Greek printed in the book. He begins with a dedication to the Scotch people, in which he omits the iota adscript, contrary to the invariable practice of inscriptions and early uncial MSS. He prefaces the work with an index of the first lines in Greek of all the pieces. The lines abound in every kind of error, and the errors are repeated at the head of each hymn, where the lines are again printed in Greek. He also inaccurately cites one of the books from which he has taken a hymn as *Maenon*, instead of *Menaion* or *Menæon*.

*The English Catalogue of Books for 1904* (Sampson Low) is just out, and deserves our warm recognition as an admirably full and accurate record of the year's books. Our only suggestion is that, in all cases, new editions should be noted, even if publishers do not supply the information. One of the most prolific caterers of the year for the public must be L. T. Meade, who is credited with no fewer than nineteen items. The late Adeline Sergeant supplies twelve, and Florence Warden eleven. We think it hardly likely that any mere male has reached such fluency. Editions of and books about Shakspeare are very numerous, occupying more than two pages.

We have the Four Gospels in the "Oxford Bijou Edition" (Frowde), which represents a triumph of successful condensation. These four wonderful booklets, clearly printed and prettily bound, are held in a case which is two inches by one and a half.

THE "Cameo Classics," in which we have *A Tale of Two Cities*, are certainly cheap at the price, but we think the type is too minute for reasonable comfort. The Library Press are the publishers.

WE have on our table *Pathfinders of the West*, by A. C. Laut (Macmillan),—*The Local Examination History of England*, by T. J. Walker and G. Carter (Relfe Brothers),—*Facts and Ideas*, by P. Gibbs (Arnold),—*Useful Instruction*, by Motilal M. Munshi, 3 vols. (Bombay, Gujarati Printing Press),—*Belinda the Backward*, by S. Hocking (Fifield),—*Thoughts of a Fool*, by E. Gladys (Rosenthal),—*The Vacillations of Hazel*, by Mabel Barnes-Grundy (Simpkin),—*The Root*, by Orme Agnus (Ward & Lock),—*The Castle of the Shadows*, by Mrs. C. N. Williamson (Methuen),—*A Mayfair Magician*, by G. Griffith (F. V. White),—*The Sirdar's Sabre*, by Louis Tracy (F. V. White),—*Sophy Bunce*, by T. Cobb (Nash),—*Caprice*, by Constance E. Jones (Nisbet),—*The Garden of Years, and other Poems*, by G. W. Carryl (Putnam),—*Songs and Poems*, by L. Twigg (Longmans),—*Thoughts concerning Omnipotence*, by W. Harris (Rivingtons),—*The Divine Travail*, by J. Coutts (National Hygienic Company),—*Biblical Criticism*, by the late W. Stubbs, D.D. (S.P.C.K.),—*The Early Christian Conception of Christ*, by O. Pfeiderer (Williams & Norgate),—and *Les Obsédés*, by L. Frapié (Paris, Lévy).

#### LIST OF NEW BOOKS.

##### ENGLISH.

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Aked (C. F.), *The Courage of the Coward, and other Sermons*  
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St. Baldhelm, *First Bishop of Sherborne (Life of)*, by W. B.  
Wildman, cr. 8vo, 2/6 net; large-paper edition, 10/6 net.  
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Shakespeare: *Comedies, Histories, and Tragedies*, reproduced from the Edition of 1664, folio, 84/ net.  
Shakespeare's *Marriage*, and other Incidents in his Life, by  
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Brète (J. de la), *L'Impossible*, 3fr. 50.  
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#### NOTES FROM CAMBRIDGE.

THERE is but one topic which has engrossed the attention of Cambridge during the past term—and that is Greek. It is, in fact, a matter for surprise that the work of the University can go on at all during a term devoted to one of these exciting questions, which periodically

attack us like some epidemic. The "lues Hellenica" resembles the mediæval plague in this respect, that it recurs at intervals. The first known outbreak was about 1824, when Greek was made compulsory for the Little Go, and it appears likely to crop up at intervals for some time to come. The recent attack was very serious, and deprived Cambridge of its senses for some weeks. Since the women's degree controversy there has been no such outbreak. Now, however, it is over; and being more or less convalescent, we can discuss our symptoms with a certain degree of calmness. The two ancient universities appear to go mad by regular stages—for Oxford also has its times of insanity, only, as Voltaire says, "C'est une autre espèce de folie." First, a few individuals in authority declare that something must be done. Next, the outside world hear of wars and rumours of wars on the Council, which has decided to appoint a syndicate to report "what alterations, if any," &c. In selecting those who are to serve, the party with a majority on the Council, whilst professing impartiality, generally manages to secure a numerical advantage, and to keep out its most dangerous opponents. This is not always a wise policy, as the object of a reforming syndicate should be to bring out not so much an ideal as a workable scheme. Once, however, the syndicate is nominated, and the Senate has given a somewhat grudging sanction to the choice of the Council, all interest in the matter slumbers for a while. At last, however, the report appears, and with it the first symptoms of the epidemic. It runs its course through debate, fly-sheets, letters to *The Times*, personal recriminations, and rises to its height in the appeals to the non-resident voters. Circulars, lists of those who have decided for or against the scheme, private appeals urging friends to come up and vote, are issued with reckless profusion. The colleges provide luncheon for all members who vote with absolute impartiality. Cambridge fills and empties, a good many old friends meet, the votes are counted, and all is over. Nothing remains but for the Placets and Non-Placets to appeal piteously to their supporters to pay the bill.

It may well be asked whether the whole affair is not a monstrous waste of time, temper, and money. It ought to be perfectly evident to those who legislate for Cambridge that no proposals of a startling character can ever pass the Senate. The constituency is essentially conservative. The man who keeps his name on the books after he has ceased to reside does so as a rule out of a sentimental regard for his old college. Such a man is seldom an educational reformer. He was probably very happy in Cambridge, and he would like to see the University carried on much as it was in his day. He will consequently, if properly appealed to, nearly always vote in favour of the *status quo*; and in the general conduct of the University the less he is called upon to intervene the better. As a matter of fact, considerable changes are made, which no one outside Cambridge realizes. The late vote on compulsory Greek, for example, made the Senate pronounce on a question which was in process of being decided without any particular disturbance. There are many men who receive a Cambridge education without having to pass in Greek. Advanced students and men from affiliated colleges come into residence, do their work, receive degrees, and are even admitted to fellowships without any knowledge of Greek; and in a few years the system of leaving certificates would inevitably have tended to exempt more students from the necessity of learning that language. But instead of letting things take their natural course, the doctrinaire party, who have a majority on the Council, forced the Greek question into prominence, and, after nominating a syndicate of men unfitted by experience to deal with the question of pass

examination, have received a decided rebuff. It is rumoured that the "rump" of the syndicate have been able to vote that their labours should continue, and that it will be reinforced by the nomination of four new members who voted "non-placet"; but it is to be hoped that they may still consider the propriety of retiring after the fiasco of the voting on March 3rd and 4th.

Reform in the pass examinations is urgently needed, and there seems little doubt that a few moderate and sensible men who understand the business could produce proposals which the Senate would have no hesitation in sanctioning.

A long Lent term, though Lent actually occupied but two weeks of it, can never be particularly interesting; but three events of importance deserve to be recorded. The sudden death of Mr. Austen Leigh, Provost of King's, was a serious blow to the University. It was hoped that he had many years of useful work before him, and his place, both in the College and University, will be hard to fill. He took an active part in the administration of affairs, and his unfailing courtesy, fairness, and uprightness won him the confidence of men of every school of thought. It was generally felt that the Provost would neither by act nor word cause ill-feeling among those associated with him, and that the attitude he would take in every question would be thoroughly high-minded and disinterested. The services rendered by a Head to his college can never be rightly appreciated save by those who are actually members of the society; but the general impression is that King's College has lost a Provost whose influence in promoting loyal co-operation among its members was no small factor in its success in recent years. His place will not be an easy one to assume.

The presentation of a congratulatory address to Prof. Mayor on attaining his eightieth birthday had a special interest, as the recipient is one of the last survivors of a "learned age." The Professor of Latin was a true pupil of Dr. Kennedy at Shrewsbury, and Cambridge is proud of his constitutional vigour and his immense and varied store of learning. He is certainly a striking proof of the virtues of the vegetarian creed, to which he is devotedly attached; and long may he remain to vindicate the excellence of his dietary!

A not very numerous meeting of the Conservative party early in the term selected Mr. J. F. P. Rawlinson, K.C., and Commissary of the University, as a candidate to represent us at the General Election. Sir Richard Jebb and he will stand together as Conservatives, and Sir John Gorst will probably take an independent line with the electors. A good many residents will, I believe, support him; but the majority of the party will probably regard his claim to fight for his own hand in the House of Commons with but little sympathy. It is to be hoped that a contest may be avoided.

The fiscal question will have very little to do with the election, and it seems that the less University members involve themselves in such matters the better. After all, their presence in Parliament is chiefly desirable in order to secure a proper representation for education; and I am glad to say that Mr. Rawlinson is not only a successful barrister, but has also had experience as a teacher of law in the University.

*The Cambridge Review* has been doing good service in securing a series of articles on 'The Professions.' The last, if I recollect aright, was on engineering, by Prof. Hopkinson—an indication of the change which is coming over the University curriculum. Perhaps the most interesting articles were those on 'Medicine,' by Dr. Clifford Allbutt, and on 'The Church,' by Dr. Cunningham.



## JULES VERNE.

THE death yesterday week of Jules Verne will be mourned by old and young of all nationalities, for his books have enjoyed a wide popularity in all civilized countries. In the course of time a literary masterpiece permeates all quarters of the globe, but the process is usually slow, and the full fruition only comes long after the author has himself, in the words of Shelley, "solved the great mystery." Jules Verne was a happy exception to this rule. His books cannot, perhaps, rank as great, for did not the Académie Française refuse to "immortalize" him? Yet how many—or, rather, how few—of these immortals, singly or combined, can claim to have given so much healthy enjoyment as this man, who created whole worlds, and struck an entirely new vein in fiction? As a concession, apparently, the Académie "crowned" several of his works, and in speaking of them in 1872 the then Secrétaire Perpétuel, M. Patin, fully recognized their merits in the following words:—

"Les merveilles usées de la féerie y sont remplacées par un merveilleux nouveau dont les notions récentes de la science font les frais. L'intérêt habituellement excité et soutenu, y tourne au profit de l'instruction. On en rapporte, avec le plaisir d'avoir appris, le délice de savoir, la curiosité scientifique."

What, it may be asked, was the true secret of Verne's extraordinary success in a literary enterprise in which the grotesque bordered so closely on the impossible, and even the ridiculous? It was, I think, the verisimilitude of his stories, and the apparently profound faith of the author in his own creations. He has left us no characters, no individualities, like Dickens, Thackeray, or Zola, for nearly all his personages are the merest puppets in his hands; and yet with what breathless interest one reads story after story, each surpassing the other in vivid movement! Both to instruct and to amuse was the gift of Jules Verne, and his work will be remembered with gratitude and affection by countless thousands.

Jules Verne's career has been one long series of successes, and the painful, often sordid struggles of the literary beginner—of Zola, for instance—were unknown to him. Born at Nantes on February 8th, 1828, he was intended for the law, a profession in which many members of his family had succeeded. After leaving school he settled in Paris with a view to studying for the Bar, but it seems that he had not progressed very far on this road when he became acquainted with the two Dumas, and made various friends among the literary and theatrical and musical celebrities of Paris. In 1850 a comedy in verse, 'Les Pailles Rompues,' was produced at the Gymnase, and was quickly followed by another piece at the Vaudeville, 'Onze Jours de Siège'; and after these came others in rapid succession, in which he secured the help of skilled collaborators.

But Verne's work as a dramatist has long since taken its place among the antiquities of literature. The first work which brought him a widespread popularity, and which achieved an immediate success, was 'Cinq Semaines en Ballon,' which appeared in 1863. He had found his line. The work was the result of his wide reading of the discoveries of explorers and men of science. Jules Verne's "easy reading" books were the outcome of a really comprehensive study, and were not published until after they had been revised and recast many times; in one instance he himself has told us that he wrote his story six or seven times before he was satisfied. The success of his first romance, 'Cinq Semaines en Ballon,' was so great that by 1877 it had run into thirty-three editions in French alone, and, after 'Le Tour du Monde en Quatre-vingts Jours,' remains his most widely read book. In 1864 the publishing firm of Hetzel started the *Magasin d'Éducation et de*

*Récreation*, and there can be no doubt that Verne's stories, beginning with that of Capt. Hatteras at the North Pole, were the making of the magazine. Between 1864 and 1880 the following, among others, appeared chiefly in its pages, the figures in parentheses indicating the number of editions which had been called for up to the commencement of the year 1877: 'Les Aventures du Capitaine Hatteras' (19), 'Le Voyage au centre de la Terre' (22), 'De la Terre à la Lune' (21), 'Les Enfants du Capitaine Grant' (16), 'Vingt Mille Lieues sous les Mers' (18), 'Une Ville Flottante' (14), 'Le Tour du Monde en Quatre-vingts Jours' (36) (which was published *en feuilleton* in *Le Temps*), 'Le Pays des Fourrures' (14), 'Le Docteur Ox' (16), 'Le Chancellor' (16), 'Michel Strogoff' (16), 'Hector Servadac,' 'Les Indes Noires' (this also was published in *Le Temps*), 'Un Capitaine de Quinze Ans,' 'Les Cinq Cents Millions de la Bégum,' 'Les Tribulations d'un Chinois en Chine,' &c.

The inspiration of his most popular book, 'Le Tour du Monde en Quatre-vingts Jours,' is said to have occurred to him in a *café*, where he read in one of the journals a statement that a man could travel round the world in eighty days. He worked out the problem, and found that the traveller would by the difference of meridian gain or lose a day on the journey. This problem was the foundation of his story, and the manner in which he worked it out is too well known to need comment. In May, 1901, M. Marcel Hutin published an interesting interview with Jules Verne in the *Écho de Paris*, and, among many other interesting details, gave the following anecdote:—

"Lorsque Jules Verne publia le 'Tour du Monde en 80 Jours'.....le monde entier s'intéressait à ce point aux péripéties du voyage de Philéas Fogg que les correspondants des journaux américains et anglais allaient jusqu'à câbler à leurs journaux, chaque jour, la traduction de ses feuilletons. A la fin, Philéas Fogg, obligé de brûler le pont du bateau pour activer la vitesse, afin de pouvoir rentrer le jour convenu, fait chauffer à blanc les machines du bateau. Savez-vous que Jules Verne reçut des compagnies de navigation françaises, anglaises et américaines les propositions les plus alléchantes pour l'engager à faire choix d'un de leurs steamers qui ramènerait son héros en Europe? Jules Verne resta inébranlable devant ces offres plus magnifiques les unes que les autres et ne répondit pas. Ce trait d'honnêteté littéraire ne montre-t-il pas sous son vrai jour le caractère incorruptible de l'écrivain?"

Jules Verne has published over a hundred volumes. It is said that he contracted with Hetzel the publisher, at the beginning of his career as a writer of fiction, to supply two volumes every year, and he so far kept in advance of the arrangement that he had finished this extraordinary task up to five years hence. At times he would have several books on hand at once. The first dozen or so of his books will rank as his best. Many readers will place his 'Twenty Thousand Leagues under the Sea' first of all, for its admirable wealth of incident no less than its striking anticipation of the submarine boat. But his astonishing versatility up to the last showed very few signs of flagging. A few of his famous works have been dramatized. The 'Tour du Monde en 80 Jours' was produced at the Porte Saint Martin Theatre in 1874, and afterwards at the Châtelet, and enjoyed an immense success. In this M. d'Ennery collaborated with the author. 'Les Enfants du Capitaine Grant,' 'Michel Strogoff,' and 'Le Docteur Ox' have also been placed on the stage; the last named, in the form of an *opérette*, was produced at the Variétés in 1877. 'Un Neveu d'Amérique,' a comedy in three acts, was brought out at the Cluny Theatre in 1873.

Verne travelled very little for one who had both the means and the taste. Beyond one or two visits to England, and an excursion to the United States in the Great Eastern, he appears to have contented himself with an autumnal

yachting trip round the coasts of his own country. His appetite for reading was omnivorous, and among his favourite authors were Dickens and Fenimore Cooper. He was an exceedingly kindly and amiable man, and found sufficient diversion at Amiens, where he had lived for many years, in taking part in the municipal affairs of the place. W. R.

## A LYKE-WAKE DIRGE.

THE editor of 'The Oxford Book of English Verse' has included in his collection that fine poem which opens and closes with the verse:—

This ae nighte, this ae nighte,  
Every nighte and alle,  
Fire and sleet and candle-lighte,  
And Christe receive thy saule.

This Yorkshire dirge is printed in Brand's 'Popular Antiquities' (ed. 1877), p. 465, where the third line appears in this form:—

Fire and Fleet and Candle-Light.

I believe the true reading is to be found in Brand. The word "sleet" occurring between the words "fire" and "candle-light" conveys no possible sense. The editor, seeing this, explains in a foot-note that "sleet" means "salt." It is uncertain whether the editor intends to say that "sleet" in this passage is a local synonym for "salt," or that the one is a phonetic variation of the other. In neither case could the statement be supported by any satisfactory evidence. The phrase "Fire and fleet," or "Fire and flet," is sufficiently illustrated in the 'English Dialect Dictionary,' where we find that it was a technical legal term well known in the North Country, meaning "fire and house-room." The Icelandic *flet* (a house, house-room) is found in law phrases; it is the same word as Old English *flett*, the floor of a house, a dwelling.

With this explanation of the phrase "Fire and fleet," the meaning of the verse becomes perfectly clear. The dirge is sung the night before the burial. The dead man enjoys for one night the familiar comfort of house-room, the warmth and light of fire and candle; the next night he will be wandering far away over the dark, desolate moor, then across the "Brig o' Dread"—which, like "Al-sirat's arch," "totters o'er the fiery flood"—on, on to "Purgatory fire." A. L. MAYHEW.

## CHARLES II. AND THE TREATY OF DOVER.

2, Cheyne Gardens, S.W., March 21st, 1905.

IN the course of the very flattering review of my book which appeared in your paper for March 18th, your reviewer took occasion to condemn my reading of Charles II.'s policy from 1662 to 1672. I had, unfortunately, laid myself open to this by the statement that in the secret Treaty of Dover,

"Louis promised money and soldiers to Charles to enable him to establish the Catholic religion in England, apparently on much the same terms as those which he had proposed to the Pope in 1662-3."

This is verbally incorrect, and therefore indefensible as a full account of the secret clauses of the Treaty of Dover, which only stipulate for the public reconciliation to Rome of Charles himself. I can hardly apologize enough for misrepresenting the words of a treaty the text of which I had read again and again. But a question even more interesting than the words is the meaning and intention of the treaty. On this point I am ready to maintain the view held by Ranke and by Acton—that the treaty was regarded by Charles as the chief means of his design to Romanize the doctrines and practice of the Church of England as by law established, while granting toleration to Protestants and Dissenters.

"He wished," says Ranke, describing

Charles's motives for concluding the Treaty of Dover, "to attach himself and his kingdom to the great confederacy of the religion and Church to which it had once belonged." And at the bottom of the same page (495 of vol. iii., translation 1875):—

"In the web of political entanglements in which he was now involved, the king himself thought that the time for it was come. But for that also he needed the support and protection of France. For if already, on the introduction of the Act of Uniformity, disturbances had been feared, how much more were those to be dreaded the moment he took steps towards a restoration of Catholicism."

Lord Acton's account of the Secret Treaty of Dover (*Home and Foreign Review*, vol. i. pp. 169-74) is the nearest thing we yet have to an authoritative analysis of the evidence. I must refer the reader to those pages. I make here only two quotations:—

"Charles opened his mind to the French ambassador, the brother of the great Colbert, on the 12th November, 1669. It was, he said, the most important secret of his life, and he would probably be considered mad, and all those with him who were undertaking to restore Catholicism in England. Nevertheless he hoped, with the help of Louis, to succeed in that great work."—P. 170.

Again, as Acton quotes, Charles

"ended by saying that he was urged by his conscience, and by the confusion he saw increasing daily in his kingdom, to the diminution of his authority, to declare himself a Catholic; and that, besides the spiritual advantage he would derive from it, he considered also that it was the only way of restoring the monarchy."—P. 171.

This bears out the theory that Charles longed to be a despot, and if possible, in the congenial atmosphere of Roman Catholicism.

In 1673-4, as Acton says, "Charles relinquished the design," and "James took the lead in all schemes for the restoration of the Church."

This view is substantially adopted by Prof. A. W. Ward in his article on Charles II. in the 'Dictionary of National Biography.' Speaking of the Treaty of Dover, he writes: "The reconciliation of England to the Church of Rome, and the overthrow of the Dutch republic, became the two hinges of the proposed alliance."

It is almost unnecessary to refer to the authoritative passage in Clarke's 'Life of James II.' (i. 442), where the consultation of Charles and his Catholic ministers in January, 1669, is described. They consulted, we are told,

"about the ways and methods fittest to be taken for the settling of the Catholic Religion in his kingdoms, and to consider the time most proper to declare himself.....The consultation lasted long, and the Result was that there was no better way for doing this great work, than to do it conjunction with France.....and in pursuance of this resolution, Mons. de Croissy Colbert, the French Ambassador, was to be trusted with the secret in order to inform his master of it, that he might receive a power to treat about it with the king.....The Treaty was not finally concluded and signed till about the beginning of 1670."

Now I maintain that this passage, taken with the evidence cited by Acton, and read in the light of the negotiations with Rome in 1662-3, fully justifies the conclusions of Ranke and Acton, that one object of the Treaty of Dover was to establish Catholicism in England.

Charles's scheme in 1662-3 was not to put down all Protestants by Smithfield fires, but to alter the character of the English Church (which in itself already contained certain elements of Catholicism), and to tolerate Dissenters. Such, almost certainly, was his idea in 1669-70. It was afterwards tried by James II. The words of the Treaty of Dover fit in exactly with this hypothesis: Charles there represents himself as desiring

"de nous reconcilier avec l'église Romaine, donner par là le repos à nostre conscience, et procurer le bien de la religion catholique."

Further, "Le Seigneur roy"

"à tout sujet d'espérer et de se promettre de l'affection et de la fidélité de ses sujets qu'aucun d'eux, mesme de ceux sur qui dieu n'aura pas encore assez graces pour les disposer par cet exemple si auguste à se convertir, ne manqueront jamais à l'obéissance, &c.....neantmoins comme il se trouve quelques fois des esprits brouillons," &c.,

we will therefore have over the French troops! In the words of the treaty, where your reviewer sees an argument for his view, I can only see an argument for mine. The text shows that the king expected many of his subjects to imitate his example. Charles's plan is, in fact, exactly that afterwards adopted by James II., except that James tried to enforce the lesson of his royal example by means of his own troops (the victors of Sedgemoor and the Irish) instead of by those of Louis XIV. According to the words of the Treaty of Dover, there are to be three classes of previously Protestant subjects, after the king has declared himself a Catholic: (1) those who follow the king's example; (2) those who remain Protestant, but remain also loyal, and who will be tolerated; (3) those who rebel, who will be kept down by French troops. The exact degree and rapidity of the change to be made in the doctrine and practice of the Church of England will depend on circumstances; it will depend on: the numbers of class (1); the passivity of class (2); the weakness of class (3). As all these are unknown quantities, the exact scheme of counter-reformation is not detailed in the treaty. And after all there were limits even to Charles's subservience to France. He would hardly put the terms of his own Church settlement into a treaty with Louis.

What is there incredible in this scheme? Even after the fearful experience of the strength of Protestant prejudice in the days of Oates, James II. actually attempted to execute it. In 1670 the temper of the English people was more of an unknown quantity than in 1685: after the strange vicissitudes of 1642-62, anything seemed possible in England. "We had changes in the late times of rebellion," said Sir Thomas Meres in Parliament ('Grey's Debates,' vi. p. 138),

"and now we have a Church of England again, if we can keep it. We are a mutable people, and the Papists' number is great.....I am really afraid that when such a day comes two-thirds of the nation will stand neuters, and so about one-third part will engage for the Protestant religion."

That real fear of our ancestors proved to be exaggerated, but it was based on an opinion common to Protestants and Catholics. Charles II., being one of the cleverest men in his kingdom, saw the real facts sooner than most other people, and dropped his Catholicizing designs in 1673-4. But the Protestants, the Jesuits, and James went on till 1688, all fearing or hoping a Catholic reaction. Charles, meanwhile, turned to making himself a despot by the help of Anglicanism, instead of by the help of Catholicism. In this *pis-aller* he succeeded completely, partly because the Whigs, like your reviewer, would not take Charles seriously as a politician. I am, however, extremely obliged to him for taking my book seriously as a history.

G. M. TREVELYAN.

#### SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 23rd to the 25th ult. the following important books and MSS.: Seymour Haden's *Études à l'Eau-forte*, 25 large etchings, Paris, 1866, 159l. Thackeray, Two Humorous Drawings in Colours, "M. Solomons," 41l.; Four Original Drawings by R. Doyle, with Text by Thackeray in MS., 49l. *Paradise Lost*, on vellum, Doves Press, 1902, 30l. Dresser's *Birds of Europe*, 9 vols., 1871-96, 51l. Morley's *First Book of Ballets*, 1598, 36l. Nelson Letters (5), 1804-1805, 45l. 15s. Harrison, *The Arches of Triumph* erected in honour of King James I. at his entrance into the City of London, 1603, 50l. Thomas à Kempis, *De Imitatione Christi*,

*editio princeps*, 1471, 125l. Purchas his Pilgrims, 5 vols., a very fine copy in original vellum, 1625-6, 110l. A series of J. E. Ridinger's Engravings of Wild Animals, &c., 64l. Supplement to Johnson and Steevens's Shakespeare, 2 vols., 1780, Malone's copy, with numerous MS. additions and corrections, 91l. Isaac Watts's Hymns and Spiritual Songs, first edition, 1707, 43l. Chaucer's Works, Kelmscott Press, 1896, 45l. Chas. Reade's Novels, original MSS. and Correspondence (22), 320l. Alex. Dumas on Shakespeare's Othello and the Great Exponents of the Character, original MS., 49l. Allot's English Parnassus, 1600, 50l. Herrick's Hesperides, &c., 1648, 75l. Milton's Poems, 1645, 86l. More's Utopia, 1551, 49l. Coverdale's Bible, 1535 (imperfect), 80l. Shakespeare's Works, 1632 (slightly defective), 108l. Grolier Club Publications (41), 115l. Burlington Fine-Art Club Portrait Miniatures, 20l. Kelmscott Press Publications, all printed upon vellum (31), 926l. 7s. 6d. (Chaucer 300l.). Sir T. Percy, Seventh Earl of Northumberland, original MS. Book of Private Devotions, circa 1555-70, 120l. Thackeray's Original Notes for his Lectures on the Four Georges (13 pp.), 199l.; Original MS. of part of Penderennis (18 pp.), with 13 original sketches, 290l. Enchiridion Ecclesiæ Sarum, on vellum, 1528, 51l. John Keats's Holograph MS. of Isabella, &c., 1816-19, 215l. Shakespeare's Poems, first edition, with portrait (wants 2 ll.), original binding, 1640, 205l.

#### Literary Gossip.

NEXT week Messrs. Constable will publish Mr. Laurence Binyon's new poem 'Penthesilea.' In blank verse, with a dedication to Mr. Sidney Colvin, the first canto treats of the coming of the Amazons, the reception of Penthesilea by Priam, and the secret visit of Andromache to the new-comer. The second part of the poem deals with the battle, the late arrival of Achilles on the scene, a duel, and the death of Penthesilea at the hand of the conqueror, in whom she has inspired a deathless love.

THE same firm will publish in the course of this month Gustav Freussen's Holstein novel of 'Jörn Uhl,' which took Germany by storm in 1902. The author, who woke up to find himself famous and his small congregation of Lutheran peasants elbowed out of their tiny church every Sunday by literary pilgrims curious to see the *Primitif* who had so touched the sophisticated heart of modern Germany, is the son of a village carpenter, and was born within the sound of the North Sea, in the remote village of Barlt, in 1863. The novel has been translated by Mr. F. S. Delmer, of Berlin University.

MESSRS. SMITH, ELDER & Co. are beginning a new series, "The Waterloo Library," which will comprise some of the best works of modern authors. The series will be well printed, in many instances illustrated, and issued in a cloth binding of special design. The first six volumes will be 'The Cruise of the Cachalot,' 'The Tragedy of the Korosko,' 'The Green Flag, and other Stories of War and Sport,' 'The White Company,' 'Rodney Stone,' and 'Jess.'

BEFORE 1903 the only account of the insurrection of Robert Emmet was that by Dr. R. R. Madden in his 'Lives of the United Irishmen.' But since 1903—the centenary of the insurrection—there has been a remarkable output of books on the subject: 'The Emmet Family,' in two volumes, by Dr. Thomas Addis Emmet, of New York; 'Life of Emmet,' by Mr. D. J. O'Donoghue; 'The Footprints of Emmet,' by Mr. J. J. Reynolds; and 'The Viceroy's Post-Bag'—half of which is devoted to



Emmet — by Mr. Michael MacDonagh, which was recently reviewed in these columns. Two new lives of Emmet are to appear in the autumn. One is by Mr. R. Donovan, of *The Freeman's Journal*, Dublin; the other by Mr. Stephen Gwynn.

NEW novels by Mrs. Craigie, Mr. Clark Russell, and Miss Florence Roosevelt will shortly be added to "Unwin's Library," the collection of English books for continental readers which Mr. Unwin issues. Since its inception at the end of 1902, the series has met with remarkable success, and it now contains some forty volumes, mostly works of fiction, though a few books of a more serious character are also included. The volumes, of which the price is 2 francs or 1 mark 50, are all printed in England. They are to be had at the chief continental booksellers' and bookstalls.

A WORK entitled 'The Faroes and Iceland: Essays on their People and Fauna,' by Mr. Nelson Annandale, is to be published very shortly by the Clarendon Press. It will contain an appendix on 'The Celtic Pony,' by Mr. F. H. A. Marshall.

*The Scottish Historical Review* for April will open with a large and fully illustrated paper on 'Judicial Torture,' by Mr. R. D. Melville. The Master of Peterhouse deals with James VI. and the Papacy. Mr. G. Neilson identifies the Scottish poet Rob Stene. Mr. F. C. Eeles transcribes and annotates a sixteenth-century rental. Col. Lumsden refutes Motley's imputations against the Scots at Leffingen in 1600. Dr. T. H. Bryce advances a new theory for Scottish ethnology, and Mr. W. R. Scott treats of the national textile industries prior to 1707.

WE record with deep regret the death on March 23rd of the Hon. Oliver Borthwick. He had a considerable gift for journalism, and at the early age of twenty-two edited *The Morning Post* for a whole year during an interregnum. More recently he had taken a principal part in its management, and his courtesy and care for the welfare of those who worked with him gained for him the respect and goodwill of the entire staff. He was born on March 2nd, 1873, and was the only son of Lord Glenesk. Mr. Borthwick was to have presided at the News-vendors' Dinner last year, and worked heartily to secure its success; but illness prevented him, and his father himself took his place. The large attendance at the funeral included representatives from the News-vendors and the Correctors of the Press, in both of which bodies he took great interest. He will be missed by a host of friends who appreciated his geniality and thoughtfulness for others.

It will be welcome news to most people who have to do with books that the Committee of the London Library have decided to undertake an exhaustive subject-catalogue of the library. The high standard of the published alphabetical catalogue leads us to expect something more than the perfunctory 'Classified Index' issued in 1888. A good subject-catalogue can only be produced by a careful and intelligent examination of every book dealt with, for many books deal with several subjects, or, at all events, fall within several categories.

The subject-catalogue of the London Library will probably occupy three or four years in compiling and printing.

THE interesting monument of Sir Richard Fanshawe, Bart., poet and ambassador, which was erected to his memory in St. Mary's Church, Ware, by his widow Lady Anne Fanshawe in 1671, has just been restored at the expense of the present branches of her husband's family. The monument bears the Fanshawe arms, with the augmentation specially granted in 1649, impaled with those of Sir John Harrison, of Ball's Park, father of Lady Fanshawe. It is the intention of the family also to erect a memorial brass to Lady Fanshawe. We understand that a reprint of her Memoirs from the MS. written under her direction in 1676 will be published in the autumn by the De La More Press. The text of the existing printed Memoirs, published in 1829-30, is extremely defective.

THE annual report of the Selden Society for 1904 notes a steady increase in the membership, which now stands at 319. A first volume of 'Borough Customs,' edited by Miss Mary Bateson, was issued in November last, and a further one is promised for 1906. Vol. ii. of Prof. Maitland's 'Year-Books of Edward II.' was issued as a bonus volume at the end of last year. Vol. iii., already well advanced, is promised for 1905, and later volumes in the next two years, if, as we hope, the editor's health does not delay his work.

THE copy of *The Philanthropist*, with Charles Lamb's essay on 'The Confessions of a Drunkard,' to which reference was made in *The Athenæum* of March 4th, and also in the issue of March 18th, only realized 18 dollars at Anderson's Rooms in New York. Curiously enough, in Part 2 of the late Judge Arnold's sale, held in New York a month ago, there was a very interesting letter from Lamb concerning the appearance of the essay in Basil Montagu's miscellany, 'Some Enquiries into the Effects of Fermented Liquors' (1814). This letter, which realized 33 dollars, is to "Dear H.," and runs as follows:—

"I understand you have got (or had) a snivelling methodistical adulteration of my Essay on Drunkenness. I wish very much to see it, to see how far Mr. Basil Montagu's Philanthropical scoundrels have gone to make me a Sneak. There certainly was no crying 'Peccavi' in the 1st draught.

"Yours, though I seldom see you,  
"CH. LAMB."

At the monthly meeting of the Board of Directors of the Booksellers' Provident Institution, held on Thursday, March 23rd, the sum of 100*l.* was voted to fifty-seven members and widows of members. Two members were elected and six fresh applications for membership were received.

THE annual meeting of the German Shakespeare Society will take place at Weimar on April 29th.

THE Comtesse de Beaulaincourt de Marles (*née de Castellane*), who died recently, has bequeathed to the Bibliothèque Nationale two documents which ought to prove of high interest. Her will is dated November 14th, 1903, and the bequest is made in the following words:—

"Je lègue à la Bibliothèque nationale les originaux du journal du maréchal de Castellane et ses 'mémoires ou bagatelles sur mon temps,' à condition qu'il n'en sera pas fait usage avant cinquante ans de ce jour."

A CENTRAL lending library for the blind has been opened at Hamburg. The volumes will be placed at the disposal of the blind in all parts of Germany, and no fee is to be charged. The library contains books on all subjects—devotional works, general literature, science, history, &c.—and includes works in English, Greek, Latin, French, &c.

A SUMMER meeting will be held in Amsterdam in August next. It is to be open to Dutch, British, and Danish visitors, and is intended for members of the teaching profession and others. The programme is to include morning lectures by Dr. Hoogvliet, Dr. Johanna de Jongh, of Utrecht University, and others on Dutch subjects of an artistic, literary, and scientific nature. The lectures will all be delivered in English. The meeting is being organized by Mr. de Vries, a teacher of English at Hilversum. Arrangements for this country are in the hands of Miss Scriven, Northwold Road School, Clapton, from whom particulars may be obtained.

It is announced that the proposed School of Journalism, for the endowment of which Mr. Pulitzer has handed over a million dollars to Columbia University, is not to be founded until after his death.

THE Parliamentary Papers of the week include an Appendix to the Report of the Commissioners of National Education in Ireland, 1903, which contains Reports on the State of National Education (11½*d.*); Report for 1904 on the Royal Scottish Museum, Edinburgh (1½*d.*); Scotch Education, Report for the Southern Division for 1904 (1½*d.*); and a Report which we have noted under 'Fine-Art Gossip.'

## SCIENCE

*India.* By Col. Sir T. H. Holdich. "The Regions of the World" Series. Edited by H. J. Mackinder. (Frowde.)

THAT geography is now receiving more attention in England than it has ever before commanded is confirmed in many ways. The Royal Geographical Society was never more flourishing nor better supplied with candidates, whilst its advocacy for recognition of the science by teaching in schools and by inclusion as a subject of examination for appointments to the public services has never been nearer realization. And this is well, for too often representatives of this country have failed to protect her interests, which escaped observation chiefly from ignorance of geography and inability to read a map and appreciate what they were asked to cede or resign. The results were concessions, more or less graceful, but generally prejudicial to British interests. The concern awakened is, therefore, a matter of congratulation, provided that the requisite study and the necessary tests of proficiency be secured. There should be no great difficulty in bringing this about, for the subject is full of fascination. No literature

appeals more strongly to young people than tales of adventure and exploration, and with their aid the dry bones of the grammar of the science may be made to live. When sufficient proficiency is acquired, surveying follows, and no course would be more popular if the inducements offered were equal to those in other branches. For there are the attractions of pleasant field work with the mysteries of compass and instruments; the record made on the spot to be transferred in the house to paper; and, finally, the finished map, which, when well drawn, has some of the charms of a picture.

Again, when school days are over the pleasures of travel for purposes of art, exploration, or sport, are greatly enhanced by even a slight acquaintance with geography. Intelligent records can be kept, and valuable additions made to existing knowledge—results which, sooner or later, are likely to meet with adequate recognition.

We know that when surveying has been learnt and travel is obligatory, as in the navy and in some branches of the army, leading geographers are supplied from both services, the corps of Engineers furnishing, as might be expected, the chief experts. Take a few names. James Rennell, the father of our modern geography, who died in 1830, the year the Geographical Society was founded; Sir Richard Strachey, past president of the Royal Geographical Society, who has travelled far and acquired much knowledge; and Henry Yule, the eminent scholar, whose reputation as an historical geographer is world-wide, all belonged to the Bengal Engineers; whilst Sir T. Holdich, whose book has given rise to these reflections, though appointed to the Royal Engineers, began his education for that branch of the service at Addiscombe, *auspicio regis et senatus Angliæ*.

Mr. Mackinder, editor of the series, may be congratulated on his choice of an author, it being far from easy to find a qualified person. "The aim," we are told,

"is to present a picture of the physical features and condition of a great natural region, and to trace the resulting influences upon human societies, especially in their economic and political aspects."

To do justice to these subjects special qualifications are required, and they are possessed by Sir T. Holdich to a remarkable extent. For early in his career he was appointed to the Indian Survey Department, whence he had the good fortune to be sent on many military expeditions. Thus he served in Bhootan and Abyssinia, in the Afghan war of 1878-80, and in various frontier campaigns; but even more useful to him for the purposes of this book were his work and journeys on the Afghan Boundary Commission, on the Pamir boundaries, and on the demarcation of the frontier between Persia and Baluchistan. His latest service of this kind in Chile and Argentina is fresh in men's minds, but need not now be further mentioned.

In preparing the book he was warned to avoid statistics and detail, a difficult matter in dealing with India, where the records of administration take the form of tables and reports; but it may at once be said they are not unduly prominent, readers who want

more being referred to the 'Imperial Gazetteer of India.'

The region dealt with comprises more than is ordinarily included under the name India, for on the north, Afghanistan and Kashmir; on the east, Burma; on the south, Ceylon; and on the west, Baluchistan, are described. The author says:—

"India must be accepted as the whole of Southern Asia over which British political influence now extends, whether strictly within the limits of the red line of 'British' India or beyond it. As a geographical expression it cannot be dissociated from the frontier which binds it, or from the wide border mountain lands of the west and north-west, wherein are to be found the gates of it. No geographical description of the peninsula of India would be complete without reference to the strange wild hinterland which has exercised such a profound influence on its destinies through all past ages."

In accordance with these correct sentiments the frontiers of Baluchistan, Afghanistan, and Kashmir are examined, a chapter being devoted to each country; on the whole, they form the most interesting part of the book, because within these States lie the lines of possible invasion, and also by reason of the singular grandeur and beauty of their mountains.

Baluchistan, formerly famous as containing the route of the departure and partial destruction of Alexander the Great's army, and afterwards having the evil reputation of being a den of thieves, is now, thanks in great measure to the late Sir Robert Sandeman, and to the civilizing effect of railways, a bulwark of strength to the British Empire. Its inhabitants, of mixed origin—Arabian, Ethiopian, Persian, and Dravidian towards the south, and Pathan in the north—though second to none in courage and soldier-like qualities, are much more easily managed than their republican neighbours further north. The author accounts for this chiefly because the Sulaimán range, held by us, closes for them the back door of escape from punitive expeditions. He justly remarks:—

"It is this (and the same principle holds good for all the Baluch frontier), rather than any wide distinction between the warlike characteristics of one tribe of Pathans and another, or between Baluch and Afghan, that renders our southern frontier safe from periodic eruptions, such as have lately convulsed the north. Doubtless the conditions which govern Baluch existence, the system of tribal confederation approaching the feudalism of the Middle Ages, and the influence of the chief rather than that of the Mullah (which is a marked characteristic amongst Baluchis as compared with Pathans), have much to say to the apparent readiness with which they have accepted British control, with all the advantages of mutual inter-tribal toleration and goodwill."

Passing northward, we cross the southern boundary of Afghanistan, a land of much importance to British India both from a military and political point of view; also, as now defined, it has great geographical interest, for it contains the Hindu Kush, has the river Oxus and one of its chief tributaries as the boundary with Russia for a great distance, and stretching east forms a narrow wedge between Russian and British spheres of influence, till it reaches the dependencies of Kashmir and touches China. These facts and many more are

adequately treated by the author. He briefly alludes to the source of the Oxus, confirming generally the view expressed in the review of Lieut. Olufsen's second Danish Pamir expedition (*Athen.* No. 4029, January 14th, 1905), and concludes

"that the glaciers of the Nicolas range in about East longitude 74 become the sources of the main affluents of the Oxus, excepting the southern head of the Wakhan. Whether the glaciers of Nicolas or those at the head of the southern affluent of the Wakhan are the mightiest is another question. It is one which, at any rate, cannot be decided by a comparative estimate of the capacity of the various channels through which the glacial streams work their way to the great river."

Besides the geography of Afghanistan, its people and their trade, and the involved question of their independence, situated as their country is between two great and expanding powers, are all carefully considered. Next, in similar fashion, Kashmir and the Himalayas are described, Tibet is mentioned, and the Indian hill stations are noticed; after which we are introduced to the Indian peninsula, which includes everything south of the Himalayas, and is subdivided into the plains of the Punjab, the United Provinces, and Bengal, which form the northern part; the southern part being made up of the highlands of Central India, Madras, and Bombay. Much information is given about the river systems, the railways, the chief cities, and the people. Assam, Burma, and Ceylon are described, and chapters are devoted to the people of India, its political geography, agriculture and revenue, railways, minerals, and climate; but space forbids detailed examination. Sir T. Holdich has much to tell about the various races, and asks which of them has shown most aptitude for higher development. He appears to select Bengalis, Mahratta Brahmins, and Parsees, but wisely adds that

"education so far has apparently conduced far more to political agitation and discontent than it has to social and moral improvement or material strength. One hears far more of the screams of agitators than of any satisfactory witness to a full and just appreciation of the advantages of British rule in India. Yet the appreciation undoubtedly exists, and exists widely, and with most strong vitality, but it does not advertise its existence in the native press, nor air itself in the British Parliament. The fact is that political discontent is a profession in India just as it is elsewhere—men live by it, and advertisement is necessary to provide for its support."

In a work of this sort, covering ground so extensive, some errors are inevitable, and where so much is trustworthy and accurate it seems ungracious to dwell on minor defects; yet a few corrections may be suggested in the hope that they may be useful for future editions of what promises to become a standard work, rather than from their intrinsic importance. On p. 1 the population in 1901 is evidently misquoted; p. 7, l. 17, "exists" should be *exist*; p. 49, l. 3, for "lead" read *led*; p. 102, and elsewhere, the distinguishing name of a Sikh is *Singh*=lion, not "Sing=horn"; p. 114, l. 12 from the foot of the page, for "are" read *is*; p. 121, and elsewhere, for "North-West Provinces," *United Provinces* should be substituted (the



MS. was probably written before the change of name was made); p. 131, l. 11, "is" (twice) should be *are*; and, finally, p. 296, l. 6, "Sardar" melons should be *sardā*. Some of the maps set in the text are on so small a scale that the names can scarcely be read, see, e.g., pp. 29 and 32. Nevertheless, as we hope is abundantly evident from this review, the book and its maps are creditable to all concerned, and will unquestionably prove of great value to seekers for information about the region of British India and its dependencies.

*Animal Autobiographies: The Rat.* By G. M. A. Hewett. (A. & C. Black.)—In face of the immense amount of rubbish which in the name of "nature study" has been foisted on a public ignorant alike of "nature" and of education, not only in this but also in another hemisphere, we are bound to say that we took up this book with positive aversion; not that "little aversion" which is said to be the beginning of a happy union, but a great deal of it. And we have to own that we have read the whole of the book once, and a great deal of it twice, while it still stands on an elbow-table by our side. It breathes of the country-side, and the story, though slight, is never ridiculous or impossible; the language might, at times, have conceivably been simpler, and one and the same rat (not cat) should not have died two different deaths; but these are slight blemishes in a work which we commend to young and old alike.

*Essays and Addresses by the late John Young.* (Glasgow, MacLehose.)—Prof. Bower, who was chairman of the Prof. Young Memorial Committee, tells us that the publication of these papers was one of the three objects which it set itself. It is not stated whether they have been published before, but they give a very good idea of the versatility of the late professor, while a charming biographical sketch of him by Dr. Yellowlees is prefixed. It is much to be wished that the lives of many whom their friends wish to commemorate were written on lines such as are here followed; we have had a surfeit of comprehensive biographies.

*Small Destructors for Institutional and Trade Waste.* By W. Francis Goodrich. (Constable & Co.)—This is a useful supplement to the author's larger work on 'Refuse Disposal and Power Production,' already noticed in these columns. In hospitals, workhouses, hotels, and in works of all sorts the necessity for promptly and safely getting rid of dangerous waste is as great as it is in towns; but although the danger of neglect is now recognized far more fully than in time past, the methods in use for meeting the evil are still often of the most primitive and imperfect description. It is but a year or so since a workhouse master was reported in the newspapers as having fed seven pigs on linseed poultices from the fever hospital. When such horrors are possible books like this one of Mr. Goodrich should be welcome, especially as the smaller forms of destructor have not received the same attention on the part of engineers as the larger and more costly ones. Such small incinerators have often been carelessly constructed on faulty lines, and still more often they have been ignorantly worked. It thus happens that these invaluable germ-killers and general helps to cleanliness and health have become unpopular in many quarters, and in some cases institutions provided with them have even discarded them as nuisances. From the point of view of public welfare this is a great pity, and we trust Mr. Goodrich's little book will be read and studied by all who, as governors or otherwise, are interested in the management of large institutions. In a few clearly written and well-illustrated pages he

gives an account of the latest and best methods in use. He enables one to weigh the advantages and disadvantages of each process, and thus to select that which best suits any particular case. We are glad to note that whilst those systems are described which, by means of digesters, &c., preserve and sterilize those portions of the refuse which may be of value, such, for instance, as fat in the case of carcasses, the author points out that these so-called economical adjuncts to a crematory require somewhat complex machinery and additional care. For small destructors the only function to be considered should be the hygienic, and this is best performed by mere combustion with every provision for as nearly automatic action as possible, for absence of noxious fumes or smell, and for cheap working.

*The Book of the Rose.* By the Rev. A. Foster-Melliar. (Macmillan & Co.)—It must be a great pleasure to all rose-growers to read through this the third and latest edition of the excellent work of one of the greatest living authorities on roses. It is all sound, and all intelligible and useful to the most modest amateur. The famous twelfth chapter, on 'Manners and Customs,' has been brought up to date, and cannot fail to strike every reader or re-reader as full of that observation, patience, resource, and love of the flower which are always, and have been markedly in the writer's case, the secret of success. Mr. Foster-Melliar is very modest about his "Sproughton" hoe, but we happen to know from experience what a useful tool it is, and recommend it, as well as this book, to all rose-growers.

MR. MURRAY has just published Darwin's great book on *The Variation of Animals and Plants under Domestication*, 2 vols., edited by Francis Darwin. This is a further instalment of the admirable "popular edition," which gives Darwin's latest corrections and results at a very moderate price.

ANOTHER interesting enterprise of the same publisher is the reissue, at a cheap price, of Smiles's *Lives of the Engineers*. These volumes are well printed and illustrated, and form excellent summaries of lives full of interest.

*Natur und Arbeit.* Von Prof. Dr. Alwin Oppel. Vol. I. (Leipsic and Vienna, Bibliographisches Institut.)—We have received the first volume of Prof. Oppel's book, which he describes in the sub-title as "eine allgemeine Wirtschaftskunde," a term for which there is no very satisfactory English equivalent. The relation between geographical environment and human occupation, with the reflex influence of both on human organization, though one of the most fruitful subjects for geographical research, has only in recent years begun to receive the attention it deserves. The investigations of Ratzel and his pupils, Hahn, Le Play and his school, Shaler, and others, though often highly suggestive, have dealt only with partial aspects of the subject, and there is, so far, no really comprehensive scientific work available. It is difficult to judge from a single volume of Prof. Oppel's book how far he has succeeded in his attempt to supply the deficiency, and we think it better, therefore, to reserve our judgment till the complete work is before us.

## EARTHQUAKES.

*Earthquakes in the Light of the New Seismology.* By Clarence Edward Dutton. (Murray.)—By the "new seismology" Major Dutton means the modern development of the science of earthquakes, which represents the work of a devoted band of physicists and geologists during the last thirty years. Initiated in Japan by the energy of Prof. Milne and Prof. Ewing, it has been taken up by a number of investigators in various scientific centres and now forms a branch of terrestrial physics of no mean importance. It

is not an easy subject for the casual reader of science; Major Dutton is, therefore, to be congratulated on having contributed to "The Progressive Science Series" a volume in which it is treated in such a way as to be intelligible to those who are unversed in mathematical physics. It is only rarely that he is led to introduce any formulæ. Narratives of famous catastrophes, such as formed the bulk of the older works on earthquakes, are not to be expected here; yet there are some interesting descriptions of notable earthquakes of recent years, accompanied by illustrations from photographs. With regard to the great Charleston earthquake of 1886, it should be noted that Major Dutton was charged officially with its investigation on behalf of the Geological Survey of the United States.

Before about 1870 the study of seismic phenomena was lacking in quantitative exactitude, and there were few, if any, trustworthy instruments of precision for the measurement of terrestrial disturbances. When the physicist joined hands with the geologist, with the view of joint investigation, it came to be seen that an earthquake was a case of elastic wave-motion. The crust of the earth is elastic, and whatever suddenly excites its elasticity, whether of internal or external origin, causes a vibration which is really an earthquake, be it a gentle tremor or a violent disturbance. By means of the refined seismographs in use to-day, the wave-motion is analyzed and resolved into its components, and the results duly registered.

The most interesting question which is popularly asked about an earthquake relates to its origin. What natural operation is responsible for the sudden and violent shaking of the earth-mass? To this fundamental question seismology is still unable to return a decisive answer. All earthquakes are not referable to the same cause, but Major Dutton points out that great disturbances are probably connected with the dislocation of large masses of rock underground, by means of earth-movements, the causes of which are at present but dimly understood. But whilst the most powerful and destructive disturbances are of this tectonic character, many other earthquakes are no doubt connected with volcanic phenomena; and in saying this the modern seismologist merely supports a view at least as old as the days of Aristotle. Yet it is noteworthy that in an earthquake-shaken country like Japan seismic phenomena seem independent of volcanic activity.

Seismic geography, or the distribution of earthquakes over the surface of the earth, is adequately dealt with by Major Dutton; and his final chapter is devoted to "seaquakes," or those crustal disturbances which occur in submarine areas.

*A Study of Recent Earthquakes.* By Charles Davison, Sc.D. (Walter Scott Publishing Company.)—This volume of "The Contemporary Science Series" is not intended to be a textbook of seismology: it is merely a description of certain typical earthquakes which have occurred in various countries within the last half-century. Yet in describing these disturbances, and in drawing inferences from the observations here recorded, Dr. Davison manages to introduce an outline of the general principles of the science. It is true there is little or nothing about seismographs and other instruments, which nowadays are usually described in much detail in books on earthquakes; but, what is of far more interest to the general reader not intending to become an observer himself, there is a clear statement of the results of the modern study of earthquakes, with special regard to their origin.

The seismic disturbances selected for description in this volume are as follows: the great Neapolitan earthquake of 1857, which is memorable for Mallet's elaborate report, the first attempt to study such a catastrophe in the light

of modern science; the Ischian earthquakes of 1881 and 1883, investigated by Dr. Johnston-Lavis and others; the Andalusian earthquake of 1884; the Charleston catastrophe of 1886; the Riviera earthquake of 1887; the terrible Japanese earthquake of October 28th, 1891; the Hereford earthquake of 1896; the Inverness earthquake of 1901; and the great Indian disturbance of 1897, which was thoroughly investigated by Mr. R. D. Oldham. It is pleasing to note that the author is generous in his recognition of the value of the work of Robert Mallet, who—withstanding certain defects in his methods—must be regarded as a pioneer who laid the foundation of the scientific study of the subject.

Dr. Davison is well known for the great attention which he has bestowed on the study of the earthquakes which have occurred in recent years in this country. Special interest consequently attaches to his discussion of the Hereford and Inverness earthquakes, embodying the results of his own investigations, which have been published in detail elsewhere. The origin of both earthquakes he refers to movement along faults in the strata. In the case of the Herefordshire disturbance, the dislocation seems to have occurred along a fault between the anticlinal areas of Woolhope and Mayhill—two inliers of Silurian rocks which are brought up through the Old Red Sandstone. In the Inverness earthquake, which occurred in one of the most unstable regions of Britain, the slip must have taken place along the great line of dislocation which marks the direction of the Caledonian Canal. Geologists have become convinced that many of the faults, representing fractures due to crustal crumpling, are in process of growth, so that slips may be expected from time to time. In the great Japanese earthquake of 1891, a fault, or rent, with displacement of rock, was formed along a line running across plain and valley and mountain for something like seventy miles. In Scotland the forces are less active, and Dr. Davison remarks that

“the changes in surface-structure are now taking place with almost infinite slowness, and hundreds or thousands of years must elapse before Loch Ness makes any visible progress in its march towards the sea.”

Of the nine earthquakes described in this work, only one is referred by the author to volcanic activity, all the others being regarded as tectonic. The exception is the Ischian earthquake, or rather series of earthquakes, which seems to have been clearly connected with the dormant volcanic centre of Epomeo.

Dr. Davison's work is an excellent outline of the seismic phenomena of recent times, but it seems a pity that it does not include a description of the Essex earthquake of 1884—a disturbance more notable in some respects than the other British earthquakes described here.

#### ANTHROPOLOGICAL NOTES.

THE importance of anthropometric and medical observations on children attending school is apparent from the recent report of the Dundee Social Union, referred to in *The Athenæum*, No. 4036. Five schools, with 517 boys, and 5 girls' schools, with 521 girls, and a school of 18 infants (7 boys and 11 girls) were selected for examination, which was carried out by Dr. A. P. Low for the boys, and Dr. Emily C. Thomson for the girls and infants. Specialists also examined the eyes and ears of the children. Only 185, or 37 per cent., of the boys, and 251, or 50 per cent., of the girls were classified as normal as regards eyesight; and only 215, or 43 per cent., of the boys, and 196, or 39 per cent., of the girls, as regards hearing. These results show the urgent necessity that physical care and training should accompany other education.

To *Man* for February Mr. Henry Balfour contributes a photograph of a double-headed club from Fiji, which appears to be unique. The division of the head into two must tend to weaken the weapon, and render it liable to split. Mr. A. C. Hollis, local correspondent of the Anthropological Institute in East Africa, contributes a drawing of a stone earring, weighing 46 oz., worn by a Masai boy of about fourteen years of age for the purpose of distending his ear-lobe. The boy, after selling it to Mr. Hollis, appeared the next day with one precisely similar; but the earrings usually worn by boys and girls are of wood and not stone. Mr. Ernest B. Haddon contributes a note on the peoples of Borneo, in which he compares the anthropometric observations of Dr. A. W. Nieuwenhuis in Netherlands Borneo with those of Dr. A. C. Haddon in Sarawak, and shows they agree that in Borneo there are dolichocephalic peoples of probably Indonesian stock, and a group of low brachycephalic peoples for whom Dr. Haddon has adopted the term proto-Malay.

Recent communications to the Society of Anthropology of Paris include a translation by Dr. Deniker from the Russian of a paper by M. W. Bogoraz on the religious ideas of the Tchouktchis, a people of the extreme north-east of Asia, near Behring's Strait. The author induced some of the natives to make drawings of evil spirits, which are variously represented as human or animal forms, including birds, fishes, and insects. Another drawing shows three concentric circles, representing the three worlds, and in the centre figures of huts, men, and animals, with representations of the sun, moon, and stars. In another the family of the artist are engaged in the worship of the god of the sea, who with his wife appears in the upper corner of the picture. A shaman strikes a tambourine to summon his familiar spirits, who are shown approaching the tent from the other side. Dr. P. R. Joly read a paper on the ethnography of the New Hebrides, the inhabitants of which he describes as low in the scale of human races, little susceptible of progress, and hastening to extinction under the influence of contact with white civilization. Mr. T. Sakhokia exhibited ethnographic objects from Mingrelia, including a curious terra-cotta vessel employed to drive bees from a hive.

*Folk-Lore* for December continues to give evidence of the stimulating influence of Mr. Frazer's 'Golden Bough.' Mr. A. B. Cook furnishes a second instalment of his learned study on the European sky-god, and Dr. Rendel Harris supplies notes from Armenia on rain-charms, fire festivals, animal sacrifices, sin-eating, foundation sacrifice (of which a recent instance occurred at the laying of the foundation of a Protestant church, when a lamb was decapitated and its head placed in the building), the offering of the first fruits, the placing of rags on holy trees, and other customs. Mr. E. S. Hartland describes a votive offering of an animal figure of cast-iron, supposed to represent a tiger, found in Korea. Mr. H. W. Underdown testifies to a harvest custom witnessed by him recently in East Kent, where the carrying of the last waggon-load of corn from the last field was celebrated by the waving of a large green bough from the top of the waggon, and by cheering. Mr. E. Peacock quotes an instance of the survival in Yorkshire of the belief in witchcraft, exercised by boiling eggs and mashing them.

#### THE STRUCTURE OF THE ATOM.

IN your criticism last week of new theories of the Structure of the Atom, referring to Mr. Whetham's 'Recent Developments of Physical Science,' your critic writes:—

“Of these [groups of corpuscles] he declares..... 66 [to be the model of] ‘an atom, monovalent, and strongly electro-positive.’” (Italics mine.)

I have not seen Mr. Whetham's book; but I assume that the chapter criticized is derived from Prof. J. J. Thomson's investigations. If so, Mr. Whetham has slipped, and with him Prof. Larmor, who, your critic says, has revised the chapter. For Prof. Thomson writes (*Phil. Mag.*, March, 1904, pp. 261-2):—

“The group of 66 would be the most electro-negative of the series..... This group of 66 would therefore act like the atom of a monovalent electro-negative element.”

Your critic adds, “63 is, for some reason, left without qualities assigned.” Surely that reason was merely the economy of language; for Prof. Thomson, after explaining the operation of 68, 67, 66, and 65, adds, “Similarly the group of 64 would act like the atom of a trivalent electro-negative element, and so on.” (Italics mine.)

If these mistakes (Mr. Whetham's, I suppose) are corrected, your critic's objection on that score falls to the ground.

I am unable to follow the rest of your critic's difficulties; but they must speak for themselves with persons better qualified to judge than I am. Prof. Thomson has made public all his calculations, and to those surely, if to anything, criticism must be directed.

As I have pointed out (*Athenæum*, April 30th, 1904, and more fully and correctly in the *Hibbert Journal* for January last), Prof. Thomson's investigations tend well to harmonize with certain rhythmic lines of the atomic table, with the rhythms of organic life, with the sensations of comparative concord and discord in music, and perhaps (but this is less clear) with the numbers and distances of planets and satellites. This is, however, on the understanding that, as he finds 4 corpuscles will at certain velocities tend to be stable at the corners of a tetrahedron, so in the promised extension of his calculations he is likely to find that, under certain conditions, relative stability will, by 12 and 20 corpuscles or corpuscular outside rings, be obtained at the angles of a dodecahedron and icosahedron. It is in itself a very striking fact—and one, I believe, nowhere else pointed out—that, whereas the limits of regularity in the third dimension are reached in a figure of 20 faces, and another of 20 angles, it happens that of all the myriad arrangements of negatively electrified corpuscles in a positively electrified sphere, an arrangement with 20 outer rings—that arrangement and no other—gives exactly the same phenomena of valency as those observed in the chemical elements. If matter is fundamentally electrical; if Prof. Thomson has rightly calculated these laws of electrical motion and stability; if, lastly, geometry correctly calculates the degrees and limitations of regularity in the third dimension—we should naturally expect confirmation precisely where, as I have pointed out, we find it.

Nature cannot disregard these central twin laws of motion and of regularity in the third dimension, however men of science may. But I quite agree with a hint of your critic that this by no means proves the truth of Herbert Spencer's philosophy; and that hasty conclusions, in the manner of modern journalism, are to be strongly deprecated.

NEWMAN HOWARD.

#### THE N RAYS.

I HAVE not read Mr. Burke's letter to *Nature* of February 8th, 1904, because that number does not exist. *Nature* appeared on February 4th last year, and again on the 11th, each time without any communication from Mr. Burke. There is, no doubt, some misprint or other mistake in the date. Mr. Burke's letter in *Nature* of June 30th, 1904, is, however, fairly plain, and will, I think, leave no doubt on the minds of the unprejudiced as to the nature



of the experiments from which, in his own words, "I have found no evidence of the existence of these rays." In his communication to the Académie des Sciences (C. R. 22 Février, 1904), as reproduced in 'Rayons N,' pp. 53 *sqq.*, M. Blondlot gives full details of the means by which his photographs of the electric spark, alternately reinforced and unaided by N rays, were produced. He used, he tells us, what is here known as a "sledge" coil, free to move in the direction of its longitudinal axis to the extent of its own length. A sensitized photographic plate, twice the length of the coil and 13 centimetres wide, was laid on the table, and to the frame containing it a plate of lead wrapped in wet paper was attached, and bent twice upon itself at right angles in such a way that it formed a screen covering half the plate, under which screen the coil could pass. Attached to the side of the coil, and moving with it, was a cardboard box containing the spark-gap, which consisted of a pair of wooden tongs, the jaws of which were only kept apart by a micrometer screw. These jaws were armed with two blunt points of iridium-platinum, carefully polished, and washed in alcohol and rubbed with paper before each experiment. In M. Blondlot's words:—

"Le réglage de l'étincelle est la partie délicate de l'expérience. Il faut d'abord régler le courant induit, en modifiant, d'une part le courant inducteur, et d'autre part, la position de la bobine induite, jusqu'à ce que l'étincelle soit très faible..... Par des tâtonnements méthodiques, qui demandent parfois beaucoup de temps et de patience, on parvient à obtenir une étincelle à la fois régulière et extrêmement faible; elle est alors sensible à l'action des rayons N."

Nothing is said as to the distance of the spark from the plate, but as in the accompanying diagram it is shown to be equidistant from the plate and the leaden screen, it may be supposed to have been about half the diameter of the coil, or probably some 8 cm.

This is the way in which Mr. Burke describes in *Nature* his attempt to reproduce the above experiment "as closely as I could":—

"I have used a spark of about 1/10th mm. between two brass spheres, each of about 1 cm. radius. The effect on a photographic plate 2 cm. away is that of a luminous band."

Whether he used any trustworthy means of adjusting the spark, or of ascertaining before exposure if it were sensitive to the N rays, he does not say; but it is plain that he placed it at about a quarter of the distance from the plate that M. Blondlot did, and I think this would in great measure nullify the effect of the rays. But the use of brass electrodes, particularly of such relatively large capacity as spheres of 2 cm. diameter would possess, is quite enough by itself to account for the failure of the experiment. Every electrician knows that the passage of the spark under these conditions involves the tearing off and deflagration of small pieces of metal at each discharge, and as these vary in size, the light of the spark is constantly varying both in luminosity and in actinic energy.

As regards Prof. Wood, it is plain from his letter in *Nature* of September 29th, 1904, that he went to Nancy equipped with pieces of wood resembling steel files, and that he surreptitiously withdrew the aluminium prism during the deviation experiment, and otherwise interfered with the apparatus without the permission of the demonstrator. French notions of the courtesy due to a foreign scholar—or perhaps their inability to express themselves in English—may have prevented the *personnel* of the laboratory from conveying to him their appreciation of his manoeuvres; but to suggest, as Mr. Burke seems inclined to do, that these were a serious test of M. Blondlot's or his assistants' eyesight, in the sense in which Mr. Hackett and others have declared such a test desirable in other cases, is, to me, merely juggling with words.

THE WRITER OF THE ARTICLE.

## SOCIETIES.

**LINNEAN.**—*March 16.*—Prof. W. A. Herdman, President, in the chair.—Miss E. M. Berridge and Mr. F. H. Capron were admitted Fellows.—Mr. Johannes Gossweiler and Miss E. R. Saunders were elected Fellows.—The President announced that the Council had appointed a committee to consider the question of zoological nomenclature discussed at the last meeting; also, in view of the interest displayed at a previous meeting on the subject of oecology, a discussion had been arranged for May 4th, to be opened by Mr. A. G. Tansley.—Mrs. D. H. Scott exhibited animated photographs of plants taken by the kammattograph, showing the natural movements of the plants accelerated so as to be readily followed by the eye.—A discussion followed, in which Dr. Scott, the Rev. T. R. R. Stebbing, Mr. E. M. Holmes, Mr. J. Hopkinson, and the President took part.—Mr. Rupert Vallentin showed a series of thirty lantern-slides, from photographs taken by himself, of bird-life in the Falkland Islands.—The President, the Rev. T. R. R. Stebbing, Mr. A. O. Walker, and Mr. A. D. Michael engaged in the discussion.—Dr. Otto Stapf presented a paper entitled 'Contributions to the Flora of Liberia,' being descriptions of 3 new genera and 56 new species, in a collection of about 260 species, gathered by Mr. Alexander Whyte in the neighbourhood of Monrovia, in three different localities. The flora shows a specific likeness to that of Sierra Leone, and the new genera are not endemic: *Atroxima*, a genus of Polygalaceæ, with 3 species; *Urobotrya*, Olacaceæ, also with 3 species; and *Afrodaphne*, Lauraceæ, with 17 species, 2 being new to science, the others transferred from *Beilschmiedia* and *Cryptocarya*. The characters of these genera were illustrated by drawings, and described by the author.

**ENTOMOLOGICAL.**—*March 15.*—Mr. F. Merrifield, President, in the chair.—Señor Don Ignacio Bolívar, of Madrid, was elected an Honorary Fellow; and Mr. F. P. Dodd, Mr. C. Floersheim, Mr. J. L. Hancock, and Mr. H. C. Robinson were elected Fellows.—Mr. C. O. Waterhouse announced that the late Mr. Alexander Fry, a Fellow of the Society, had bequeathed his large and important collections of Coleoptera to the British Museum.—Dr. F. A. Dixey exhibited some butterflies from Natal which had been presented by Mr. G. A. K. Marshall to the Hope Department at Oxford, and read a note upon certain experiments conducted with a view to ascertaining whether the assumption of the wet- or dry-season form of various African butterflies can be controlled by exposure in the pupal state to artificial conditions of temperature and moisture.—Mr. W. E. Sharp exhibited a specimen of the North American longicorn, *Neoclytus erythrocephalus*. He said the species had been discovered in a sound ash-tree seven inches from the bark, grown in the neighbourhood of St. Helens, Lancashire. Some palings of American ash in the vicinity suggested the origin of the progenitors of the colony; but it was not known how long they had been erected. The beetles were taken in their galleries in the summer dead, which seemed to indicate a weakening of the species under the conditions in which they found themselves. Mr. Sharp also showed examples of *Amara anthobia*, Valle (new to the British list), from Leighton-Buzzard, where they occurred not infrequently at the roots of grass in sandy places, and a series of *A. familiaris*, Duf., and *A. lucida* for comparison.—Mr. M. Burr exhibited a number of mutilated *Stenobothrus* from the Picos de Europa, Spain. He said that these grasshoppers were taken at a height of about 1,300 metres, on turf ground exposed to north wind from the Atlantic, and covered with tufts of a short, dense, tough, and spiky shrub, together with heather. Of the grasshoppers occurring on this spot, almost every specimen had the wings and elytra more or less mutilated, sometimes actually torn to shreds, entirely altering their appearance. A notable exception was *St. bicolor*, of which no single specimen was found mutilated.—Mr. F. W. Pierce exhibited drawings of the genitalia of Noctuid moths, and also with the lantern a number of slides showing the respective peculiarities of many members of the genus. Among other things he drew attention to the fact that in the case of the *Tæniocampidæ* the genitalia were widely dissimilar, while his investigations had led him to conclude that *Ashworthii*, at present ranked as an *Agrotis*, should more properly be included in the *Noctua* group.

**MICROSCOPICAL.**—*March 15.*—Mr. A. D. Michael in the chair.—The following were elected as Honorary Fellows: Profs. W. Gilson Farlow, Herbert S. Jennings, Edmund B. Wilson, and R. W. Wood.—Mr. J. E. Stead delivered the second part of his lecture on micro-metallurgy, entitled 'A Review of the Work done by Metallographers.'

Over 120 lantern-slides were shown upon the screen by means of the epidiascope. The series commenced with the earliest work of Dr. Sorby, followed by illustrations of the microscopic characters of iron and steel, silver, lead, copper, tin, and antimony, and of the changes produced in metals by strains. The effect of continued heating of an alloy of copper and tin in boiling mercury, and also that produced by immersion in liquid air, were demonstrated. Slides were also shown to illustrate "surface flow" in antimony, and the microscopic structure of the new silver standard.

**INSTITUTION OF CIVIL ENGINEERS.**—*March 28.*—Sir Guilford L. Molesworth, President, in the chair.—The paper read was 'Coolgardie Water-Supply,' by Mr. C. S. R. Palmer.

**PHYSICAL.**—*March 24.*—Prof. J. H. Poynting, President, in the chair.—Mr. W. C. Clinton read a 'Note on the Voltage Ratios of an Inverted Rotary Converter.'—A paper 'On the Flux of Light from the Electric Arc with Varying Power Supply' was read by Mr. G. B. Dyke.—A paper 'On the Application of the Cymometer to the Measurement of Co-efficiencies of Coupling of Oscillation Transformers' was read by Dr. J. A. Fleming.

## MEETINGS NEXT WEEK.

- MON. Royal Institution, 5.—General Monthly.
- Society of Engineers, 7½.—'Statistics of British and American Rolling Stock,' Mr. W. Pollard Digby.
- Aristotelian, 8.—'Some Controverted Points in Symbolic Logic,' Mr. A. T. Shearman.
- Society of Arts, 8.—'Telephony,' Lecture IV., Mr. H. Laws Webb. (Cantor Lecture.)
- TUES. Royal Institution, 5.—'Tibet,' Lecture I., Mr. Percival Landon.
- Faraday, 8.—'Alloys of Copper and Antimony and Copper and Bismuth,' Mr. A. H. Horns; 'Refractory Materials for Furnace Linings' (Discussion), Mr. E. Kilburn Scott; 'Electrically Heated Carbon Tube Furnaces,' Part I., Messrs. R. S. Hutton and W. H. Patterson.
- Institution of Civil Engineers, 8.—Discussion on 'Coolgardie Water-Supply.'
- WED. Archaeological, 4.—'Somerset Church Towers: their Characteristics and Classification,' Mr. R. P. Brereton.
- Entomological, 8.
- Geological, 8.—'On the Divisions and Correlations of the Upper Portion of the Coal-Measures, with Special Reference to their Development in the Midland Counties of England,' Mr. Robert Kidston; 'On the Age and Relations of the Phosphatic Chalk of Taplow,' Messrs. Llewellyn Treacher and Harold J. Osborne White.
- Society of Arts, 8.—'Ancient Architecture of the Great Zimbabwe,' Mr. Richard N. Hall.
- Dante, 8½.—'Italian Architecture in Italian Cities,' Rev. Newton Mant.
- THURS. Royal, 4½.
- Society of Arts, 4½.—'The Prospects of the Shan States,' Sir J. George Scott. (Indian Section.)
- Royal Institution, 5.—'Synthetic Chemistry,' Lecture I., Prof. R. Meldola.
- Chemical, 8.—'The Basic Properties of Oxygen at Low Temperatures: Additive Compounds of the Halogens with Organic Substances containing Oxygen,' Mr. D. McIntosh; 'Note on the Interaction of Metallic Cyanides and Organic Halides,' Mr. N. V. Sidgwick; 'The Chemical Dynamics of the Reactions between sodium thiosulphate and Organic Halogen Compounds: Part II., Halogen Substituted Acetates,' Mr. A. Sator; 'The Chemical Kinetics of Reactions with Inverse Reactions: The Decomposition of Dimethylcarbamide,' Mr. C. E. Fawcitt; 'The Tautomerism of Acetyl Thiocyanate,' Messrs. A. E. Dixon and J. Hawthorne; 'A Method of determining the Specific Gravity of Soluble Salts by Displacement in their own Mother Liquor, and its Application in the Case of the Alkaline Halides,' Mr. J. Y. Buchanan; and eight other papers.
- Institution of Electrical Engineers, 8.—Discussion on 'The Report to Council on the International Electrical Congress at St. Louis,' Mr. W. Duddell; 'Systems of Electric Units,' Profs. Ascoli, G. Giorgi, H. S. Carnahan, and G. W. Patterson, and Dr. F. A. Wolff.
- Linnean, 8.—'Intra-axillary Scales of Aquatic Monocotyledons,' Prof. R. J. Harvey Gibson; 'A Further Communication on the Study of *Pelomyza palustris*,' Mrs. Veley.
- Antiquaries, 8½.
- FRI. Geologists' Association, 8.—'The Relative Ages of the Stone Implements of the Lower Thames Valley,' Messrs. Martin A. C. Hinton and A. S. Kennard.
- Institution of Civil Engineers, 8.—'Cofferdams for Dock Use,' Mr. R. G. Clark; 'Bath Corporation Waterworks Extension,' Mr. J. R. Fox.
- Philological, 8.—'On the "M" Words I am Editing for the Society's Oxford Dictionary,' Mr. H. Bradley.
- Royal Institution, 9.—'American Industry,' Mr. A. Mosely.
- SAT. Royal Institution, 3.—'Some Controverted Questions of Optics,' Lecture II., Lord Rayleigh.

## Science Gossip.

MESSRS. HUTCHINSON write:—

"We shall issue very shortly a new, enlarged, and rewritten edition of 'The Living Races of Mankind.' As we are anxious to make this the most trustworthy work of its kind, we shall be much obliged if any of your readers able to help us, either with information or photographs, will communicate with us."

WITH commendable promptitude the Royal Society's Malta Fever Advisory Committee, whose chairman is Col. Bruce, F.R.S., have issued a brochure which embodies a series of valuable reports of the Mediterranean Fever Commission appointed twelve months ago, and working in collaboration with the Civil Governments of Malta and the Admiralty and War Office. This commission derived its authority in the first instance from the Colonial Office,

which drew attention to the prevalence of a particular fever in Malta among the naval and military forces and civil population, and proposed an inquiry. Studies on the isolation, growth, and cultural characteristics of the micro-organism concerned, *Micrococcus melitensis*, have been assiduously pursued at Malta for some time by (among others) Major Horrocks, Staff-Surgeon R. T. Gilmour, Dr. Zammit, and Staff-Surgeon E. A. Shaw, and the results of the investigations of these observers are now presented. The last-named remarks that no definite relation can be established between any given stage of the disease and the presence of *M. melitensis* in the blood of patients. It has been found as early as the seventh day, and as late as the ninety-fifth and ninety-eighth day. The organism is able to live for eighty days on dry fabrics, such as blanket, khaki serge, and khaki cotton. Further reports are to be issued soon.

WE regret to announce the death of Prof. Pietro Tacchini, for many years Director of the Observatory of the Collegio Romano, which occurred on Friday the 24th ult., a few days after completing his sixty-seventh year. He was elected an Associate of the Royal Astronomical Society of London in 1883. The Royal Society's Catalogue of Scientific Papers enumerates no fewer than 170 by him up to that date, the greatest part of which relate to solar phenomena, of which he was a most assiduous observer. Until his retirement from active work a short time ago, he edited the *Memorie della Società degli Spettroscopisti Italiani*, which is now in its thirty-third annual volume. He was, in fact, a joint founder of that society with Secchi (who died at Rome in 1878), and pursued spectroscopical research in all its branches. Tacchini also took part in many scientific expeditions, observing the transit of Venus on December 8th, 1874, in India, and subsequently several solar eclipses. Born at Modena on March 21st, 1838, he was in charge of the observatory there from 1859 to 1863, and afterwards for sixteen years Director of that at Palermo, where he was also Professor of Astronomy until transferred to the Collegio Romano at Rome, on leaving which he retired to his native Modena. Had he lived, he intended to take part in an expedition to the east coast of Spain to observe the total eclipse of the sun next August.

THE moon will be new on the night of the 4th inst., and full on the afternoon of the 19th. The planet Mercury will be at greatest eastern elongation from the sun on the 4th, and at inferior conjunction with him on the 23rd. Venus will be visible in the evening until about the middle of the month, to the north-east of Mercury; she will be at inferior conjunction with the sun on the 27th. Mars is in the constellation Libra, and increasing in brightness; he will be in conjunction with the moon on the morning of the 21st. Jupiter will cease to be visible this month, setting too soon after sunset. Saturn rises about 4 o'clock in the morning, situated in the western part of the constellation Aquarius.

MR. MICHIE SMITH, Director of the Kodaikanal and Madras Observatories, has issued *Bulletin No. 1* from Kodaikanal, which contains observations of widened lines in the spectra of solar spots, a branch of research recently taken up there. The observations here published were obtained between January, 1903, and February, 1904, and relate to fifty-three spots, most of which were repeatedly observed. They were made with a grating spectroscope attached to the Lerebour and Secretan equatorial during the first six months of 1903, and afterwards to the Cooke equatorial. It should be mentioned that up to the end of January, 1904, the work was done by, or under the charge of, Mr. C. P. Butler, Acting Director.

A NEW comet ( $\alpha$ , 1905) was discovered by M. Giacobini at Nice on the evening of the 26th ult., in the northern part of the constellation Orion, moving in a north-easterly direction towards Gemini. The last comet of last year ( $\epsilon$ , 1904) was discovered at Marseilles by M. Borrelly on December 28th, and passed its perihelion on January 1st, so that its permanent reckoning will be comet I., 1905. It is now in the constellation Auriga, not far from the bright star Capella; but its light is less than a quarter as great as at the time of discovery, so that it is out of the reach of any but very powerful telescopes. M. Giacobini's new comet is a very faint object.

Two new small planets were discovered at the Königstuhl Observatory, Heidelberg, on the night of the 13th ult., one by Prof. Max Wolf and the other by Dr. Götz.

## FINE ARTS

*Auguste Rodin.* By Camille Mauclair.  
(Duckworth & Co.)

THIS is an authorized account of Rodin, both as man and sculptor, and has received the imprimatur of the artist himself. Its value is increased by a chronological list of Rodin's statues, "made in his house, and according to his advice." How few of the great artists of the past had critics at their call, thus to note down for posterity the details of their life-work! Yet, even in such exceptional circumstances, the list is admittedly incomplete, and we doubt not that the connoisseurs of a future generation will have sufficient points left for the exercise of style criticism.

M. Mauclair has long been regarded as Rodin's literary mouthpiece. When, for instance, the Balzac reared its shaggy head amid the derisive laughter of the *habitués* of the Champ de Mars, he interposed to explain the motives which had induced Rodin to adopt his peculiar treatment, and therefore we may look upon this work as the apology of the master himself for his life's work. Indeed, the best parts of it are, we think, those in which Rodin's æsthetic philosophy is given in his own words, for the artist occasionally expresses himself in language with something of the terse incisiveness of his style as a sculptor. We take a few examples of Rodin's sayings:—

"I invent nothing, I rediscover. And the thing seems new because people have generally lost sight of the aims and means of art; they take that for an innovation which is nothing but a return to the laws of the great sculpture of long ago."

Throughout Rodin insists on the continuity of the tradition he has rediscovered with that of the art of Greece and the Renaissance. Curiously enough, however, he does not in these pages allude to Donatello, who, one imagines, has been the dominant influence in his work. Nor is it less surprising to find that, while Rodin professes to have penetrated the essential principles of Greek sculpture, he admits that to some extent the Gothic sculpture of his own country baffles him. "I feel it, but I cannot express it," he says;

"I cannot analyze the Celtic [*sic*] genius to my own satisfaction. We do portraits, but what we do is not so great. These kings and queens,

on the cathedrals, were not portraits. The fellow-workers stood for one another, and they interpreted; they did not copy."

His references to nature are always somewhat difficult to understand, and often apparently contradictory. For in another place he is made to say:—

"Young artists compose instead of following their models and understanding that therein lies infinity.....When you follow nature you get everything.....A woman, a mountain, a horse, in conception they are all the same thing, they are made on the same principles."

On the other hand, he maintains that geometry is essential to the work of art, "that a group ought to be contained in a cube, a pyramid, or some simple figure," which seems to let in the whole problem of composition again. Elsewhere he says pregnantly, and, as usual, somewhat mysteriously, that "cubic truth, not appearance, is the mistress of art." "I went to Rome to look for what may be found everywhere: the latent heroic in every natural movement." What seems to underlie all this is not that art is a literal representation of the forms of nature, but that nature contains latent in it and discoverable by the artist the principles of æsthetic unity, and that this unity must not be preconceived and imposed on natural forms, but elicited from them.

Beside these general ideas, which are always expressed in suggestive and sometimes almost mystical language, we get a few very interesting and definite indications of Rodin's methods of technique—such, for instance, as his practice of working by successive contours, considering only these and not the relief within the contour, leaving that to be dealt with when it in turn becomes a contour. This he claims, whether rightly or not we do not know, to have been the great secret of a Greek sculpture. Then we have an account, unfortunately by no means clear, of his theory of "deliberate amplification of surfaces":—

"In sculpture the projection of the muscular *fasciculi* must be accentuated, the foreshortening forced, the hollows deepened; sculpture is the art of the hole and the lump, not of clear, well-smoothed figures."

It is a view intelligible enough if we think of Giovanni Pisano and Michelangelo, but astounding from one who professes to follow the sculpture of Greece and Egypt, wherein the rhythmic sequence of untroubled planes is surely the dominant idea. Rodin's statement about the hole and the lump is clear enough, but M. Mauclair's explanation of the purpose of the "deliberate amplification of surfaces" seems to us very fanciful. He says that Rodin amplifies in this way in order to get atmosphere. "The thing," he says,

"was to amplify, with tact, certain parts of the modelling, the edges of which were swept by the light, so as to give a halo to the outline."

Now, as Rodin insists particularly on the unity of sculpture seen from all round, these edges might, as the figure was turned, cease to be those swept by the light, and what would give a halo from one point might conceivably lead to a hard unatmospheric contour in another. That Rodin does succeed in an extraordinary way in giving atmosphere to his figures cannot be



denied, but this, we suspect, is rather by the morbidezza of his surface-modelling—a morbidezza which he has carried in some of his later works to too great an extreme.

M. Maclair, it seems to us, throughout accepts vague generalizations, suggestive hints thrown out in the conversations of the studio, too readily and too uncritically to enable him to give us a profound appreciation of Rodin's work. There is, indeed, no modern artist about whom it is more difficult to write—his work has the peculiar power of arousing in the spectator various and often conflicting overtones of feeling. It seems to go beyond its creator's intention, and to suggest ideas which were no part of the artist's original scheme. Of this Rodin himself seems perfectly conscious when he insists that he knows of no ideas but technical ones, that with him the plan and the successive contours are everything. The symbolism he leaves to his interpreters. The statue 'L'Age d'Airain' was in fact a purely realistic rendering of an accidental pose of the model, and the name, to which it owes not a little, was one of many interpretations suggested by Rodin's literary friends.

Still, though M. Maclair is rather the advocate than the critic, his book, if only for the many quotations from the master's conversations, is of genuine interest.

#### THE WHITECHAPEL ART GALLERY.

MR. AITKEN has accustomed us to expect great things of his annual exhibitions at Whitechapel. He brings pictures together in such a way as mutually to enhance their value, and makes his collections both instructive and interesting. This year he has surpassed all his former efforts, and, by collecting pictures executed within fifteen years on either side of the date 1855, has given us a clearer idea of the central movement of nineteenth-century art in England than most of us have ever had before. There are, of course, plenty of people living, like Sir William Richmond, who gave the inaugural address, who knew these pictures intimately when they first appeared; but even such may well get a new impression after all these years. To most of us, however, the camp followers of the Pre-Raphaelite movement are but little known, and Mr. Aitken has done well in accentuating their work rather than multiplying examples of Millais, Rossetti, and Holman Hunt. Perhaps the most general impression that these pictures will arouse is of their absorbing interest as illustration. The effect of the Pre-Raphaelite theory was to make the artist interested in things themselves, to give him a naïve and childish delight in their exact portrayal. The result is, of course, not at all realistic in the modern sense of the word. The emphasis on detail was altogether disproportionate to the artist's power of maintaining a unity, so that these literal renderings of Victorian interiors look strange and fantastic, and we gaze with wonder at such an interior as that of the *Awakened Conscience*, as at some delightful and improbable fairy tale, though we may be able to remember rooms that were similarly furnished. It is a result of this characteristic that precisely those qualities which, judged from a purely æsthetic standpoint, must be regarded as faults—for very few of the pictures here can be considered as completely unified wholes—give them a peculiar fascination as illustration. We become, like the artists themselves, childishly interested in the belongings of these whiskered dandies of the fifties and sixties, and in the fashions of the ladies whose hearts they fluttered. Here, too,

Mr. Aitken helps us out with some show cases of bonnets and skirts striped in violet and white, and waistcoats embroidered in magnificently bad taste.

It is altogether delightful to live back into the times when Meredith's heroes were young and people lived by Tennysonian sentiment, and one wonders whether we are preparing any such delights for the next generation. One fears not; our realists are so much more artistic, so much more grown up. People will look at Steers and Rothensteins as pictures and not as illustrations.

Another thing that strikes one is the chance that the theory which prevailed gave to the second-rate men to produce work that has a certain, though perhaps a slight, permanent interest. If an imitator of Sargent does not achieve a striking and complete unity he misses altogether—the parts of his picture have no meaning—but a Deverell, a Houghton, or a Smetham achieves something definite and personal. Where so much attention was focussed on the things represented, the mere choice and arrangement of these become significant of the artist's personality, and even if the picture as a whole is incomplete, there will be passages expressive of this intimate feeling for the significance of objects.

Still, few works here, regarded from any severe æsthetic standpoint, can be regarded as complete achievements. Such are one or two Rossettis—especially the superb *Beatrice in Paradise* and *Dante meeting Beatrice*. Burne-Jones's greatest masterpieces, the *Sidonia* and *Clara von Borck*, are among them. Millais's *Mrs. Bischoffsheim* is the most consummate piece of painting here, and makes one once more regret the mistake that placed at the service of such a mind the highest specific talent that any English artist ever had. Beside these we may perhaps put Madox Brown's *Autumn Leaves*, from a technical point of view one of the most remarkable, as it is also, we believe, the earliest of Pre-Raphaelite pictures. If, as is said, this picture was painted when Madox Brown was in Antwerp under Wappers, it is really the archetype of the whole school. It shows, indeed, that the term Pre-Raphaelite was a misnomer, for these artists did not really go to the Italian primitives, but to the Flemish. The technique of 'Autumn Leaves' is a wonderful rediscovery of the methods of Gerard David and his kindred, and this Flemish technique with the Flemish love of actuality dominated the whole work of the school until Burne-Jones began seriously to study the Italians. Even Rossetti derives, as his work here shows, rather from Gothic miniatures and Flemish painting than from the Italian. In any case, neither Madox Brown himself nor any of his followers ever surpassed this early effort in the certainty and solidity of the painting; only already we find here a fault which to some extent beset the whole school. The artist, in his intense desire to keep exactly to the outlines of his design, does not bring the background up to the contour in its full strength. The result is a kind of halo round the figures, which destroys the idea of relief. This was a fault for which he could not have found any precedent among the Flemish primitives, in whose work the edges, however firm, are never really hard.

Among the men of secondary importance Windus stands out as a remarkable colourist. We find him here, both in the intensely Pre-Raphaelite phase of the *Too Late*, one of the most successful pieces of Tennysonian painting, and in his later phases, where the love of colour for its own sake has led him to develop in the direction of Monticelli and Matthew Maris. Of the Liverpool School, of which a good deal is being made, he seems to us to be the only important artist. We ought, perhaps, to include also W. Bond, whose *Car-narvon* is a sound and vigorous piece of handling.

After Windus and Walter Deverell—whose one celebrated picture, *A Lady feeding her Bird*, is here—one of the most interesting men is James Smetham. His *Hymn at the Last Supper* is a notable composition. It scarcely suggests great technical skill, but the design is impressive in its direct simplicity and dramatic earnestness.

Among painters who preceded the Pre-Raphaelite movement proper we find here Etty, whose *Venus* is one of his best works, and Dyce, by whom there are several little-known pictures. His *Madonna and Child* has genuine feeling, in spite of its archaism, and his peculiar cold, dry colour scheme is carried through with real mastery. His *Gethsemane* is another beautiful and imaginative composition. Dyce surely deserves a better recognition of his powers than he has yet received.

But, indeed, besides those we have mentioned, there are a number of minor artists brought again to light by this interesting exhibition.

#### SARGENTS AT THE CARFAX GALLERY.

THE Carfax Gallery, which has moved into new premises in Bury Street, opens with a small show of Sargent's work. There are only three oil paintings, but these are remarkable. They are all comparatively early work. The portrait of *Mlle. Gautreau* has not, we think, been exhibited in England before. It shows Sargent as he was when the influence of Carolus Duran was still upon him, though already with powers which Carolus never possessed. It is, we think, Sargent's masterpiece. In no other work can we find a silhouette so subtly expressive, so tense and nervous throughout its whole course, as is the sweep of the arm seen in strong light against a dark background. And not only is the contour finely placed, the varying quality of the edge is also exquisitely expressive of the modelling of the planes. The hand, too, is masterly; it has an atmosphere and morbidezza which suggest Rubens and Vandyck. The head, with its hard cutting profile, strikes one at first sight as less satisfactory; but it is a wilful and intense interpretation of the outward character, and the *verve* with which the accents of eyebrow and nostril are inserted is amazing. Mr. Sargent has, no doubt, gained in the facility and certainty with which he places his contours; but they are no longer followed with the same flexibility; compared with this they are summary and inelastic.

The other two oils are also early works, exhibited, if we remember right, at the New English Art Club. One, *The Egyptian*, is a splendid "Academy," hardly more. The artist seems to have approached it with no *parti-pris* but that of pure accomplishment; the thing is done as well as it may be done, but it is passionless and coldly disinterested.

Something more comes out in the slighter rendering of the Javanese dancer. Not only has Mr. Sargent always had an astonishing eye for recording movement—as witness the 'Jaleo,' and, in this exhibition, the gondoliers in No. 24—but also movement seems to stir him to a more imaginative grasp of the subject; he accentuates and interprets more freely; something besides the mere power of realization seems to come into play. Here, certainly, in the strange flatness of the figure, in the mysterious rhythm of the head and hands, we get a glimpse of something more than mere actuality. We wish that Mr. Sargent would attempt some great theme in which his power of interpreting rapid movement could find expression.

For the rest, the water-colours of Spain and Venice scarcely bring out the finer aspects of Mr. Sargent's talent. They are amazingly brilliant; the certainty of his construction, even of complicated architectural forms, by means of a few rapid indications is almost miraculous; but the choice of the point of view and of the

colour, always based on a crude opposition of blue and orange, appears to us to be wanting in distinction. What a place Queluz must be! and yet Mr. Sargent's rendering would do equally well for some scenic effect at Earl's Court.

#### MR. JAMES'S WATER-COLOURS AT VAN WISSELINGH'S.

MR. FRANCIS JAMES has a somewhat similar technique in water colour to that of Mr. Sargent, and, like him, his colour-sense seems sensitive only to the most positive notes. The strident crimson of a petunia, the morbid brilliance of zinnias, or the pink of a primula he understands, and renders with surprising accuracy, both as regards colour and texture; but his eye seems dazzled by these notes, and when he comes to the half-tones and shadows and the duller shades of green he is too easily satisfied with an uncertain tint. He does not lead up to his strongest notes and keep them precious. It would seem as though he stated these first, and then filled in with diminished interest the more neutral shades. Like Mr. Sargent, too, he renders his forms by a dexterous and rapid notation of the main masses, and in this difficult method he shows great facility. It is not one which allows of any very deliberate and searching design, or any cherishing and refining of the forms; but in exchange there is a freshness and spontaneity which is sometimes delightful. Mr. James shows in these studies a highly trained observation; he records the main characters of shape, colour, and texture with intimate knowledge. One guesses that he loves flowers, but his love has nothing poetical or meditative about it; he gives none of the atmosphere to his pictures that Fantin-Latour did, and his flowers have something of the air of being on show.

#### 'THE TRUE PORTRAITURE OF MARY, QUEEN OF SCOTS.'

MAY I be allowed to offer a few remarks on Mr. Cust's letter in your last issue, and the difference of opinion it reveals between him and your reviewer? I leave the question of the identity of the jewels described in the 'Inventaires' with those in Lord Leven's picture to be further dealt with by your erudite reviewer, if he thinks fit. I may observe, however, that resemblances can be found between some of the jewels and their arrangement in Lord Leven's portrait of Mary and those in a work at Chantilly considered by M. L. Dimier to be a portrait of Henri III. when Duke of Anjou, and ascribed by this excellent authority to Jehan de Court (though I believe it is still labelled Janet). Coming then to the intrinsic merits, or otherwise, of Lord Leven's piece, the Keeper of the National Portrait Gallery says it was the opinion formed by the late Sir G. Scharf which led him (Mr. Cust) to omit this picture from those "worthy of serious consideration" in the work which he himself has published on 'The Authentic Portraits of Mary Stuart.' But, if the judgment of his predecessor is to be the criterion, it is easy to prove, from Mr. Cust's own book, that it does not always carry conviction with it: e.g., Sir George Scharf wrote to *The Times* in 1880 a long account of the small full-length called 'Mary Stuart,' added by the late Prince Consort to the Royal Collection, and now at Buckingham Palace. Sir George described this without hesitation as genuine, but Mr. Cust says (p. 130) he "cannot under any circumstances accept this as a true likeness." Again, on p. 125, I note that whilst the late Keeper was willing to accept the Hardwick portrait (that in a crespine and hat), Mr. Cust has been "compelled to reject the portrait altogether as that of Mary Stuart."

It is to be regretted that Mr. Cust does not state the grounds of his own opinion that Lord Leven's picture "cannot be the work of Jehan de Court, or that of another painter of the French School," since any light thrown upon a somewhat shadowy personality would be welcome. At present very little work by this Court painter is identified. I recall but one example attributed to him in this country, viz., that of Mary at Graystoke; and even in France, besides the portrait in the Musée Condé to which I have already referred, there are only two or three drawings in the "Cabinet des Estampes" assigned to him, according to M. Dimier.

But however unfamiliar his work may be to most of us, it was probably well known to Mary Stuart, and your reviewer has reminded us of the interesting fact, which he quotes from Teulet, that there was a Jehan de Court attached to Mary's household, and that he was better paid than her secretaries. As to when Lord Leven's picture was painted, Mr. Cust will pardon my saying that he is wrong in asserting that I "suppose" it to be contemporary. I have never said so. I termed it "worthy of attention, and technically a good picture," an estimate which a fresh examination of the original has confirmed. The suggestion that it "was made up in the seventeenth century," which would date it at the very earliest from thirty to forty years after Mary's flight from Scotland, sounds improbable, in view of the intimate and personal knowledge requisite to paint this elaborate piece, which is so different from the recognized posthumous portraits of her. Mr. Cust concedes that it is "carefully painted, the work of an expert artist, and, moreover, an undoubted likeness of Mary Stuart"—a handsome tribute indeed to Lord Leven's picture.

J. J. FOSTER.

In reply to the letter of Mr. Lionel Cust, I would gladly enter into details concerning the identity of the jewels in the Leven and Melville portrait with those in the Queen's Inventories. But this demands a good deal of space, and I am in hopes that new light may soon be thrown on the subject. Meanwhile, if the painting is decidedly not contemporary, I take it to be a good copy of a contemporary original. The historical objections to the theory of an archæological reconstruction of the seventeenth century, based on reminiscences not later than 1567, are too numerous to be stated at present.

THE REVIEWER.

#### SALES.

AT Messrs. Christie's on the 25th ult. the following pictures were sold: Lucas de Heere, Lady Jane Grey, in black velvet dress with pink sleeves, jewelled cap and ornaments, 115*l.* Hogarth, Portrait of a Lady, in brown dress, with white cap, 110*l.* A. Ramsay, Lady Catherine Hamner, in brown dress, with blue robe, 168*l.* Dutch School, An Astrologer, 105*l.*

The same firm sold on the 28th ult. the following engravings after Lawrence: Lady Acland and Family, by S. Cousins, 94*l.*; Marchioness of Exeter, by S. W. Reynolds (lot 44), 44*l.*; another copy (lot 45), 94*l.*; The Masters Antrobus, by G. Clint, 28*l.*; Sir Francis Baring with Mr. Charles Baring and Mr. Wall, by J. Ward, 58*l.*; Countess of Blessington, by S. Cousins, 43*l.*; The Calmady Children, by the same, 36*l.*; Lady Harriet Clive, by the same, 31*l.*; Miss Rosamund Croker, by the same, 90*l.*; John Philpot Curran, by J. R. Smith, 31*l.*; Lady Dover and Child, by S. Cousins, 157*l.*; Miss Farren, by F. Bartolozzi, 79*l.*; Countess Harriet Gower and her Child, by S. Cousins (lot 51), 162*l.*; another copy (lot 52), 110*l.*; Lady Grey and her Children, by the same, 120*l.*; Elizabeth, Countess Grosvenor, by the same, 81*l.*; Mrs. Jessop, by G. Clint, 42*l.*; Master Lambton, by S. Cousins, 231*l.*; Miss Macdonald, by the same, 26*l.*; Miss Julia Peel as a Child, by the same (lot 103), 65*l.*; another copy (lot 104), 49*l.*; Lady Peel, by the same, 86*l.*; The Right Hon. William Pitt (1), 54*l.*; Mrs. Stratton, by C. Turner, 42*l.*; Richard, Marquess Wellesley, by the same, 26*l.*

#### Fine-Art Gossip.

TO-DAY we are invited to view water-colours by Mr. Hubert Medlicott at the Doré Gallery, where Mr. Shapland has also paintings and water-colours on view. Other exhibitions open include water-colours and 'Wanderers,' a painting by Mr. G. H. Swinstead, at the Mendoza Gallery; the Radley Art Club at the Grafton Galleries; and small panels by Mr. W. F. Gaunt at the Applied Arts.

NEXT Saturday the Royal Society of Painters in Water Colours hold the private view of their summer exhibition.

IN view of the fact that, up to the present, about 40,000 persons have visited the Whistler Memorial Exhibition, and that the attendance shows no sign of falling off, the promoters have arranged with the Directors of the New Gallery to keep the exhibition open until the 15th of April.

THE death of Edward Dalziel, the celebrated engraver, at the great age of eighty-eight, on Saturday, brings back memories of a host of famous artists. The brothers Dalziel, he and George, engraved the work which may fairly be said to represent the golden period of book illustration. They commissioned many splendid things in wood-engraving which have become classic, though their renderings did not always please the artists they employed. The history of all this admirable activity may be found in a 'Record of Fifty Years' Work in conjunction with many of the Most Distinguished Artists of the Period 1840-1890.' For many years they were the engravers of *Punch*, *The Cornhill Magazine*, *Good Words*, and *The Sunday Magazine*. Edward Dalziel was the fifth son of Alexander Dalziel, who was himself a portrait painter; and three other brothers were engravers and draughtsmen. Details concerning the notable career and influence of the family may be found in our notice of his brother George (August 9th, 1902).

THE Report of the Director of the National Gallery for 1904, with Appendixes, has just been published as a Parliamentary Paper. The price is 2*d.*

FRENCH art has scored another triumph. Some two years ago the city of Barcelona offered a prize of 35,000 francs to the architect who submitted the best scheme for the embellishment of the city, and this prize has been won by a Toulousain, M. Jaussely, who won the Grand Prix de Rome in 1903. The other competitors were a German, an Italian, and two Spaniards.

M. ANTONIN PROUST, who died recently, was born at Niort on March 15th, 1832, and was partly English by descent. He was a versatile journalist, and was for many years connected with the fine-art administration of France. He was "commissaire général" of the Great Exhibition of 1889, and held a similar post for the French section at the World's Show at Chicago. He published many books, one of the most important of which was 'L'Art sous la République,' 1892, which was, in effect, a *résumé* of his administrative career.

WE are sorry to hear of the death, which occurred this week in New York, of Mr. Charles B. Curtis, in his seventy-eighth year. Mr. Curtis devoted a large portion of his life to the compilation of his book on 'Velasquez and Murillo,' which was published in 1883, and is not likely to be superseded as a reference work. The value of the book is its "descriptive and historical," rather than critical, catalogue of the works of the two greatest Spanish masters, and every detail that could be obtained is presented with an accuracy that was unusual in such books twenty years ago. Mr. Curtis occasionally contributed to our pages, and a very interesting communication from him



concerning Mr. Huth's Velasquez portrait of Isabel de Bourbon appeared in *The Athenæum* of April 25th, 1896. He also wrote a work on 'Rembrandt's Etchings.'

MESSRS. AGNEW & SONS have been entrusted with the engraving of the State portrait of Her Majesty the Queen, painted by Mr. Luke Fildes, R.A., which will be placed in the forthcoming exhibition of the Royal Academy.

IN connexion with the reopening of Aberdeen Art Gallery, the Senatus of Aberdeen University propose to confer the degree of LL.D. on Prof. Alberto Galli, of Rome, Lord Reay, Prof. Bury, Mr. Francis John Haverfield, Mr. Edward Robinson, Keeper of Greek and Roman Antiquities at Boston, and Mr. Martin Maartens.

## MUSIC

### Musical Gossip.

THE Quatuor Capet (MM. Lucien Capet, L. Bailly, A. Turret, and Louis Hasselmans) from Paris made a first appearance in England at the eleventh Broadwood Concert last Thursday week. In their readings of Mozart in D minor and Beethoven in F, Op. 59, No. 1, they displayed thorough understanding of the music, and admirable ensemble. And yet in the Mozart we missed that *naïveté* and quiet charm which, when fully revealed, make that master's music so attractive. With Beethoven they were more successful; the slow movement, indeed, was rendered with marked feeling and fervour. Miss Ella Správka's performance of César Franck's 'Prélude, Choral, and Fugue' left much to desire.

DR. RICHTER had not sufficiently recovered to conduct the concert announced in his name at Queen's Hall last Monday evening. His place was taken by Herr Franz Beidler (of Bayreuth). The change naturally created disappointment, but the audience gave a hearty welcome to the deputy recommended by Dr. Richter himself. Herr Beidler knows exactly what he wants, and how to obtain it. But he showed at times too much storm and stress in his conducting; and one could not help thinking of the great effects which Dr. Richter produces with little outward effort. Herr Beidler, in his position as deputy, may naturally have felt nervous, a state of mind which easily leads to exaggeration both of tone and *tempi*. The programme included familiar Wagner excerpts and Beethoven's 'Eroica.'

THE last concert of old chamber music given by Miss Grace Sunderland and Mr. Frank Thistleton took place at Messrs. Broadwood's rooms on Tuesday afternoon. The programme was one of considerable interest. At the previous concert was performed a Rondo for pianoforte, violin, and violoncello, by Mozart, and this was repeated on Tuesday. The music, clever and delightfully fresh, was only discovered last year by Mr. W. Barclay Squire, while examining the works by Mozart in the British Museum for the new edition of Koechel's 'Thematic Catalogue.' The manuscript, consisting of an Allegro, incomplete, and the Rondo in question, had been catalogued many years ago as "Two movements in D for two pianos (eight hands)." The programme likewise included two Mozart Sonatas, each of one movement, for organ, two violins, and 'cello, performed (so it was announced) for the first time in this country. They are pleasing, though certainly not great. Bach was represented by his Concerto in A for harpsichord, with quartet accompaniment, and a Sonata in C minor for flute, violin, harpsichord, and 'cello. Since the concert-givers play so much old music, it seems a pity that they do not have a harpsichord. The

scheme of the concerts is excellent, and many interesting works have been brought forward; we therefore hope they will be continued in the autumn.

RIMSKY-KORSAKOFF'S 'Antar' Symphony, performed a few years ago at the Queen's Hall under Mr. Henry J. Wood, was given at the third Philharmonic Concert on Wednesday evening; the work itself was produced in Russia close on a quarter of a century ago. As a specimen of modern programme-music, for the most part of a realistic kind, it is undoubtedly a curiosity. There is a fine 'Antar' theme, and some of the orchestral colouring is interesting, but it is unsatisfactory music. The Haydn Symphony, performed at the previous concert, with its bright, honest music thoroughly pleased the audience; the 'Antar' Symphony, with its fantastic programme, puzzled them, for in spite of much detail, the analyst had to confess that the connexion between story and music was frequently vague. The concert commenced with Mr. Arthur Herve's clever and effective tone-poem, 'In the East.' It was admirably played under the direction of Dr. Cowen, and as at the Cardiff Festival, where the work was produced, the composer met with a cordial reception. Señor Pablo Casals was heard in Saint-Saëns's 'Cello Concerto in A minor, and by his refined playing created a most favourable impression; while his performance of Bach's seldom-heard 'Cello Solo Suite in C was distinguished by commanding technique, and by a piquant, yet dignified reading of the music. His tone is beautiful, if not big; in a smaller hall it would be most delightful.

THE Worcester Musical Festival will commence on Sunday, September 10th. There will be on that day, as usual, a special service, with orchestra and with festival choir. On Tuesday the Festival proper opens with Elgar's 'Gerontius,' followed by a new work by Mr. Ivor Atkins and Brahms's Fourth Symphony. In the evening the programme includes Bach's 'Sleepers, wake,' Mozart's 'Requiem,' a Motet by Cornelius, and a Beethoven Symphony. On Wednesday morning will be given Parry's 'De Profundis,' a selection from César Franck's 'Les Béatitudes,' the 'Hymn of Praise,' and Strauss's 'Tod und Verklärung.' Thursday morning will be devoted to Elgar's 'Apostles,' Thursday evening to 'Elijah,' and Friday morning to 'The Messiah.' In the evening there will be a grand closing service by the Three Choirs. The usual miscellaneous concert in the Public Hall will take place on the Wednesday evening.

THE Bristol Festival will be held under the conductorship of Mr. George Riseley, October 11th-14th. The draft programme is as follows:—'The Messiah' (complete), 'Elijah,' Mozart's Mass in C minor (first time in England), 'Engedi' (i.e., Beethoven's 'Mount of Olives'), 'Lohengrin' (complete opera without cuts), 'Edipus at Colonus' by Mendelssohn, 'The Dream of Gerontius,' Brahms's 'Gesang der Parzen' (which was once performed at a Richter Concert, May 5th, 1884), and for the first time Richard Strauss's 'Till Eulenspiegel' for chorus, soli, and orchestra. The instrumental works will be: Berlioz's 'Fantastic Symphony' and 'Lelio,' Beethoven's Violin Concerto, and Mozart's Concerto for Two Pianofortes.

THE prize of 100*l.* offered by Messrs. Chappell last April for the best comic opera libretto has been awarded to Mr. H. D. Banning, who was educated at Shrewsbury and Trinity College, Oxford. He is only twenty-eight years old. No composer as yet has been commissioned to write music to it.

THE operatic season at the Waldorf Theatre is to open on May 22nd under the management of Mr. Russell. Among the works promised are: a new one-act opera, 'Fiorella,' by

Mr. Amherst Webber, Paer's 'Maestro di Capella,' Pergolesi's 'Serva Padrona,' Cilea's 'Adriana Lecouvreur,' Gluck's 'Orfeo' (with Miss Giulia Ravogli), and Donizetti's 'Don Pasquale.' The last two works, as we have announced, are to be revived at Covent Garden.

DURING the forthcoming exhibition season at Venice, Signor Sonzogno will give performances of various works, including Giacomo Orefice's 'Mosè' and Wolf-Ferrari's oratorio, 'Vita Nuova.'

M. ALBERT CARRÉ will shortly produce Gabriel Dupont's prize opera, 'La Cabrera,' at the Paris Opéra-Comique.

THE death is announced at Weimar of Emilie Merian Genast, a gifted vocalist, in her seventy-third year. Her grandfather Anton, her father Eduard, and her mother Christine, *née* Böhrer, all belonged to the Weimar Theatre, and were held in high esteem by Goethe.

### PERFORMANCES NEXT WEEK.

|        |   |
|--------|---|
| SUN.   | Sunday Society Concert, 8.30, Queen's Hall.                           |
| —      | Sunday League, 7, Queen's Hall.                                       |
| MON.   | Mr. Jacques Thibaud's Orchestral Concert, 8, Queen's Hall.            |
| —      | Subscription Concert, 8.30, Aeolian Hall.                             |
| —      | Miss Dora Bright's Orchestral Concert, 8.30, Bechstein Hall.          |
| TUES.  | Mr. Wilhelm Backhaus's Orchestral Concert, 8, Queen's Hall.           |
| —      | Miss Clara Blumenthal's Recital, 8.30, Bechstein Hall.                |
| WED.   | Miss Agnes Nicholls and Mr. H. Harty's Recital, 8.15, Bechstein Hall. |
| THURS. | Mr. Manuel Garcia's Vocal Recital, 3, Aeolian Hall.                   |
| —      | Broadwood Concert, 8.30, Aeolian Hall.                                |
| FRI.   | Hallad Concert, 3, Bechstein Hall.                                    |
| —      | Messrs. A. Jonson and E. Lemare's Wagner Lecture, 5, Aeolian Hall.    |
| SAT.   | Miss Susan Strong's Song Recital, 3, Bechstein Hall.                  |
| —      | Miss Chaplin's Children's Concert, 3, Steinway Hall.                  |

## DRAMA

### THE 'TROADES' IN ENGLISH VERSE.

*The Trojan Women of Euripides.* Translated into English Rhyming Verse by Gilbert Murray. (Allen.)

THE 'Troades' was the third play of a trilogy, of which the two earlier members were the 'Alexander' and the 'Palamedes.' Contrary to the custom which by the time of its production (B.C. 415) was well established, the three plays must have formed a connected series, after the fashion of the *Æschylean* trilogies; nor, in the light of the one surviving drama of the three, is it difficult to discern the main purpose running through the whole. It is, in effect, a moral criticism of the event which, to the Greeks of the fifth century, was the basis alike of their history and of their literature, the Trojan War. The first play of the series set forth the guilt of the Trojans—of Alexander (Paris) in the abduction of Helen, and of the Trojan people in her retention. This guilt vitiated the whole of their defence of their country, and involved, in the moral order of the universe, their final overthrow; but over against it was set, in the second drama, the crime of the Greeks in the judicial murder of Palamedes, the representative of inventive genius, made the victim of the jealousy and treachery of Odysseus, and the blindness and malevolence of the Greeks in general. The 'Troades' gives us the outcome of these sins; not, however, by a general distribution of poetical justice, but, in a more truly poetic spirit, by showing the utter ruin of one of the parties to the struggle, while at the same time we see plain indications of the punishment about to overtake the triumphant conquerors. We are left with the sense that the guilt of Troy has been purged by

suffering, and that the Greek leaders have still to learn, in their own proper persons, the lesson which they have inflicted on their victims.

Dramatic, in the sense of containing a striking conflict of actions and passions, or unexpected inversions of fortune, the 'Troades' is not; but in all Greek literature, perhaps, no such accumulation of pathos is attempted as is comprised in the first 800 lines of this play. It is the morrow of the great catastrophe, and all that is implied in the siege and fall of Troy—the deaths of a great king like Priam, a noble-hearted warrior like Hector, the ruin of a queenly town, the captivity and shame of the helpless women, great and small, who are involved in the overthrow of their cause—is set poignantly before us in the lamentations of Hecuba, Cassandra, Andromache, and the chorus. The climax is reached, just when the reader thinks that the cup of suffering must be full, by the brutal decision of the Greek leaders, inspired by Odysseus, to tear Astyanax, the child of Hector and Andromache, from his mother's arms and hurl him from the walls of Troy, that no possible avenger may be left. In the scene where Talthybius reluctantly announces this irrevocable doom the self-restrained passion of the bereft mother is one of the highest moments of Greek tragedy. From this point, in accordance with the law of Greek drama, the strain is somewhat relaxed, and though gloom hangs over the whole action till the end, when the walls of Troy crash down in fire and smoke, the note of personal suffering is less poignant, the expression of grief carries with it a sense of resignation, though it be only the resignation of exhaustion.

But through all this scene of accumulated suffering runs a note of moral purpose, of the moralization of pain, which must be taken to represent the poet's philosophy. In accordance with the principles of Greek art, the note is not forced, the theme is nowhere developed at length; but it appears in such passages as ll. 400-4:—

Would ye be wise, ye cities, fly from war!  
Yet if war come, there is a crown in death  
For her that striveth well and perisheth  
Unstained: to die in evil were the stain!  
Therefore, O Mother, pity not thy slain,  
Nor Troy, nor me, the bride:

or Hecuba's words (ll. 1240-45):—

Lo, I have seen the open hand of God;  
And in it nothing, nothing, save the rod  
Of mine affliction, and the eternal hate,  
Beyond all lands, chosen and lifted great  
For Troy! Vain, vain were prayer and incense-  
swell

And bulls' blood on the altars!.....All is well.  
Had He not turned us in His hand, and thrust  
Our high things low and shook our hills as dust,  
We had not been this splendour, and our wrong  
An everlasting music for the song  
Of earth and heaven!

It is no wonder that this play, with its dramatization of one of the great tragedies of history, its pathos, its characteristic moral purpose, has appealed to so sympathetic a student of Euripides as Mr. Murray, and has led him to select it for his next essay in translation, and likewise for his next venture in placing a Greek play upon the English stage. His version has the same characteristics and the same striking merits as we noticed in his previous translations of the 'Bacchæ' and 'Hippolytus.' It is the

version not only of a scholar, but also of a poet; and, as we said before, we could place it in the hands of a reader unacquainted with Greek, without feeling that the spirit and poetry of the play suffer material loss in the metamorphosis. Of hardly any other translation from the Greek can this be said. Greek scholars may object that the style is too florid, and, to some extent, their objection would be justified. The colouring is unquestionably heightened throughout. Ideas and images latent in the original are made prominent in the translation; and sometimes (but less often than the casual reader, who does not take the trouble to compare the English with the Greek, would suspect) ideas are introduced for which there is no direct justification in the original. But this is due to Mr. Murray's deliberate theory of translation. Mr. Murray holds, in effect, that a literal version of the words of a poem is not a true translation of it. Tone and colour are lost by its transposition into another language; and they must be replaced by the tone and colour appropriate to the language into which it is transposed. As a matter of theory we agree, and always have agreed, with this principle; and, as a matter of practice, we hold that Mr. Murray justified his theory in his previous volume of translations, and has justified it again in his new volume. There is no translation from Greek poetry on any extended scale which we rank above his, and we look forward with the greatest hope to the remaining plays of Euripides which he promises us.

The two quotations given above are fair specimens of Mr. Murray's handling of the iambic passages of the original. The heightened colouring of which we have spoken appears most markedly in the second passage, where the Greek of the first six lines runs:—

οὐκ ἦν ἄρ' ἐν θεοῖσι πλὴν οὔμοι πόνοι  
Τροίᾳ τε πόλεων ἔκκριτον μισομένη,  
μάτην δ' ἐβουθυτοῦμεν.

As an example of lyrics, we will take the second strophe of the ode which intervenes between the first half of the play and the second, and which serves the dramatic purpose of relaxing the strain which the preceding scene between Andromache and Talthybius has strung to the uttermost (ll. 819-38):—

In vain, all in vain,  
O thou, 'mid the wine-jars golden  
That movest in delicate joy,  
Gaunymedes, child of Troy,  
The lips of the highest drain  
The cup in thine hand upholden:  
And thy mother, thy mother that bore thee,  
Is wasted with fire and torn;  
And the voice of her shores is heard,  
Wild, as the voice of a bird,  
For lovers and children before thee  
Crying, and mothers outworn.  
And the pools of thy bathing are perished,  
And the windstrewn ways of thy feet:  
Yet thy face as aforetime is cherished  
Of Zeus, and the breath of it sweet;  
Yea, the beauty of calm is upon it  
In houses at rest and afar.  
But thy land, He hath wrecked and o'erthrown it  
In the wailing of war.

This is English poetry, the poetry of a disciple of Swinburne; yet there is no word in it for which there is not the amplest warrant in the Greek. The same may be said of the lines which describe the last happy evening of Troy, after the

rejoicings over the supposed flight of the Greeks (ll. 542-50):—

A very weariness of joy  
Fell with the evening over Troy:  
And lutes of Afric mingled there  
With Phrygian songs: and many a maiden,  
With white feet glancing light as air,  
Made happy music through the gloom:  
And fires on many an inward room  
All night broad-flashing, flung their glare  
On laughing eyes and slumber-laden.

With these samples, taken almost at random, we commend the book to all lovers of poetry. It will repay a scholar to compare it carefully with the original, and note how skilfully, yet poetically, the meaning of each turn and phrase has been expressed; while the reader who is inexperienced in Greek may understand from this version what Aristotle meant when he called Euripides the most pathetic of poets. Mr. Murray's introduction and notes, it may be observed in conclusion, add all that is necessary for the comprehension of the play and the explanation of particular points in the translation.

### THE WEEK.

HIS MAJESTY'S.—*Revival of A Man's Shadow.*  
Adapted from the French of Mary and  
Grisier by Robert Buchanan.

ON its first production at the Haymarket on September 12th, 1889, 'A Man's Shadow' was greeted as something like a triumph of adaptation. A more qualified estimate is now formed. Judged as melodrama, in which light only the piece can be regarded, 'Roger la Honte,' from which it is taken, is inferior in most respects to 'Les Deux Gosses,' while the task of Buchanan did not extend far beyond the indispensable process of abridgment and the alteration of a singularly inept termination. Such gain, purely theatrical, as attends the English version, consists in assigning to the same actor the two characters Laroque and Luversan, the resemblance between whom constitutes the motive of the play. This process, of course, assigns to the work a suspicious resemblance to 'The Lyons Mail'—a fact displeasing, it may be presumed, neither to the dramatist nor to the actor entrusted with the principal rôle. The most effective scene, that of the examination by the President of the Court of the child who has witnessed the murder and believes herself to have recognized in the assassin her father, whom she is naturally reluctant to convict, belongs to both pieces. A scene in which, through zeal for his client, an *avocat* persists in his defence, though in so doing he puts the seal on his own unhappiness and establishes his wife's infamy, remains excellent from the point of melodrama. The two principal parts are in the hands of the original exponents. Mr. Tree plays with much earnestness and picturesqueness the part of the unjustly oppressed man, with which he couples that of his relentless double. Mr. Fernandez also repeats a powerful presentation of the counsel who dies in an heroic attempt to discharge professional functions which bring with them intolerable shame and smart. Miss Constance Collier gives valuable assistance as a woman of passionate temperament and morbid jealousy. The revival is interesting and stimulating,



and will doubtless serve the temporary purpose for which it is intended.

COMEDY.—*Lady Ben: a Comedy in Four Acts.* By George Pleydell Bancroft.

'LADY BEN' is the most considerable work yet given us by Mr. Bancroft, whose contributions to the stage have, indeed, not been numerous. It is rather bald in dialogue, is not free from artifice, and is guilty of the singular indiscretion of setting off the audience full cry on what proves to be a false scent. On the other hand, it is fresh in motive, bright, and thoroughly sympathetic; it is fairly successful in respect of characterization, and leads to one or two novel and powerful situations. Its chief motive is paternal affection for a not very worthy object. With this is coupled, however, boyish adoration for a woman of ripening years, an affection on the part of a youth for a married woman which approaches passion, and is for a while mistaken for it, but which cannot stand the strain of absence. That the story of the amours of Henry Ballantyne with the so-called Lady Ben is wholly edifying will not be maintained. No serious harm attends, however, the dalliance of the pair, while its existence gives rise to some interesting and amusing complications. Success was assisted by a fine performance by Mr. J. D. Beveridge, one of the soundest and most trustworthy actors our stage possesses; Miss Darragh struck firmly a true note as the heroine; and Mr. Frank Cooper, Mr. Charles Fulton, and others were seen to advantage. One or two young actors created a highly favourable impression. Mr. Charles Maude joined to a really juvenile appearance much genuine power, and Miss Betty Callish gave a performance of a French maid which, though a little restless and exaggerated, was of singularly high promise. One or two noisy dissentients tried to wreck the fortunes of a piece which was, in fact, a genuine success.

THEATRE OF THE WALSINGHAM CLUB.—*A Man's Love: a Play in Three Acts.* Translated from the Dutch of Jan C. de Vos by J. T. Grein and C. W. Jarvis.

A LITTLE sordid and wholly commonplace is the short piece which Messrs. Grein and Jarvis have translated from the Dutch, and produced in English. It shows the reciprocal passion between a Dutch hero and his wife's sister, and, while giving an animated picture of illicit relations, succeeds in extracting from the subject an unexceptionable moral. Miss Frerike Boros, who played the heroine, exhibits unusual command of our language, and is a competent artist. Other parts were well played by Miss Dorothy Drake and Mr. Acton Bond.

#### Dramatic Gossip.

'A SCRUPULOUS MAN,' given for a benefit at the St. James's on the 23rd ult., is an adaptation by Mr. Max Hecht of 'Scruples,' by Octave Mirbeau. It depicts an abortive attempt on the part of an amateur "cracksman" and his valet to steal the treasures of an art connoisseur, their interruption in their task by the owner resulting in a pleasant interview and a half-implied promise of a future intimacy based on similarity

of tastes. The amusing trifle was well played by Mr. Alexander as the burglar, and Mr. Eric Lewis as his victim and protector.

'THE BIRD AT THE NECK,' a one-act play by X. L., which is being played on tour by Mr. and Mrs. Kendal, and has been given at the King's Theatre, Hammersmith, has a romantic but needlessly miserable story, in the course of which Mrs. Kendal, as the heroine, commits virtual suicide. The title is said to be derived from a passage in the Koran that "the bird [or fate] of every man is bound about his neck." The strongest situation is that in which one of two men condemned to die, and refused a priest, confesses to the other an act of adultery, only to discover that it is the wronged husband he has chosen as the recipient of his avowal.

AT Mr. Tree's two recent presentations at His Majesty's Theatre of 'Hamlet,' Miss Beatrice Forbes Robertson won deservedly high recognition for her performance of Ophelia, a part in which she had also supported Mr. Tree in Oxford.

SIR HENRY IRVING, who is staying at Torquay, has been compelled to abandon his arrangements for appearing during the "Shakspeare week" at Stratford, but still proposes to fulfil his Easter engagement at Drury Lane.

SIR SQUIRE BANCROFT repeated at His Majesty's Theatre, before the students of the Academy of Dramatic Art, his address 'Dramatic Thoughts: Retrospective—Anticipative.' This he has issued in printed form, in which shape it repays attentive perusal.

THE one hundred and fiftieth and final representation of 'Peter Pan' for the present takes place at the Duke of York's this evening.

THE run at the Criterion of 'The Freedom of Suzanne' will be suspended on the 5th inst., and the theatre will then pass into the hands of Miss Ethel Irving, who will open with a rendering by Mr. Brookfield of 'Chou,' a new comedy by Madame Gressac and M. Pierre Veber.

WE learn of the death of Maurice Barrymore, an excellent actor and a successful dramatist. Born in India in 1847, he played frequently in America and occasionally in England. In his own 'Nadjesda,' a drama of Russian life, in a prologue and three acts, given at the Haymarket on January 2nd, 1886, he played Paul Devereux to the Nadjesda of Miss Emily Rigl. Mr. Tree, Miss Lydia Foote, and other well-known artists were in the cast. Mr. Barrymore was the father of Miss Ethel Barrymore. He had lived for some time under restraint. 'Honour,' his adaptation of 'L'Honneur de la Maison' of Battu and Desvignes, was given at the Court under John Clayton's management on the 24th of September, 1881.

To the *Jahrbuch der Deutschen Shakespeare-Gesellschaft* Mr. Charles Crawford has contributed a valuable paper, establishing on internal evidence the claim of Ben Jonson to a share in the authorship of 'The Bloody Brother' of Beaumont and Fletcher.

'L'ANGE DU FOYER,' by MM. G. A. de Caillavet and Robert de Flers, an amusing story of conjugal mistakes and reconciliations, is brilliantly interpreted at the Nouveautés by MM. Noblet and Torin, and Madame Carlux.

'LE TALISMAN,' a four-act play in verse by M. Louis Marsolleau at the Bouffes-Parisiens, is a rendering of a well-known story of Hans Christian Andersen, which has already been dramatized by Herr Ludwig Fulda.

'LES FAÇADES,' a four-act drama founded by M. Pierre Berton on a novel by M. François de Nion, has been accepted by M. Porel for the Gymnase-Dramatique.

TO CORRESPONDENTS.—D. C. B.—G. G.—G. & R.—R. S.—A. W.—A. F. S.—received.  
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SATURDAY, APRIL 8, 1905.

## CONTENTS.

|  | PAGE    |
|--|---------|
| LHASA AND ITS MYSTERIES ... ..   | 423     |
| SOUTH AFRICA PAST AND PRESENT ... ..   | 424     |
| HAZLITT AND COLERIDGE ... ..   | 425     |
| NAPOLEON'S DEALINGS WITH THE POPE ... ..   | 426     |
| NEW NOVELS (The Clairvoyante; Nancy Stair; The Rebel Wooing; To Windward; Freckles; Widdicombe; My Turkish Bride) ... ..   | 428     |
| BOOKS ON PLATO ... ..  | 429     |
| ITALIAN PHILOLOGY ... ..   | 430     |
| OUR LIBRARY TABLE (Leopardi in English Verse; W. B. Donne and his Friends; The Church in the Primitive Age; Maxims of Balzac; Reprints; The Baptismal Service; Schoolroom Humour; The Revue Germanique) ... .. | 431-432 |
| LIST OF NEW BOOKS ... ..   | 432     |
| RESEARCH FELLOWSHIPS AT NEWNHAM COLLEGE; A LYKE-WAKE DINGEE; THE ARAB CONQUEST OF EGYPT; CAPT. WILLIAM ADAMS; THE SCOTT SALE ... ..  | 433-434 |
| LITERARY GOSSIP ... ..   | 434     |
| SCIENCE—CHEMICAL BOOKS; THE STRUCTURE OF THE ATOM; RESEARCH NOTES; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ... ..  | 436-439 |
| FINE ARTS—ARCHITECTURAL BOOKS; EARLY BRITISH MASTERS AT SHEPHERD'S GALLERY; CONSTANTIN MEUNIER; SALES; GOSSIP ... ..   | 439-442 |
| MUSIC—SYMPHONY CONCERT; GOSSIP; PERFORMANCES NEXT WEEK ... ..  | 443     |
| DRAMA—HAMLET; GOSSIP ... ..  | 443-444 |

## LITERATURE

*Lhasa and its Mysteries, with a Record of the Expedition of 1903-4.* By L. Austine Waddell, Lieut.-Col. I.M.S. (Murray.)

It says much for the inherent interest of the Tibetan question that three large works could be published on the subject within as many months, and that each of them should possess an exceptional amount of original and instructive matter. Col. Waddell is the latest, and we may now not unreasonably hope the last, chronicler of the expedition to Lhasa, and in some respects he enjoys a distinct advantage over either of his predecessors. He has closely studied the literature and religion of Tibet for many years; his previous work on Tibetan Buddhism is favourably known; he had already visited several parts of Western Tibet; and he possesses a considerable knowledge of the Tibetan tongue. He thus could boast qualifications for the task of describing the mysterious forbidden land north of the Himalaya that the journalists whose works have preceded his could not lay claim to. For them everything was novel; to him the chief attraction of the expedition lay in the fact that it provided the opportunity of corroborating or correcting the study of many years. A somewhat amusing instance will illustrate this difference with sufficient clearness. Mr. Landon gave his readers a description and an illustration of what he called the Treaty Stone, the monument recording the treaty between China and Tibet in the seventh century of our era; but Col. Waddell points out that there is a mistake. The stone fixed on by Mr. Landon relates not to the treaty, but to an edict on smallpox! A monolith with a Tibetan inscription stands on the further side of the willow-tree overshadowing both monuments, and is the

real memorial of the ancient treaty. As to its precise authenticity and antiquity, we notice that Col. Waddell, perhaps wisely, avoids committing himself to a positive opinion.

As the chief medical officer with the expedition, Col. Waddell enjoyed exceptional opportunities of studying the Tibetans at close quarters, and his praises are consequently entitled to particular notice. It is not merely that he lauds their courage and describes their daring as "superb," but he pays frequent tribute to their good temper and readiness to please. Speaking of the crowd in the Lhasa streets, he writes:—

"Their beardless faces, though coarse-featured and small and restless-eyed, had a contented, cheery expression, since they had lost their fears, having seen the futility of further resistance and experienced our forbearance. Their friendly demeanour did not bear out Marco Polo's wholesale denunciation that 'the people of Tebet are an ill-conditioned race.' It was almost always a good-humoured grinning crowd that gathered round us in our shopping or photographing excursions, and smiled in childish pleasure at our lavishness or stared with open-eyed curiosity at our strange ways, invariably respectful, though never cringing. Seldom was a sullen face seen, except amongst the Lamas, but many of these, too, would occasionally relax so as to let a good-natured smile lighten up their broad faces."

His impressions of the people in the mass are strengthened by what he says about one or two individual Tibetans with whom he had relations. There is, for instance, the extremely interesting account of his interview with the Regent of Tibet, with whom the treaty was signed. They had a long theological discussion, which was somewhat abruptly ended by the Eastern dignitary's discovery that Buddha was not mentioned in the Christian Scriptures, whereupon he brusquely asserted that "the English have no religion at all!" But interesting as is this passage, the account given of the late Prime Minister, the Shata Shape, claims more detailed notice, as it removes a good deal of misconception about, perhaps, the most intelligent Tibetan now living. Col. Waddell made his acquaintance some years ago at Darjeeling, and the Shape, who subsequently fell into disgrace under the Dalai Lama, is at present in honourable confinement at Sangnak Cho, in the province of Tsa-rong. But there is good reason to believe that this retirement is only temporary. It has been stated in several places that on the occasion of his visit to Darjeeling the Shape was ducked in a pond by English officers for some alleged rudeness to an English lady; but Col. Waddell describes the incident in a different way, and diminishes its importance by stating that it was "his clerk" who was pulled off his horse and hustled on the public road by "some hot-headed young British 'subs.'" It may, therefore, be hoped that the ex-minister has made little of the incident, which would hardly have been the case if he had himself undergone this personal indignity. There is a very striking portrait of the Shape in the present volume, and we call attention to it for the purpose of noticing the somewhat remarkable

resemblance between this Tibetan minister and Lord Curzon. It lends additional interest to Col. Waddell's description of the man:—

"Happening to be at Darjeeling at the time, I paid him [the Shape] several visits, and found him to be a most refined and well-informed gentleman, and very well disposed towards the English. As a hereditary ruler he was anxious to learn something about how we ruled India, and he begged me to give him a summary of our criminal, police, and civil codes. For, said he, as he had nothing to show politically for his visit of many months to Darjeeling, he should like to be able to take back to Lhasa some useful information, by which his countrymen might improve their government by imitating portions of our Indian system, the superiority of which had much impressed him.....He was much struck with our practice of not compelling an accused person to testify against himself, and exclaimed, 'Why, we, following the Chinese, do the very opposite, for we torture the accused until he confesses to the crime!'.....Offering to take him down to the plains to see Gaya, the holiest place on earth to a Buddhist, the spot where Sakya Muni became a Buddha, he thanked me effusively, but explained that while, personally, nothing would give him greater pleasure, he was an official, a servant of the Grand Lama, who had permitted him to go only as far as Darjeeling, and that, were he to go further on to India, he might on returning to Lhasa be disgraced and lose his position and influence on the ground of having been too friendly with the English."

This conversation took place at the end of 1893, about the time that the convention was signed with the Chinese Commissioner, and Col. Waddell very rightly regrets that "this friendly Tibetan nobleman" was allowed to return to Lhasa without having been associated with the treaty. Had this been done the Tibetans could and would not have repudiated the treaty as they did, on the ground that they "had been no party to it." The best that can be hoped from him now is that some turn of the political wheel in Tibet may bring the Shape back to power, and that he may have the opportunity of putting into practice his good intentions of twelve years ago.

With regard to the political side of the question, Col. Waddell does not conceal his sympathy with the original policy of the Indian Government, which was to ignore China, and to bring Tibet into direct relationship with India by the appointment of a British Resident at Lhasa. He accuses China of having deliberately opposed the expedition, and his indictment of the Amban is not weakened by the obstructiveness, now coming into prominence, of the Chinese Commissioner Tang, who is at the present moment at Calcutta. He says:—

"This Amban Yu Tai is a brother of the envoy Sheng Tai, who signed the Sikkim Convention in 1893. He is a Manchu of noble birth, a scion of the royal house, and was specially deputed from Peking by the Empress-Dowager to settle the Anglo-Tibetan dispute, under a threat of punishment should he fail. His evasion and dilatory tactics will be remembered—how he was appointed in September, 1903, but did not reach Lhasa till the 12th of February, 1904, and despite repeated assurances that he was hurrying on to Gurnu and afterwards to Gyantsé, and giving dates for his starting, under various pretexts never left this capital at all. Indeed, there was every reason to believe that, notwithstanding their plausible



professions of friendship, the Chinese have been all along hostile, playing their old game of making a cat's-paw of the Tibetans against us. They certainly gave false information several times during this expedition, minimising the strength of the Tibetan forces, and they concealed from the mission the plot to attack it at Gyantsé, while in the Chumbi Valley they are believed to have acted as spies, giving information to the Tibetans of our strength and movements, and are alleged by the Tibetans to have opposed the sending of delegates."

Notwithstanding these accusations, which everybody believes to be very near the truth, the policy pursued by the Government has been to give way to China all along the line, and to transfer the results of our efforts and expenditure very largely to her pockets. Col. Waddell, however, is not always correct when referring to China. He attributes the abandonment of the Macaulay mission in 1886 to the fact that Lord Salisbury "held the then current but exaggerated notions of the enormous military strength of China." This is not in accordance with history. We must leave the responsibility for the statement that Lord Salisbury had these "exaggerated notions" of China's military power with Col. Waddell, but certainly they had nothing whatever to do with the withdrawal in question. The facts are that Lord Salisbury was then engaged in negotiations with China on the subject of the position created in Burma by our occupation of the country, and Chinese diplomacy had raised so many points of controversy that no speedy settlement seemed possible. The negotiations promised indeed to prove interminable, when a hint reached Lord Salisbury that if he gave up the projected mission to Lhasa the difficulties in Burma would be removed and a satisfactory arrangement concluded. Lord Salisbury gladly countermanded a mission which was then mainly geographical and scientific, to be relieved from his worries in the Irrawaddi valley, which were many and real. He had certainly no "exaggerated notion" of the capacity of Chinese diplomatists to show themselves dilatory and obstructive.

We have noticed a certain number of slight mistakes, and the accuracy of the references in the index of subjects is not unimpeachable. Those, for instance, to the Shata Shape contain several errors. We do not know why Col. Waddell should add to the existing terrors of Asiatic orthography by spelling the Chinese Emperor Khien-Lung's name as Chenlung. With regard also to the Buddhist formula, "Om! ma-ni pad-me Hum!" is there sufficient reason, after a century or so of unbroken usage, for changing the last word into "Hung"? Col. Waddell strews this word about his pages in a somewhat aggressive manner, and he only once softens this cause of irritation by modifying it into "Hüng." These remarks do not imply that we have any doubt of the soundness of Col. Waddell's scientific attainments; but there are cases in which it is better to accept the prevalent practice than to introduce an innovation which only tends to produce confusion in the mind of the general reader. Col. Waddell pays some well-deserved compliments to the skill and prudence of Sir James Macdonald, the commander of the troops,

whose share in the success of the expedition has perhaps not been sufficiently emphasized in the histories of this little war. As Mr. Brodrick's censure of Col. Younghusband is still fresh in the public memory, we rather admire Col. Waddell's boldness in closing his volume with the prediction that there will "ere long" be a university under British direction at Lhasa.

#### SOUTH AFRICA PAST AND PRESENT.

*The Life and Times of Sir Richard Southey.*  
By the Hon. Alex. Wilmot. (Sampson Low & Co.)

*Agricultural and Pastoral Prospects of South Africa.* By Owen Thomas. (Constable & Co.)

SIR RICHARD SOUTHEY was a remarkable man of a type which is happily common in the history of our dominions beyond the seas. He was, as his biographer justly observes,

"a typical colonist of the best class—a class of which their mother country and the lands of their adoption may alike be proud; a class of men brave, patient, sagacious, and industrious, who have taken so great a part in the formation and consolidation of that Greater Britain which now forms an important part of the Empire, and, it may be added, a class difficult of creation except under conditions found only in new countries, where the elements of ever-present difficulty and danger make men quick in observation, cautious in decision, and determined in action."

He can hardly be called a famous man, for the part which he played in building up South Africa never brought him very conspicuously before the public of this country. But his services were both known and valued by the authorities, and the K.C.M.G. which the Queen bestowed on him in 1891 was properly characterized by Lord Loch when he wrote to its recipient, "Your services to the country will make every one rejoice that you have received this recognition." Southey's leading qualities were a determination of character and imperturbability of disposition which strongly impressed Froude when that amiable traveller made his acquaintance in 1874. At that time Southey was Lieutenant-Governor of Griqualand West, containing the newly discovered diamond-mines. Froude wrote in his diary:—

"I have rarely met a man whom I have more admired. Mr. Southey is over seventy. He drove me one day seventy miles in a cart with as wild a team as I ever sat behind, and he went to a party in the evening. I said to myself as I looked at him, 'If some one came in and told you that you were to be taken out and shot in five minutes, you would finish what you were about with perfect deliberation, and not a muscle of your face would alter.'"

On a smaller scale, Southey's character seems to have resembled that of the Duke of Wellington. He could boast the same equanimity in danger, the same inflexible intention to carry on the Queen's Government, the same strict adherence to truth in word and action. He was not much of an orator, but his speeches in the Colonial Parliament carried greater weight than those of many more brilliant speakers, because "it was known that he never

uttered anything tainted by falsehood." This is no mean reputation for a public servant to earn, and on that score alone Southey's life was worth writing. Mr. Wilmot, who is an authority on the history of South Africa, has written it with exactness and fulness which make amends for the want of literary graces—much as Southey's own veracity counterbalanced his lack of rhetorical ornament. The book covers a considerable period of colonial history, and is of use as throwing light on a series of events which have been somewhat obscured by the more showy occurrences of the past generation.

Southey, who was a third cousin of Robert Southey the poet, was born in a Devonshire village in 1808, and emigrated to the Cape with his father at the age of twelve. The land to which he came as a boy had been an English colony for little over a decade, and was still engaged in the task of consolidation against the outlying and savage tribes of Kaffirs and Zulus. The Slachtersnek rebellion had just been crushed by that injudicious use of force which sowed the seed of hatred for English rule in the hearts of the Boers. Chaka, the Napoleon of the Zulus, had recently founded his military despotism, from which the revolt of Moselekatse and Moshesh gave rise to the Matabele and the Basuto States about the time of Southey's arrival in the colony. Seven years later the famous ordinance of General Bourke, known as the Magna Carta of the natives, was issued in pursuance of the propaganda of Dr. Philip and his fellow-missionaries. Young Southey was only twenty-six when slavery was abolished in the Cape Colony, and the Boers, who considered—with some justice—that they had been hardly treated by the manner in which this salutary ordinance was carried out, shook off the dust of British territory from their feet and went into the wilderness.

Southey was personally concerned in many affairs which were of vital importance to the growing colony. He married at an early age, and settled down as a farmer in the neighbourhood of Grahamstown. When the Kaffir War of 1834 broke out, he had to leave his farm to destruction and escape for his life. After placing his wife and child in safety, he volunteered for active service under Sir Benjamin D'Urban and Sir Harry Smith. Mr. Wilmot gives a good account of the ill-advised way in which Lord Glenelg, under the influence of the missionary element, pandered to the Kaffirs, and disgusted the colonists by ceding back the districts which the British troops had captured by hard fighting—thus perpetuating the menace of the black cloud which lay on the borders of the colony, only to be thoroughly dissipated in our own days with the destruction of first the Zulu and then the Matabele power. After the end of this war Southey returned—like Cincinnatus—to the plough, from which he was again summoned when Sir Harry Smith became Governor of the Cape Colony in 1847. Smith had noted the energy and talents of the young volunteer, and invited him to become his private secretary in the work of "settling our black children." Southey accepted the offer, and entered upon a career of public service which lasted for nearly half a century. He

was largely instrumental, first of all, in the delicate task of declaring British sovereignty over the Orange River settlements of the Boers, after the skirmish of Boomplaats had taught them that they were as yet unable to resist British arms. In this hazardous and difficult business he displayed a combination of firmness and tact which won him golden opinions, and caused the Boers to acquiesce in the new order of things far more readily than any one had supposed possible. For the next twenty years we see Southey holding various minor offices, and struggling against the retrograde policy which was adopted by the Home Government in that unfortunate era of "painter-cutting" doctrine. He was one of the colonial statesmen who consistently pointed out the criminal folly of such a policy, and thus paved the way for later imperial designs by much steady, though quiet work. All his colleagues learnt to value

"the innate sagacity, the capacity for taking infinite pains, the temper that could not be ruffled, and the courage that could not be daunted, with which he approached every task allotted to him."

As Colonial Secretary of the Cape, and later as the first Governor of Griqualand West—the country of the new diamond mines—he did much to preserve and consolidate British influence in South Africa, and so to prepare the way for that "reddening of the whole map" which has at last been brought about, with the best prospects for the future of one of our richest dominions beyond the seas. Southey was a really great man, whose repute in his lifetime was hardly commensurate with his achievements, and he well deserved to be depicted to the public, for whom he worked, as Mr. Wilmot has drawn him in this interesting biography.

Mr. Owen Thomas's book has no pretension to literary merit, but is a kind of *catalogue raisonné* of the various districts of South Africa which offer favourable prospects to the farmer and stock-breeder. It seems to be founded on a careful investigation of the facts, and should be useful to the intending emigrant. To the general reader its interest lies chiefly in its roseate confutation of those cynics who still declare that the agricultural prospects of South Africa are like the snakes in Iceland.

*The Collected Works of William Hazlitt.*  
12 vols. Edited by A. R. Waller and Arnold Glover. With an Introduction by W. E. Henley. (Dent & Co.)

(Second Notice.)

WHAT is Hazlitt's attitude towards Coleridge, as revealed in these volumes? As clearly, perhaps, as any of his generation Hazlitt discerned the greatness of Coleridge's natural gifts; yet of none of his contemporaries has he written in terms so contemptuous and abusive. The reason was twofold: Coleridge had wasted his great powers; and, like Wordsworth, he had turned to the *unclean side*. If he was more abject, but less odious than Wordsworth, this was merely because he had failed while sacrificing his independence of mind to secure independence of fortune. His politics

had been turned—but not to account. There are, it is well known, certain savage attacks on Coleridge in *The Examiner* and *The Edinburgh Review* of 1816-17, the authenticity of which—notwithstanding that the best judges assign them to Hazlitt—has in some quarters been questioned or denied simply because of their extreme ferocity and gross injustice. Hazlitt, it is urged, never could have sunk to the level of Gifford; still less could he have employed the weapons of Gifford to wound the name of one to whom, on his own showing, he owed the very power of literary expression. Unhappily, Hazlitt shows elsewhere that he had profited only too well by Gifford's lessons in the art of defamation; though it may be admitted that he seldom reaches the lengths of brutal insolence exhibited in the *Edinburgh* critique of 'Christabel.' Of the articles in question, one in *The Examiner* (June 2nd, 1816) on 'Christabel,' and two in *The Edinburgh* (September, December, 1816), on 'Christabel' and the 'Lay Sermon' respectively—the editors have, on the strength of the internal evidence, admitted the last-named into their text; the two others, as "probably, though not certainly, Hazlitt's," they have printed amongst the notes. They have done well; for editors are bound to give their author the benefit of the doubt. And yet, when all the evidence, circumstantial as well as internal, is taken into account, so strong does the presumption of Hazlitt's responsibility become, that it may be said to exclude every alternative theory save one—that which sees in these two articles the hand of a facile and unscrupulous imitator—some imitator unknown and undivineable—of Hazlitt's style.

Let us briefly review the facts. In April, 1816, Coleridge had fled from his long opium-slavery at Calne to the shelter of Gillman's home at Highgate. Here his first move was to seek work on *The Courier*, a step of which Hazlitt was bound to hear from Lamb, between whom and Coleridge Morgan, Coleridge's factotum, was just then plying daily. Now by 1816 *The Courier* had become, under Street, the new manager, a semi-official organ of the Ministry. Hazlitt, soured by the ruin of his hopes the year before, chafed at the thought of Coleridge

"squatting like a toad at the ear of *The Courier*, and pouring therein his canting, drivelling abuse of Jacobinism and the Revolution."

In 1810 Coleridge had worked for this paper under Stuart; but Street cared little for the poet's abstract politics, and discouraged, without flatly declining, his overtures. Of this, however, Hazlitt could, of course, know nothing. He resolved to attack and, if possible, disable Coleridge. 'Christabel' was just coming out: why not assail the poet through his ballad?—of which, by the way, Hazlitt's wife owned a MS. copy. 'Christabel' appeared on or about June 1st. On the 2nd *The Examiner* printed a short review of the poem—the first of the articles in dispute.

In the first place, the opening paragraph is in Hazlitt's wonted style. Here it is, with some parallels from Hazlitt's acknowledged writings, to which the

bracketed numbers in the paragraph refer:—

"The fault of Mr. Coleridge is, that [1] he comes to no conclusion. He is [2] a man of that universality of genius, that [3] his mind is suspended between poetry and prose, truth and falsehood, and an infinity of other things; and [4] from an excess of capacity, he does nothing."

Compare with this the following passages, which might be multiplied indefinitely:—

1. "He is an intellectual Mar-Plot, who will neither let anybody else come to a conclusion, nor come to one himself.....Two things are indispensable to him—to set out from no premises, and to arrive at no conclusion."—III. p. 139.

2. "He walks abroad in the majesty of an universal understanding."—IV. p. 214.

3. "He moves in an unaccountable diagonal between truth and falsehood, sense and nonsense, sophistry and commonplace," &c.—III. p. 140.

4. "Mr. C. is too rich in intellectual wealth to need to task himself to any drudgery.....Persons of the greatest capacity are often those, who for this reason do the least."—IV. p. 214.

Secondly, *The Examiner* charges Coleridge with omitting from the printed text of 'Christabel' a "line which in the MS. runs thus, or nearly thus:—*Hideous, deformed, and pale of hue.*" The writer adds:—

"This line is necessary to make common sense of the First and Second Part. 'It is the keystone that makes up the arch.' For that reason Mr. C. left it out."

In other words, Coleridge here is said deliberately to turn sense into nonsense. Compare with this the second paragraph of the *Examiner* review of the 'Lay Sermon' (III. p. 138), and the exordium of the *Edinburgh* notice of the same work (X. p. 120), where Coleridge is charged with abusing the free citizen's privilege of writing and publishing nonsense, and with "laying himself out in absurdity." The line here borrowed from Ben Jonson ('Underwoods,' xxx.) is a favourite quotation of Hazlitt's. Thirdly, the reviewer says that behind Coleridge's story "there is something disgusting" (we shall see what he means presently), "which is but ill glossed over by a veil of Della Cruscan sentiment and fine writing, like flowers strewed on a dead body." Compare this with "Here is a very pretty Della Cruscan image; and we think it a pity that Mr. C. ever quitted that school of poetry," &c. (X. p. 127); "He misses his way by strewing it with flowers" (IV. p. 214); "Burke strewed the flowers of his style over the rotten carcass of corruption" (XII. p. 289). Fourthly, the poet is said to be, "like the witch in Spenser, evidently 'busied about some wicked gin'"—another, this, of Hazlitt's stock quotations. Fifthly, the story of 'Christabel' is described as "petrific"—a Miltonic word, with its congeners, affected by Hazlitt. Coleridge, for example, is "a terrible petrification of religion, genius, and the love of liberty." Sixthly, "Why does not Mr. C. always write in this manner?" inquires the *Examiner* critic; "If Mr. Wordsworth does not always write in this manner, it is his own fault," writes Hazlitt (XI. p. 574). Seventhly, "We could repeat these lines to ourselves not the less often for not knowing their meaning," writes



the *Examiner* critic of 'Kubla Khan,' ll. 37-41; "There are two lines in a modern poem which we often repeat to ourselves," &c., writes Hazlitt (VIII. p. 441). Eighthly, the critic charges Coleridge with *throwing a crust to the critics*—a phrase applied by Hazlitt (IV. p. 279) to Wordsworth. Ninthly, and lastly, the story of 'Christabel' is said by the *Examiner* critic to be "dim, obscure, visionary—more like a dream than a reality." C., when he wrote it, was spell-bound; and "the mind, in reading it, is spell-bound" also—"the faculties thrown into a state of metaphysical suspense and theoretical imbecility." Compare Hazlitt's account of the 'Lay Sermon' (*E. R.*, Dec., 1816), written by Coleridge "under the spell of voluntary self-delusion." "Our lay-preacher talks in his sleep"—indulges in a "sort of day-dream," and imparts his hallucinations to his readers. The 'Lay Sermon' "tends to produce a complete *interregnum* of all opinions; an *abeyance* of the understanding; a suspension both of theory and practice," &c. (X. p. 121).

The reader will see that if Hazlitt did not write this review, it was written by his moral, intellectual, and literary double. But an attack in *The Examiner*, however trenchant, could do comparatively little harm. The foe, to be effectually maimed, must be struck at through a medium of wider circulation and influence. In September appeared the second assault on 'Christabel,' and this time the organ selected was *The Edinburgh Review*. The thing is not a critique; it is, what Coleridge calls it, a "rhapsody of predetermined insult." It rallies Coleridge on his intemperance, and hints that he is under medical restraint. It charges him with covert obscenity—his poem, so far as it has any meaning at all, relates a disgusting tale of seduction under the thin disguise of gramarye. Geraldine is a man in female garb, and Christabel a not unwilling victim. The *Examiner* critic had implied this by hinting that "the sorceress seems to act without power—Christabel to yield without resistance." The reviewer strives to fasten an indelicate meaning on the word "leap," which occurs in the twenty-ninth line of the original text, and affects to be shocked at the open reference to the gender of the mastiff. He derides the language of the opening lines, forgetting that it is the language of Shakspeare. The style of the narrative, he complains, is "vague, inexplicit," at times "unintelligible"; it is marked by bewilderingly sudden transitions—"the poet opens eagerly upon some topic, and then flies from it immediately"—an "unerring symptom" of drug-sodden brains. 'Kubla Khan,' again, is truly, as its author observes, a "psychological curiosity," and "smells strongly of the anodyne," while 'The Pains of Sleep' is "mere raving." The whole pamphlet, in fine, is "utterly destitute of value.....it exhibits from first to last not a ray of genius." Such is the mixture of drivelling and delirium which Lord Byron extols as the work of a "wild and original genius"!

"And are his panegyrics to be echoed by the mean tools of a political faction, because they relate to one whose daily prose is understood to be dedicated to the support of all that courtiers think should be supported?"

At least let such services "be requited with solid pudding instead of empty praise." Let the Treasury reward their champion with a pension or a place, instead of "puffing his bad poetry, and cramming his nonsense down the throats of the loyal and well-affected."

If *The Examiner* chastises with whips, *The Edinburgh* chastises with scorpions. Yet, differing as they do in degree of hostility, one has only to study these two articles together carefully to see that they are the work of one hand, and, if so, that hand is Hazlitt's. Our limits oblige us to omit the evidence in the case of the *Edinburgh* article. We must refer the reader to a communication in *Notes and Queries* (9th S. xi. 170-2), where he will find the subject fairly, though not exhaustively discussed; suffice it here to say that the charges of inexplicitness and unintelligibility, flightiness and raving, "coxcombry and shuffling," which form the heads of the indictment in the *Edinburgh* review of 'Christabel,' form also the staple of Hazlitt's attacks on Coleridge in his acknowledged writings. One point, omitted by the writer in *Notes and Queries*, may be mentioned. The *Edinburgh* critic derides Coleridge for speaking of his poem as 'The Christabel,' and a month or two later Hazlitt, in *The Examiner*, derides Coleridge for using the same form in reference to 'Wat Tyler': "'The Wat Tyler,' as Mr. Coleridge has personified it," &c. Is it likely that a point so infinitesimal, so utterly irrelevant, should be made by two writers independently? The *Edinburgh* article, we know, was at the time of its appearance popularly ascribed to Hazlitt. Jeffrey expressly disclaimed the authorship, but Hazlitt never. As to the review of the 'Lay Sermon,' that was not even bespoken by Jeffrey, but, as he tells us, "offered to him by a gentleman in whose judgment and talents he had great confidence." In short, every circumstance connected with their appearance points to the conclusion that these articles in *The Edinburgh* must be regarded as several stages in a preconceived plan of campaign. They were designed by Hazlitt to follow up the attacks in *The Examiner* (June 2nd, September 8th, December 29th, 1816), and form part of a series culminating in the onslaught on 'The Literary Life' (*E. R.*, August, 1817), which, it is evident, was confidently expected to demolish the adversary. Such is the obvious inference from Hazlitt's closing sentence of contemptuous dismissal: "'Till he can do something better, we would rather hear no more of him."

The assault on 'Christabel' in *The Edinburgh Review* is a lasting stain on English criticism; yet this circumstance, while it should make us cautious in fixing the responsibility, cannot justify us in withholding or diluting the truth. To those who take the pains to study carefully the characters, works, and mutual relations of the two men concerned, it becomes a moral certainty that the responsibility lies with Hazlitt. He often writes of Coleridge "with a ripe and sensual gust" (Henley), and his strictures are by no means always unfair or unmerited; but the assault on 'Christabel' is a disgrace to the critic no less than to the man—it is at once poor journalism and a moral offence. To adapt

Henley's account of an article by Gifford: its style is abject, its inspiration party-political, its matter the very dirt of the mind. Writing under the shelter of anonymity and from the vantage ground of a powerful literary organ, Hazlitt proclaims to the world that a poem is utterly worthless which he knows to be, of its kind, supereminently good. Elsewhere (III. p. 205) he betrays his true opinion of 'Christabel.' He hated Coleridge for his politics, and therefore strove to blast his literary fame; but we find an intensity of bitterness, a wanton savagery, in the second review of 'Christabel' which even the force of political animosity fails to account for, and the following confession—if, as we believe, it relates to Coleridge—suggests a further personal cause for Hazlitt's unbridled ferocity (VII. p. 132):—

"I care little what any one says, particularly behind my back, and in the way of critical and analytical discussion—it is looks of dislike and scorn that I answer with the worst venom of my pen. The expression of the face wounds me more than the expressions of the tongue. If I have in one instance mistaken this expression, or resorted to the remedy where I ought not, I am sorry for it. But the face was too fine over which it mantled, and I am too old to have misunderstood it."

*Le Pape et l'Empereur (1804-1815).* By Henri Welschinger. (Paris, Plon.)

THIS work fills up a gap in the history of the First Empire. Much as students are indebted to Count d'Haussonville and M. Theiner for their excellent works dealing with the Concordats and the struggles that ensued, their volumes, as was well known, lacked complete documentary evidence, especially in the later parts. This was due not to any want of assiduity on their part, but to the action of the Imperial Government. Napoleon III. believed that he was acting in the interests of his family and of the Imperial tradition by refusing permission to the former of these scholars to consult the *procès-verbaux* of the National Council of 1811. The St. Helena 'Memoirs' had expressly stated the desire of the illustrious exile that his "discussions" with Rome should not be made known, and Montholon was informed that the Emperor himself would dictate to him an account of those episodes. As a matter of fact, little was committed to paper, probably on account of ill-health or a growing distaste for the subject. This is to be regretted. The paragraphs which were dictated contain statements to the effect that, after the anointing of the Emperor by Pope Pius VII.,

"the Kings of Europe emulated each other in their haste to recognize him, and saw with pleasure a modification introduced into the Republic."

The carrying away of the Pope from Rome by General Miollis in 1809 is guardedly touched on, and is finally dismissed as

"one of those inexplicable combinations of destiny which sometimes occur, and which now transported the Chair of St. Peter from the banks of the Tiber to those of the Seine. Paris would be the capital of the Grand Empire and

the residence of the sovereign Pontiff of 80,000,000 Catholics."

In view of these official utterances, it is not surprising that Napoleon III. displayed much caution with regard to documents dealing with the relations of his uncle to the Papacy. The number of documents on this question which the Imperial Commission omitted from the official 'Correspondance de Napoléon I.' was very large; and it is needless to say that the letters then suppressed form a piquant addition to the editions recently published by MM. de Lecestre and de Brotonne.

M. Welschinger is equally fortunate. He has been the first to use for literary purposes the large files of hitherto unedited documents relating not only to the Council of 1811, but also to the Ecclesiastical Commissions of 1809 and 1811, and to the so-called Concordat of Fontainebleau of 1813. It would be superfluous to say that the author, by his previous works dealing with the trial and execution of the Duc d'Enghien, the divorce of the Empress Josephine, and the censorship of the press during the First Empire, had thoroughly grounded himself in preliminary and cognate questions.

The narrative opens with an account of the negotiations that went on between Paris and Rome respecting the coming of Pius VII. to the French capital for the coronation of the Emperor. The Pontiff was led to expect the happiest results for the Church if he yielded to Napoleon's wish in this matter. He did so; and this step must be pronounced his first mistake—a mistake which could scarcely be retrieved. Coming, as it did, soon after the execution of the Duc d'Enghien, it seemed to the whole world a condoning of that offence. M. Welschinger blames the act, but with a reserve which is very natural. In fact, the Church of Rome was in a most difficult position. The Concordat with France was endangered by the conflict with Napoleon over the Organic Articles. Austria and the German States had set clerical claims at defiance, and the Act of Secularization of 1803 had struck at the root of ecclesiastical power in Central Europe. The authority of the Church of Rome, it seemed, could never be recovered in the temporal domain; and in the spiritual sphere the Pope and Cardinals could hope to regain ground only by the exercise of the suppleness and tenacity which have ever marked the policy of the Vatican in time of misfortune.

In this respect the visit of the Pope to Paris at the close of the year 1804 promised to produce good results. Some of them were attained. Nothing tended to rehabilitate the Roman Catholic creed in that free-thinking city so much as the sight of the gentle, dignified old Pontiff. It may also be questioned whether the grace with which he submitted to the slight inflicted on him at the coronation by Napoleon did not add more to the popularity of the Pope than of the Emperor. All this is ably described by M. Welschinger, as well as the question of the legality of the second marriage of Napoleon and Josephine, on December 1st, 1804, which he had previously investigated. He does not raise the question which naturally occurs, whether the indignity offered to the Pope in Notre Dame on the following day was not in

some measure a retaliation for the annoyance felt by Napoleon at this compulsory marriage, which is believed to have thwarted his schemes. In any case, the Pope's insistence on this step had not improved his chances of gaining any substantial return to the Church. The recovery of the Legations was doubtless impossible from so hard a bargainer as the French Emperor; but other advantages were to be definitely expected. If the question of the abolition of divorce in the French Empire presented grave difficulties of a personal nature, yet the Pope had a right to demand the abolition of the most vexatious of the Organic Articles, which nullified many of the benefits conferred by the Concordat, and tended to uphold the Gallican Separatists. In point of fact he gained next to nothing. Napoleon upheld the obnoxious Articles, and the laws of divorce established by the Civil Code. His only concessions were the establishment of certain religious "congregations," the control by the bishops of religious education in the *lycées*, a slight increase in the miserably low stipends of the poorest priests, and the appointment of chaplains to the armies and the military hospitals. After showing his feeling as to the insufficiency of these slight concessions, Pius VII. departed for Rome on April 4th, 1805.

The Vatican did not accept the situation thus created; and the long strife, which was ended only by Napoleon's abdication in 1814, now began. Other sources of trouble opened up. The Pope refused to annul the marriage of Jerome Bonaparte with Miss Paterson, Protestant though she was; and his refusal was right. M. Welschinger thinks that Napoleon's eagerness for the dissolution of that marriage was prompted by a desire to gain a precedent that might be useful for the annulling of his own, that of December 1st, 1804. This is quite likely, and it may be that Pius VII., divining this secondary motive, persisted in his refusal, with results that are well known. The climax of Imperial pride was reached in the strange epistle dictated by Napoleon at Dresden on July 22nd, 1807, when he was giving the law to the whole of Europe:—

"Perhaps the time is not far off when I shall recognize the Pope only as Bishop of Rome, as equal to, and of the same rank as, the bishops of my States. I shall not fear to unite the Gallican, Italian, German, and Polish Churches in order to carry on my affairs without the Pope."

The French occupied Rome on February 2nd, 1808; and, after suffering a long series of indignities, the Pope saw his States incorporated in the French Empire in accordance with Napoleon's decree of May 17th, 1809. The preamble referred to Charlemagne as having merely assigned Rome, with other Imperial fiefs, to the Pope, though Rome did not cease to belong to his empire. Charlemagne's successor now resumed control over Rome and the other fiefs. The excommunication of Napoleon by Pius VII. and the seizure of the *fou furieux*—the Emperor forestalled Thiers's appellation of Gambetta—by the French troops were the natural result of the attitude which the Emperor had early assumed towards the Holy See. But those who read Napoleon's letters on this subject will

readily perceive in what sense the forcible deportation of the Pope was "one of those inexplicable combinations of destiny which sometimes occur." The purely subjective view of destiny which Napoleon held cannot be illustrated better than by comparing his letters of 1808-9 on Papal affairs with the lucubrations of St. Helena.

We have no space in which to follow M. Welschinger in detail through the later phases of the dispute. His narrative brings out in strong relief the pompous ineffectiveness of Cardinal Fesch, the obvious half-heartedness of the attempt made by Francis II. and Metternich in 1810 in favour of the now captive Pope, the inflexible determination of Napoleon to coerce the Pontiff into a surrender of all the important points at issue between them, and the praiseworthy constancy of Pius VII. It is evident that the author's sympathies go out to the weaker side; but this is inevitable in face of the new evidence which he brings forward. It all tends to throw fresh light on the faults of character which served to bring about the Emperor's downfall. Qualities like those which are here depicted could hardly fail to lead to a catastrophe. Anxious as the Emperor was to detach the French bishops from the side of the Pope, he could not refrain from damaging his cause by exaggerations and false charges which the bishops at the National Council of 1811 felt compelled to rectify or refute. The curious scene reported by M. Welschinger on p. 321 shows that the Emperor could not rid himself of his early conviction that, as the Pope's kingdom was "not of this world," he must therefore obey the Emperor in all things. The attitude of the Pope, on the other hand, was marked by serenity, firmness, and perspicacity. Even when worn by his detention at Savona, he detected the meaning of the intrigue of the two bishops who sought to inveigle him into a surrender. And when, on the pretext that the English were about to make a descent on Savona, he was hurried away to Fontainebleau, the same gifts again foiled the attempts of the Emperor. In the chapter dealing with the so-called Concordat of Fontainebleau, M. Welschinger has occasion to expose the hollowness of the version of those affairs which Napoleon dictated at St. Helena. He refutes the stories of violence offered to the Pontiff at Fontainebleau, and also disposes of the well-known *mot*, "commediante," said to have been applied by Pius VII. in 1804 to Napoleon. In the closing pages justice is done to Narbonne for the excellent advice given early in 1813.

It is to be regretted that M. Welschinger, in the last chapter, has accepted as genuine the well-known monologue reported by the Chevalier de Beauterne as having been uttered by Napoleon at St. Helena. Much as it has been quoted and referred to in pulpits, that panegyric of Christianity and of the Roman Catholic Church lacks every element that merits trust. It has lately been shown to be almost certainly a later compilation of Montholon and some clerical friends. Its inclusion here mars the impression of solidity and critical acumen which we gain from most of the other parts of this volume. The reference to Bismarck's "Culturkampf" on p. 455 also bears too



obviously the marks of sympathy with clerical claims. We have one other criticism to make—namely, that in dealing with the events of 1807–8 which led to the rupture between the Pope and the Emperor, the author assigns too little importance to the commercial motives which were then so prominent in the Napoleonic policy, and which prompted the measures everywhere adopted against States having a seaboard.

### NEW NOVELS.

*The Clairvoyante.* By B. L. Farjeon. (Hutchinson & Co.)

THE day has gone by when the introduction of hypnotism into a story was regarded as a fond appeal to Christmastide credulity, and no student of Albert Moll will quarrel with the main incidents of the late Mr. Farjeon's legacy of romance. His clairvoyante is also a convict, whose offence was due to the control of her will by her unscrupulous husband. So complete was her slavery that in hypnotic sleep she wrote begging letters, endorsed cheques, and abused her employer's trust, while she herself remained innocent and sweet. We observe her under the eye of the prison doctor, who tells the story, and reports the impossibly ample recital of her misfortunes which she gives upon her deathbed. The chief interest lies in the contest between her husband and the doctor, who, in an exciting passage, is only just in time to snatch from him the fruit of a hypnotic triumph over the governor of the prison. The characters of this curious performance are merely outlines; but greater novelists than Mr. Farjeon have failed to make more than "cases" out of such feeble heroines as the clairvoyante and her daughter.

*Nancy Stair.* By Elinor Macartney Lane. (Heinemann.)

THIS is a noteworthy story of Scottish life in the eighteenth century, in which Lord Stair tells the tale of his daughter's love affairs. Putting aside all the details of verisimilitude provided by preface and foot-notes, we may say that Nancy Stair is drawn so vivaciously—she moves through these pages with such a gay and natural step—that she is lifelike. She is delightful as the baby-tyrant of her father's house; she is still more attractive when, in the full flower of her girlhood, she is pursued by the attentions of the scheming Duke of Borthwicke, and accepts the devotion of gallant Danvers Carmichael. A pleasing glimpse of Burns, with whom Nancy Stair exchanges rhymes in an inn parlour, helps to preserve the atmosphere of romance that pervades the greater part of the novel. But the story loses all its delicacy and charm when the duke is murdered and Danvers is accused of the crime. The rest is melodrama.

*The Rebel Wooing.* By J. A. Steuart. (Hutchinson & Co.)

IN this novel, for which Mr. Steuart has chosen a title suggestive of more stirring scenes, the spirit of romance plays about a Nonconformist pulpit. Eric Methven,

"crowned with classical honours from Edinburgh and Oxford," and full of the frank enthusiasm of the young evangelist, becomes the pastor of the West Kirk at Portfotherington. Adam Braidwood, rich shipowner and stern dogmatist, is the chief pillar of the church; his daughter, who has reached "the exquisite and romantic age of eighteen," is quickly recognized by the impressionable minister to be its brightest ornament. The course of true love not running smooth at Portfotherington—a purse-proud father is the familiar obstacle—Eric Methven finds in London a larger scope for his extraordinary powers as a preacher. His passionate eloquence attracts even the fashionable world to Caledonia Street chapel, and eventually the masterful shipowner relents, and the wedding-bells ring in the closing chapter. The story, if wanting in originality, is skilfully told, and the characterization is clever. Eric Methven is drawn with a vivid and subtle touch, and Stephen Wentworth, who has left the Church for the Bar, is an admirable portrait of the cultured man of the world. Nowhere, however, is Mr. Steuart more successful than in depicting the humble Highland home of the minister's parents. Here a clear note of sincerity is struck, and the picture is simple, pleasing, and true. There are some scenes in the book—notably the conversation between a cynical bencher and Stephen Wentworth at Lincoln's Inn, and the attempt of a Sister of Mercy, with "a ghoulisn lust glittering in her eyes," to convert a dying woman to the Roman Catholic faith—in which Mr. Steuart would appear to have aimed at effect rather than truth.

*To Windward.* By Henry C. Rowland. (Nutt.)

THIS is a curious story, old-fashioned, yet American, humdrum and simple enough in the main, breezy and full of open air, yet containing such passages as the following:

"The swift flame flashed to the man at her side, swept through his whole being, in a great, devouring blaze, rushed in a seething conflagration through heart and mind and soul, fusing the fibers of reason and recollection, catching him up in its blast and bearing him like a feather upon its brim. He gathered her to him in a quick, mad, all-compelling fury of love, while her eager arms flew around his neck, and her sweet face was crushed like a flower to his."

But, in spite of such outbreaks, it is upon the whole a simple, sensible tale enough, full of enthusiastic sentimentality.

*Freckles.* By Gene Stratton - Porter. (Murray.)

THE history of a maimed but heroic waif employed by the "Grand Rapids Lumber Company" to guard a tract of uncleared forest from the depredations of timber-thieves is an excellent subject for a tale of adventure, and considered from this point of view 'Freckles' is in many respects well above the average. The marvellous fauna and flora of the swamp—its awful solitude, its mystery, its haunting fascination—are pictured with much beauty and with a minute particularity which seems to proceed from intimate knowledge. But we could

willingly have dispensed with the so-called "swamp-angel"—a young lady with a warm heart, a nice taste in millinery, and the rather uncelestial accomplishment of mixing iced drinks. Still more cheerfully could we have spared the Irish peer and peeress, with titles all awry, who opportunely claim the hero as their long-lost nephew. The illustrations scarcely bear out the enthusiastic eulogiums bestowed by everybody in general upon the surpassing beauty of the heroine.

*Widdicombe.* By M. P. Willcocks. (Lane.)

ALTHOUGH this Devonian novel is not absolutely convincing, it displays an excellent gift of humorous portraiture and a descriptive talent which resembles Mr. Eden Phillpotts's in the fact that it would be wholly pleasing if it did not imperil its charm by occasional pedantry. Unlike the remarkable writer we have named, Miss Willcocks never arrives at a point where by sheer dramatic energy or pressure of plot a story rushes to its end without conscious effort and almost without leave. Her study and consideration are, in fact, more obvious in her last chapters than in their predecessors, and the reader feels that the destinies of her principal characters have been conjectured rather than determined. Silphine Rosdew, the heroine, as we first see her, is a ripe embodiment of the joy of living, a vivid contrast to her *fiancé* of philosophical speech and sleepless prudery, whose hands at one time were "froggy" and whose head at another seemed "moth-eaten." The separation of this pair having once been effected, their final union appears but a perverse triumph of machinery, despite all that a prophetic dream and the pathos of failure and illness attempt on the man's behalf. With her minor people Miss Willcocks is very successful. Genefer, who unties her family's knots, is a character whose tender tartness would have delighted Miss Alcott; and her grandmother is unforgettable, if only on account of her comparison of Death to bloaters which have hard or soft roes "and no middle ones." Dialect is adroitly and not too frequently employed, and there is a spirited description of a West-Country feast of lanterns, designed to promote the fecundity of the orchard. A first novel so unegotistical and observant of life as this awakes a pleasant anticipation.

*My Turkish Bride.* By Arthur Crawshay. (Harper & Brothers.)

WE do not remember the name of Mr. Crawshay as a writer of fiction; but if the book before us is a first effort in this direction, we consider that a new author of sensational story has made his appearance. The merit of the tale before us is that it possesses a good and well-sustained plot. The hero, an Etonian "wet-bob," tells his own story in easy style, the naturalness of which is heightened by a slight tone of egotism. He takes us from Oxford to his father's home in a sporting county; thence to Paris, where he meets with a Russian officer of distinction who is destined to plot against him with a Turk. The author is at his best at Constantinople, where he is evidently at home—and, indeed,

the book reveals a good deal of personal knowledge alike of Turkish life and the Russian system of espionage. Perhaps Mr. Crawshaw would have been well advised if he had stopped when he reached the climatic point of interest, the rescue—or, rather, the abduction—of the heroine by her English lover. In his desire to do justice to a charming Russian countess he continues the story and weakens the effect. But the tale is well told and the interest well sustained throughout.

#### BOOKS ON PLATO.

*The Myths of Plato.* By J. A. Stewart. (Macmillan.)—This is an interesting and suggestive study of "Plato the Prophet." The groundwork of the book consists of the original text, reprinted in the main from Stallbaum, and an English rendering of all the shorter myths, together with a considerable portion of the 'Timæus.' A couple of brief extracts, chosen at random, may serve to give a taste of the quality of Prof. Stewart's translation:—

"Round about are three others seated at equal distances apart, each upon a throne: these be the Daughters of Necessity, the Fates, Lachesis, and Clotho, and Atropos. They are clothed in white raiment and have garlands on their heads; and they chant to the melody of the Sirens; Lachesis chanteth of the things that have been, and Clotho of the things that are, and Atropos of the things that shall be: and Clotho with her right hand ever and anon taketh hold of the outer round of the spindle, and helpeth to turn it; and Atropos with her left hand doeth the same with the inner rounds; and Lachesis with either hand taketh hold of outer and inner alternately."—'Rep.' 617 C-D.

"Inasmuch, then, as Eros is the son of Abundance and Poverty, his case standeth thus:—First, he is poor always; and so far is he from being tender and fair, as most do opine, that he is rough and squalid, and he goeth barefoot and hath no house to dwell in, but lieth alway on the bare earth at doors and on the highways, sleeping under the open sky; for his mother's nature he hath, and he dwelleth alway in company with want."—'Sympos.' 203 C-D.

These specimens may be sufficient to show what a fine scholarly translation this is. Prof. Stewart has a nice sense for rhythm and diction, and he has wisely preserved the archaic colouring of the language, which subserves the purpose of the myth by leading the mind of the reader away from the present into regions of remote solemnities.

With the Platonic myths for a text, Prof. Stewart gives us, in his 'Introduction,' a full and illuminating disquisition on myth in general, and its relations to poetry and philosophy. In dealing with the genesis of myth he distinguishes the three kinds "anthropological," "ætiological," and "eschatological"; and each of these kinds of primitive story-telling he illustrates from the folklore of the Zulus and Maoris. But in discussing the philosophical use of myth, as by Plato, he adopts also another system of classification, based on the Kantian distinction between Ideas of Reason and Categories of the Understanding. Under the first head are grouped such myths as those of the 'Phædo,' 'Gorgias,' 'Politicus,' 'Timæus,' and the myth of Er, as being concerned with Ideas of God, Cosmos, or Soul; and under the second, the 'Phædrus,' 'Meno,' and 'Symposium' myths; while the 'Atlantis' and 'Earth-born' myths, "which respectively represent the Ideals and deduce the Categories of the Nation, as distinguished from the Individual," form a third class.

In his investigation of the function of myth, which he holds to be identical with that of poetry, Prof. Stewart develops a theory of poetry which is profoundly suggestive. "The essential charm" of the Platonic myth, as of poetry in general, consists, it is argued,

"in its power of inducing, satisfying, and regulating what may be called Transcendental Feeling, especially that form of Transcendental Feeling which manifests itself as solemn sense of Timeless Being—of 'That which was and is and ever shall be,' overshadowing us with its presence."

The poet, or myth-teller, is a wizard whose art lies in

"throwing the patient suddenly, for a moment, into the state of dream consciousness out of a waking consciousness which the poet supplies with objects of interest."

The peculiar form of experience which is thus stated to be the chief end of all myth and poetry is explained genetically as

"an effect produced within consciousness by the persistence in us of that primeval condition from which we are sprung, when Life was still as sound asleep as Death, and there was no Time yet";

in other words, "Transcendental Feeling" is rooted in that bedrock of our being, the "Vegetative Part of the Soul," "which holds on, in timeless sleep, to Life as worth living," and "which inspires the conscious life with .....faith in reality and goodness." This theory of the nature of poetic truth Prof. Stewart applies, in his "observations" on the 'Phædrus' myth, to the question of "the Universal of Poetry." "This so-called 'Universal,'" he writes (p. 387),

"is no conceptual product of the logical understanding; the logical understanding, like the senses, regards the World as a number of more or less connected items external to itself; but this feeling which is come over us is the feeling of being one with the World."

In this connexion Prof. Stewart controverts the view maintained by a number of critics, that metrical form is an essential condition of the existence of poetry; he can quote on his side the great names of Coleridge and Wordsworth, and, as his whole book shows us, the still greater example of Plato. At the same time, it is to be observed that "Transcendental Feeling" does not give us the "specific difference" of poetry, inasmuch as it can be induced by other artistic representations, such as those of painting and music, and even by unaided conditions of nature, as Prof. Stewart himself points out (p. 35).

It comes to this, then—if we adopt the view here put forward—that Plato has recourse to myth when he wishes to deal with fundamental universal objects which the logical understanding is incompetent to handle, such as Soul, God, Cosmos; or, again, when he attempts to trace back to their origin in such objects "certain habitudes or faculties (categories and virtues) belonging to the make of man's intellectual and moral nature." In other words:—

"Myth, not argumentative conversation, is rightly chosen by Plato as the vehicle of exposition when he deals with *a priori* conditions of conduct and knowledge, whether they be ideals or faculties."

We have spent thus much space in endeavouring to explain, however inadequately, the fundamental points in Prof. Stewart's interpretation, because we are convinced that this interpretation contains much that is profoundly true and of far-reaching importance. In indicating points of detail, however, we must be brief. A feature of the book is the wealth of quotation it holds from poetry, especially from the 'Divina Commedia,' with which the subject is illustrated; and later Greek myths are represented by extensive excerpts from Plutarch in Philemon Holland's version. There is a lucid discussion of the relation of myth to allegory, exemplified by references to Philo, Bunyan, and others. In dealing with the derivation of Plato's eschatological myths from Orphic sources, Prof. Stewart makes the interesting suggestion that "it was Pindar's form which helped to recommend to Plato the matter" of the Orphic teaching. Following Hegel and Couturat, he rejects Zeller's view that the doctrine of pre-

existence and immortality is propounded as scientific truth, and he suggests, very plausibly, that the curious argument for immortality in 'Rep.' 608 C ff. is intended

"to lead up to the myth of Er and heighten its effect by contrast—to give the reader of the 'Republic' a vivid sense of the futility of rationalism in a region where Hope confirms itself by 'vision splendid.'"

In his comments on the topography of the myth of Er, Prof. Stewart expresses his dissent from Dr. Adam's views on some details—the position of the *Λεμῶν* and the "pillar of light." He disputes, also, Mr. Archer-Hind's explanation of 'Tim.' 41 D, and warns us with regard to this dialogue that it "is a myth, not a scientific treatise, although it was its fortune from the first to be treated as if it were the latter." As to the Protagoras myth, it is contended, as against Schleiermacher and others, that it is not a Sophistic apologue or allegory, but a true myth, which teaches that "a teleological explanation of man's place in the Cosmos is indispensable."

It may be said, in conclusion, that Prof. Stewart's book—dealing, as it does, with a side of Platonism which has been too much neglected—is the finest contribution to the knowledge of Plato's thought which has been made in this country of late years. It shows that grasp upon the "soul of poetry" without which it is in vain that a man strives to enter in at the straitgate of Platonism; and because it possesses this one thing needful it is of more value than many volumes of "stylo-metric" statistics or "empirical" judgments in aiding to a correct appreciation of Idealism and the first of Idealists.

A good list of contents and an index are furnished, and we have noticed only a couple of slight misprints (pp. 226, 340).

*The Platonic Conception of Immortality.* By R. K. Gaye. (Clay & Sons.)—In this essay, which obtained the Hare Prize in 1903, Mr. Gaye sets out

"to trace the rise and gradual development of the doctrine of immortality as it was formulated in Plato's mind, and to indicate certain changes which he introduces into this doctrine in consequence of a modification of his theory of soul—a modification due to changes in his metaphysical theory."

As a disciple of Dr. Henry Jackson, Mr. Gaye accepts the account of Plato's philosophical development which credits him with two distinct and widely differing theories of ideas—the "earlier theory" of the 'Phædo' and 'Republic,' and the "later theory" of the 'Timæus' and other dialogues posterior to the 'Parmenides.' Assuming the correctness of this account, Mr. Gaye seeks to find corresponding stages of evolution in Plato's conception of immortality. After a brief sketch of pre-Platonic views of immortality, he proceeds to deal successively with those of the earlier and of the later dialogues which bear most directly upon his theme; and naturally he finds the most important representative of the earlier period in the 'Phædo,' and of the later in the 'Timæus.' Accordingly his discussion is mainly occupied with the views of the soul and its destiny contained in these two dialogues. Here he is on ground which Mr. Archer-Hind has already made his own; and he is for the most part content to follow in the steps of that Platonist. He believes, for example, that the mythical record of creation in the 'Timæus' symbolizes "the self-evolution of absolute *roûs*, which is one aspect of the Idea of Good"; and many other things which an idealist ought to know and believe to his soul's health. A good deal of the book, therefore, amounts to little more than a *réchauffé* of the doctrines taught by the two authorities above mentioned. In some minor details, however, Mr. Gaye marks his independence. He is dissatisfied (pp. 155 ff.) with



Mr. Archer-Hind's over-literal interpretation of 'Tim.', 41 Dff.; he criticizes the same editor for underrating the importance for Platonic theory of the arguments on immortality in the 'Phædo' (pp. 79 ff.); he dislikes Dr. Jackson's term "hypothetic" as applied to the existence of the "later" ideas. Moreover, as against Mr. E. S. Thompson (in his 'Meno'), Mr. Gaye maintains that the 'Symposium' is to be coupled with the 'Phædrus' rather than with the 'Phædo,' and to be dated before, not after, the 'Republic.' In this view he is probably right. Less convincing are his arguments for placing the 'Phædo' after the 'Republic' (pp. 69 ff.) on the ground that "the proof of immortality in the 'Phædo' is intended to correct and supersede the proofs in the 'Phædrus' and the 'Republic.'" Nor is it so certain as Mr. Gaye's dogmatic tone would imply that "the 'Phædo' is dissociated from the 'Republic' by an important change in Plato's opinion," concerning, namely, the possibility of attaining absolute knowledge; for it is mere assumption that Plato did "look forward with confidence" in the 'Republic' to the realization of this ideal. On the whole, however, the discussions of these earlier dialogues form the most valuable part of the essay. The later chapters are based so largely on Mr. Archer-Hind's interpretations that they will hardly prove satisfactory to Platonists who are still hard of heart to believe his prophetic exposition of the self-evolution of the Platonic Absolute. Yet, whatever we may think of his assumptions, Mr. Gaye's essay shows decided ability, and is written in a good clear style.

*The Euthydemus of Plato.* By E. H. Gifford. (Oxford, Clarendon Press.)—The 'Euthydemus' has been unduly neglected by English scholars. The edition by Mr. Wells was slight and unsatisfactory, and is now antiquated. We are grateful, therefore, to Dr. Gifford for having applied his mature scholarship to the task of elucidating this dialogue. His text is constructed with considerable judgment, following in the main the lines laid down by Prof. Burnet; his notes are sound, concise, and, for the most part, sufficient; and in his introduction he deals with most of the important questions which concern the subject. The conservative tendency is shown, for example, in the retention of the Bodleian text in 276 E, ὑμῖν; 286 E, οὐδ' ἄρα ἐκέλευον κ.τ.λ.; 292 E, ποίῃσει; 292 A, τί ἔργον ἀπεργάζεται. In 293 D the popular emendation παταγεῖς for πάντα λέγεις is rejected—wisely, no doubt; but λέγεις itself is almost certainly corrupt, and should be marked as such. On the other hand, the editor admits Burnet's οὐκ εὖ σύ, 276 C; Routh's ἦ δ' ὅς, 277 A; Badham's excision of καὶ σὺ φρων, 281 C; Routh's οἶον λόγων, 282 D; Hermann's ὥστε καὶ εἶναι, 284 B; Schanz's θύσαι δ', 302 E; and a few other minor corrections. The only original emendations introduced into the text are καθ' ἃ for κατά, 271 C, and σὺ δ' ἐκέλευες for οὐδὲ κελεύεις, 286 E. In some of the more difficult passages the explanations offered are not convincing. Thus, the clause καὶ μάχη, ἣ πάντων ἔστι κρατεῖν, 271 D, should probably be transposed, if not ejected with Burnet; nor is the device of supplying τέχνη sufficient to solve the difficulties in the phrase οὐδεμία ..... τῆς θηρευτικῆς αὐτῆς, 290 B, where the force ascribed by the editor to αὐτῆς is also questionable. In the notes on 290 A ff. one misses the expected references to the 'Sophist.' And although the note on 290 C rightly criticizes Dr. Lutoslawski's denial that διαλεκτική can mean metaphysical science, the editor himself appears to deny that "ideas" are alluded to in 301 A. It also strikes a reader that young students will hardly be edified by such notes as "for.....this use of συγγάμω with a participle see Rutherford, 'N. Phryn.', p. 342" (p. 27), or "on the

various uses of ἡδῆ in Plato, cf. Lutoslawski, 106, 118" (p. 23). A specially useful feature in the introduction is the list, with classifications, of the numerous fallacies which occur in the dialogue. In dealing with the literary allusions, Dr. Gifford allows that Antisthenes is referred to in 285 D ff., Thrasymachus in 290 A, and Isocrates in 304 D ff. The question of the date of the 'Euthydemus,' in connexion with that of the 'Phædrus,' is discussed at considerable length, and the conclusion arrived at is that the former is later and the latter earlier than Isocrates 'Against the Sophists.' Many good authorities, however, hold that the 'Phædrus' alludes to this oration of Isocrates, and Dr. Gifford's discussion of the matter is by no means exhaustive or final; he omits, for one point, to take account of the bearing of the oration of Alcidas on the question. Similarly in his section on the Sophists, Dr. Gifford hardly seems to have mastered the literature of the subject; he quotes Grote, Cope, and Poste, but shows no sign of acquaintance with the writings of Sidgwick, Jackson, and Gomperz; and, what is of more practical interest, he fails to make clear the distinctions between the various species of teachers denoted by the generic term "Sophist." Misprints occur in the notes on 275 A ("Burnett"), 285 A (διδόνται).

#### ITALIAN PHILOLOGY.

A GOOD Italian grammar in English, or indeed in any language, for the use of beginners, would be a very useful aid to students and teachers of that interesting though neglected tongue. At present it is not too much to say that nothing of the sort exists, and the student is forced to pick what he wants out of Diez's 'Grammar of the Romance Languages,' or turn to some ancient work like Corticelli's 'Tuscan Grammar,' published just a hundred and fifty years ago. The announcement that Prof. Ricci, of King's College, had produced a work of the kind aroused hopes which acquaintance with the work, alas! does not justify. His *Italian Grammar for English Students* (Walter Scott Publishing Company) turns out to be a mere accident of the old meagre kind, illustrated with exercises of the familiar "The cousin's sister has two hats" type. At the very outset are two questionable statements: first, that there are no diphthongs in Italian; secondly, that "the vowels are *a* as in *bath*, *e* as in *press*, *i* as in *bit*, *o* as in *note*, and *u* as *oo* in *hood*." We pity the student who tries to pronounce, say, *avevi* on this principle. As to diphthongs, surely Italian is full of them. A diphthong does not involve any change in the pronunciation of either vowel; it occurs when two vowels meet in one syllable. What does Prof. Ricci say to such a line as "Voi siete nuovi, e forse perch' io rido"? *Gli, ci*, with following vowel, of course do not count, any more than Spanish *ll* is an exception to the rule that consonants in that language are not doubled; they are really single sounds. Nor do we consider the cases where *i* represents Latin *l*. But what about the *ei* in *direi*, the *ai* in *amai*? We find nothing upon the "closed" and "open" sounds of *e* and *o*, important as these are both etymologically and in practice. As might be expected, there is the usual list of "irregular" verbs. Surely the time has come when Italian grammar may be taught in the only rational way, namely, with constant reference to the Latin forms. To call such inevitable inflexions as *scrivo*, *scrissi*, *scritto*, or *metto*, *misi*, *messo*, irregular, while *vendo*, *vendei*, *venduto*, is considered normal, seems inconsistent with any but the merest "courier" view of teaching a language.

*An Italian and English Dictionary.* By Hjalmar Edgren, Ph.D. (New York, Holt & Co.; London, Bell & Sons.)—It was Giuseppe Baretti who over a hundred and fifty years ago amplified the dictionary of Altieri and published the first Italian-English dictionary worthy of the name. Baretti had a thorough knowledge of the English language, as shown by some of his works published in English, and he had also the advantage of being a great friend of Dr. Johnson, of Goldsmith, and of Reynolds, who painted his portrait, now at Holland House. Although many other Italian-English dictionaries have been published since, that of Baretti still holds the field as the one containing the least number of mistakes, an evident proof that there is not in existence any good dictionary of these two combined languages. The one under review has been prepared by a Swedish professor at the University of Nebraska, which goes to show how keen and universal is the regard for the Italian language among educated men all the world over. It is thus with the greater regret that we are obliged to state that this new dictionary does not supply the want that we feel of a really trustworthy book of the kind. Although it is very bulky, containing over a thousand pages, the student may meet with serious difficulties in finding the words of which he wishes the translation, owing to the method adopted in compiling it.

Etymologically related words are grouped together, and the alphabetical order—the only possible order in a dictionary—is ignored, with disastrous results. But even the etymological order and the grouping of words into etymological divisions are very often ignored. Instead of placing the modification *gentaccia* under the word *gente*, the compiler reverses the order of the two words. Again, to find *legista* we must look for it in the group headed by the adjective *legislativo*; and under the adverb *latinamente* we must look for all the derivatives of the word *latino*.

These are not isolated examples, the volume bristling with these puzzling and arbitrary groupings on nearly every page. The most important requirement in a dictionary, simplification of arrangement, so that anybody who knows how to read should find without the least difficulty the word which he is searching, is wanting here.

The dictionary is preceded by rules on the pronunciation which we cannot commend, though it may be said that on such points opinions are likely to differ.

If it be sweet to look upon ills from which you are yourself free, it is equally no slight consolation to find that others are afflicted in like manner with yourself. This reflection is borne in upon the English reader of Signor de Amicis's latest work, *L'Idioma Gentile* (Milan, Treves). We in England—those of us, at any rate, who respect the language of Dryden and Wordsworth, of Addison and Lamb—are apt to think that no tongue was ever so maltreated as ours has been of late by writers and speakers struggling to express in a hurry ideas which they have not fully considered by the aid of a vocabulary which they have only partially acquired, and in which the accurate signification of many terms is, therefore, imperfectly known to them. Daily do we suffer from the conversation of persons, doubtless without blame in the ordinary duties of life, who misapply terms, mispronounce words, or, from sheer indolence and vagueness, take refuge in a perpetual repetition of some catch phrase—some "Don't you know?" or "What do you call it?"—till the interlocutor, without being over-fastidious, begins to doubt if the possession of speech affords any indication of the superiority of the human intellect to that of other animals. From the fact, perhaps, that our acquaintance with general society in other

countries is usually limited, we are apt to think that slovenly speaking and writing is a special weakness of our own countrymen; it is probably more general in England than in France. But Italy, if we may trust Signor de Amicis, suffers no less than ourselves from the linguistic aberrations of her writers and talkers. From "Signor Coso," "Mr. Thingamy," so called from his pet word-of-all-work—who imperils his immortal soul on his death-bed by asking for "il Coso," which the scandalized priest, when he realizes what is meant, kindly but firmly refuses to administer in response to "a request made in those terms"—to Dr. Raganella, whose bride, on the honeymoon, remains for an hour by the Falls of Schaffhausen, to escape for a while from his torrent of words—we know them all. Well, too, do we know the like of the "Ligurian painter," talented, but unlettered, who, when he came across any new word, either confused it with some other in more general use, but of similar sound, or gave it in his mind "the first meaning which, by certain mysterious analogies with other words, he thought it ought to bear." "The false coiner," the author calls him; though he is rather of the race of the Malaprops, and the title is better deserved by those who deliberately frame unscholarly and unrequired forms like the "correctitude" in which some of our daily papers revel. Even with dialectal peculiarities we are not wholly unfamiliar, though among cultivated persons they are mostly confined to intonation. But the Genoese who blames his Tuscanizing friend for saying "arimmetica" in place of *aritmetica*, and "austriao" for *austriaco*, finds his parallel in 'Arry observing, "Rummy talkers these 'Ighlanders. They say 'she' for 'e,' and 'nozzing' for 'nothink.'" As to the peculiarities of the dialects in the peninsula, the foreign reader will find a good deal of curious information in these pages. Some will be interested in noticing how persistent certain local forms of pronunciation and phrase have been since the days of Dante. Of Italian slang, too, much may be learnt, especially from the chapter on 'La Lingua Faceta'; though when we read of the "professor of letters" who could make his friends "sbellicar dalle risa" by the simple process of relating every-day events in the words or turns of phrase of the 'Decameron'—a faculty which with us hardly survives the first degree—we are inclined to think that Mr. Peter Magnus would have been a success in Italian social circles. A very good chapter is one entitled 'A traverso i Secoli,' in which a brief, but really excellent and discriminating survey is given of a dozen or two most notable Italian prose authors from Dante to Carducci. Manzoni, one is glad in these times to see, comes in for high commendation. But the whole book is full of good things, both for entertainment and for instruction, and is written, so far as a foreigner may judge, in a bright and unaffected style, showing that the author has paid heed to the precepts which he would inculcate. Every student of Italian should read it.

The *Dizionario Moderno* of Signor Alfredo Panzini (Milan, Hoepli) may in a sense be regarded as a kind of companion to the work of Signor de Amicis. That is to say, it will be found useful by students of modern Italian as a guide to the large number of newly coined words, or old words turned to new uses, or foreign words imported under more or less of disguise, with which the Italian of the present day has embellished the tongue of Castiglione and Ariosto. It is, however, primarily intended for Italians themselves, being in substance a dictionary of such phrases, allusions, and foreign terms as may be expected to puzzle the moderately instructed citizen in the course of his daily reading. We may take

a column or two as specimen: *Piccolo* (a name, apparently for a junior waiter at a café); *piccolo circuito* (electric); *Pick-frean*, "noto termine inglese di pasticceria.....certi biscottini bianchi" (no attempt is made at an etymology!); *pick-pocket*; *pictoribus atque poetis*; *pidria* (dialectic, a funnel); *pièce*; *pied-à-terre*; and so forth. Gallicisms and provincialisms are duly noted, and meanings and derivations in most cases, though not in all, correctly given. Signor Panzini would have done well to get his sheets revised by some English friend, who could not only have enlightened him as to "Pickfrean," but have pointed out, e.g., that "bull's-eye" is by no means a neologism, and means a good deal more than "a species of photographic machine," and that the first syllable of "farewell" has nothing to do with "far"; or, again, that "La fiera delle vanità" has an origin far more venerable than the "felice titolo" of a novel by Thackeray. Most Englishmen, too, would by now, we hope, have been capable of telling him that "cui bono?" does not mean "a che giova?" Under the head 'Articolo' is some interesting information as to the use of the article with proper names; and as a "rider," a criticism of a fashion which we had supposed to be quite accepted in Italy, the inversion of Christian name and surname. It is interesting to note that the use of "articolo" in both the tradesman's and the journalist's sense is disapproved by purists, though the author does not hold with them.

#### OUR LIBRARY TABLE.

SIR THEODORE MARTIN, who many years ago tried his hand at translating Heine, and, if we remember right, did not achieve any very conspicuous success therein, has now, in his *Poems by Giacomo Leopardi* (Blackwood), tested his powers upon another poet of the early nineteenth century, who has attracted and baffled probably almost as many would-be translators; and his efforts have been better rewarded. Leopardi is no doubt much easier to put into English—at any rate, when the translator is well read in English poetry—than is Heine. We have nothing in English quite corresponding to Heine's blend of mockery and sentiment. Byron, with whom the Marchese Gumpelino and others have compared him, is in a very different category; nor would the most intimate familiarity with Byron's manner be of much avail to the translator of Heine. But Leopardi's palette is charged with the colours in which many English poets, from the master-hand of Wordsworth downwards, have painted. Leopardi no doubt used them to procure very different effects; but all that is best in his work might be taken out of Wordsworth and not missed. Consequently, the translator needs only to imbue himself with something of the Wordsworthian manner to obtain a satisfactory medium for his rendering. Sir Theodore Martin is at his best when he most reminds us of Wordsworth. Take the following lines:—

There was a time when grass and flower and grove  
All thrilled with life. The gentle winds of heaven,  
The clouds, and the Titian lamp, were all  
In sympathy with man. It was the time  
When the wayfarer in the lonesome night,  
Watching with eyes intent thy radiant star,  
Oh Venus, as it beam'd on hill and dale,  
Deem'd that thou wert companioning his way,  
And hadst a thought for mortals.

Or this:—

I to this spot, out in the fields, remote  
From public haunt, repair, alone, alone,  
And every pleasure, every jest, postpone  
To some hereafter season; and the while,  
As through the golden air I peer and peer,  
The sun, that after a delightful day  
Behind the distant mountain sinks, its glory o'er,  
Departing seems to say,  
Youth, blessed youth, is gone and will return no more.

Of course, Wordsworth would have minded his rhymes better than is done in the last

piece; that, however, is not the translator's fault, but comes of faithful adherence to a weakness of Italian versification. Also, Wordsworth would probably not have called the sun "the Titian lamp," though he would not have stuck at the "delightful day," which, by the way, is a felicity of the translator's own introduction, the original word being *sereno*. The rendering is accurate enough throughout, though once we find *ascolta* confused with *asconda*, rather to the detriment of the sense. In 'Il Tramonto della Luna,' to render "ove fosse incolume il desio" by "where desire has lost its fire" is to make the author say exactly the opposite of what he means. The last two lines of 'Sabato del Villaggio' have been too much for Sir Theodore, as for other translators. Yet the drift of the whole passage is plain enough. The poet tells the boy that his boyhood is like a bright day preceding the *festa* of early manhood; "but," he warns him, "do not be in too great a hurry for your *festa* to arrive." This is a different thing from

But may life's festival, come when it may,  
Not on thy heart too great a burden lay.

*William Bodham Donne and his Friends.*  
Edited by C. Barham Johnson. (Methuen.)  
—Mrs. Johnson is probably correct in saying that her grandfather's name is almost unknown to the present generation. Indeed, she might have gone further, and said wholly unknown. William Bodham Donne came of a Norfolk family which claimed kinship with the poet Cowper, whose mother was a Donne. His father and grandfather before him were surgeons; but the father retired early from his profession, and settled down on a little country estate to devote himself to culture and his library. His son, who was born in 1807, inherited his father's tastes, but never achieved much in his long life. He wrote many articles for various better-class journals and magazines; but that is merely to say that he belonged to a class of leisured and cultivated men, which has happily never been wanting in this country. He left Cambridge without a degree, owing to scruples about the Thirty-nine Articles, and henceforth devoted himself to letters and to his friends, making his *début* in print in *The Athenæum* in 1829. It was an amiable and pleasant life, and it is well to have it put on record in this pious volume. Its interest lies chiefly in the sidelights on the characters of several celebrated people with whom he was intimate. For the book not only includes Donne's own correspondence, but also letters of others to him over a period of fifty-three years. Amongst his earliest friends were the Kembles and Richard Chenevix Trench, afterwards Archbishop of Dublin. The incongruity of the association of these names with the Torrijos expedition in 1830 raises a smile, which in no way affects one's appreciation of a generous quixotism. General Torrijos, in revolt against the new despotism of his country, organized a revolutionary movement in Spain. He and his partisans imagined that the country was ripe for it:—

"John Sterling espoused their cause warmly, collected money from the 'Apostles,' and induced Trench, Kemble, and Robert Boyd, a young cousin of Trench's, to offer their services. John Kemble went before them to Gibraltar to organize their rising, and here he waited in anxious expectancy for his friends. They were long in coming, for their ship had been boarded just on the eve of starting, and Trench, Torrijos and his Spaniards saved themselves by jumping overboard. Eventually they arrived by different routes at Gibraltar, only to find the King of Spain prepared, the coast guarded, and a price set on the head of any one of them caught in Spain. Seeing that the cause was utterly hopeless, Trench and Kemble sorrowfully returned to England, leaving Robert Boyd, who refused to accompany them, and the other fifty-five."

Boyd and Torrijos and his associates landed and were shot. But what a pre-archiepiscopal adventure! Donne's reputation as a stylist



was great among his friends, and Trench consulted him. "Dean Merivale sent him the proofs of his 'Roman History' to revise, and John Kemble the same with his 'Saxons in England.'" But the friend who appears most in these pages is Bernard Barton, the Quaker poet, father-in-law of Edward FitzGerald. FitzGerald himself steps in and out with his well-known lively and engaging manner. Donne's letters to him were destroyed, and so were not available for inclusion, but many of "Fitz's" letters appear. He considers Carlyle "a one-sided man," but supposes he will come to be "a furious admirer of his 'French Revolution.'"

"Fitzgerald has called twice.....he had charge of two nieces one day: and very deliberately turned them alone into a conjurer's room, while he came to Charlotte Street. Hence he went for them with an old blue dressing-gown hanging on his arm."

Every one will remember what FitzGerald thought of 'Aurora Leigh,' and how Browning met his posthumous criticism. Writing in 1876, FitzGerald says:—

"What do you think of Browning's Poem? I say an impudent piece of Cockneyism—so far as I can judge from the three vain attempts I have made to read it. Alfred Tennyson says I am wrong, however, and I should shut my mouth after that, only that the magnanimous Old Dog tried to force Bailey's 'Festus' down our throats in the same way."

Was this 'Pacchiarotto'? Here is a crisp characteristic summary:—

"Gladstone I always looked on as a Doctrinaire, but honest, as Politicians can be; D'Israeli as a very clever Quack, whose Statesmanship is as flashy and 'superficial as his Novels.' Indeed, I judge the fellow by his books. I read 'Coningsby' in the summer, and find no impression left; his 'Lord Hertford' a curious contrast to Thackeray's."

In 1852 Donne became Librarian of the London Library, a position he resigned when, five years later, he was appointed Examiner of Plays in succession to his friend Kemble. Of him in this connexion his granddaughter writes:—

"It is said he never allowed the word 'God' to appear, and a story is told of a gentleman calling on him, and finding him seated with his children looking over manuscripts. As he entered he heard a voice say, 'Here's another God, father'; and the answer, 'Very well, my dear, cross Him out and put heaven as usual.'"

*The Church and its Organization in the Primitive Age.* By Walter Lowrie. (Longmans.)—This is the first volume of a lengthy treatise on the development of the Christian Church, which will be found of great interest by all who are capable of appreciating new ideas. It will not be interesting to any one else. In respect of form, everything is against this book. It is clear indeed that there is a marked unity of treatment, so far as the author's general standpoint is concerned. Yet the extraordinary method of his work might well disguise this. To find his views, for instance, on the growth of episcopacy one must look at his introduction, study carefully some of the notes, and only then approach the section labelled 'Bishops.' Style there is none; and no one who reads this book will be misled by any grace of expression into accepting erroneous ideas. The distinction between large and small type was doubtless intelligible to the author; to the reader it is merely irritating. The repeated references to Sohm's 'Kirchenrecht' are an evidence of candour; yet even with the help of the notes they do not enable us to determine how much of this book is original, how much is free translation, and how much is reproduction or condensation of the notions of the German jurist. At the same time the writer's strong grasp of a fruitful idea and his massive powers of learned criticism are such that the work is almost exciting in its freshness. It is certainly the most important work on Christian origins published in English since the Bishop of Salisbury's

'Ministry of Grace.' The main theses of Mr. Lowrie, which he professes to have borrowed from Sohm, are as follows. The organization of the Primitive Church was *charismatic*, not legal—i.e., it depended on the recognized inspiration of individuals, not on the constitution of the society. The moment it became legal, Catholicity—which in the author's point of view is a degradation—began. This would take place as soon as there came a serious conflict between the main body of Christians and their divinely appointed rulers. Thus all who seek legitimacy in any form of Church organization are mistaken. The Church in itself has none of the characteristics of civil society. Further, the author completely reverses the notion that the episcopate has developed from below, and strongly separates bishops from presbyters, even in New Testament times. The most unsatisfactory part of the theory is the extremely small importance it allows to presbyters in the early Church. On the other hand, the use made of the Ignatian letters is very ingenious and convincing. The writer thinks that Ignatius was supporting the episcopal organization, not against Presbyterianism, but as against separatism and unorganized congregations generally. This point he seems to us to make out.

What the real importance of this work may be in the study of the subject it is impossible at present to say. It is certain to be acutely criticized. But that, so far as England is concerned, it marks a very definite change, we cannot doubt. The other interesting part of the book is the attempt to show how the development of Christian government and architecture, no less than its worship, all proceeded from the organization of the Eucharistic service. Here the author is professedly only sketching. But his sketch is of great value, and, we think, suggestive of more complete work in the future. His power of intellectual detachment and philosophic grasp will inevitably win the author a high place among investigators. For this reason we could wish he would drop such terms as "depotentiate."

MR. A. L. HUMPHREYS is one of the deftest hands at selecting good things that we know. Deep and genuine philosophy, with a curious mixture of worldly caution, prevails in the *Balzac: Maximes* which he has sent us, printed in the luxurious style which makes his books a delight. Woman, it need hardly be said, is the chief figure in these pages, in which the French is boldly faced with the English. The translator is generally happy, having the gift of freedom from pernicious literalness.

MESSRS. DENT have begun a new issue of the novels of the Sisters Brontë with *Jane Eyre*, 2 vols. We like everything about the form and get-up of the books except the yellow tint of the binding, which is best by candlelight. The coloured illustrations by M. Edmund Dulac show both character and cleverness. Altogether it is an attractive edition.

ALL the eight volumes of *The Diary of Samuel Pepys*, edited by Mr. Wheatley (Bell), are now out. The last volume contains an admirable index. Publishers and editor have the satisfaction of knowing that they have treated one of the world's imperishable things in the best way.

BORROW'S *Wild Wales* and Beaconsfield's *Sybil*, with an introduction by the Earl of Iddesleigh, another noble writer of fiction, have been added to Mr. Lane's "New Pocket Library," a neat and handy little series we strongly commend to the spring traveller.

MR. J. R. TUTIN has published at Cottingham, near Hull, a volume of selected poetry

from the works of Phineas Fletcher, with an introduction and some illustrations, somewhat fancifully entitled *The Spenser of his Age*. The book is neatly bound, and affords an excellent insight into a neglected author. We owe our thanks to Mr. Tutin for his latest service to choice, if somewhat old-fashioned poetry.

MESSRS. EYRE & SPOTTISWOODE send us two copies of their "Bijou" edition of the *Baptismal Service*, one bound in white leather and mounted in silver, and the other in vellum binding, with inlaid sides and silk tie. These little books ought to be widely appreciated. Both are charming in appearance.

*School-Room Humour*, by Dr. Macnamara, M.P. (Bristol, Arrowsmith), is a capital shillingworth on the whole. The collector thanks teachers, who are old friends, for some of his anecdotes. If we are to preserve the strict meaning of anecdotes, some of these ingenious educators have reached a very advanced age. But it is evident that long memories are out of fashion, so we expect that most of the book will be new and amusing to the average reader.

WE have received the first two numbers of the *Revue Germanique* (Alcan), published in January and March, further issues being promised in May, July, and November. The review has been started with the support of the universities of Lille, Lyons, and Nancy, and deals with matters concerning Germany, England, the United States, the Netherlands, and Scandinavia. The numbers contain articles, notes, and documents, signed reviews by experts, and a bibliography of recent books and of some selected reviews. France is deservedly famous for its work in English scholarship, and the two numbers before us reach a high standard of interest. The first issue contains some striking unprinted letters of Nietzsche, whose last years are considered by Prof. Henry Lichtenberger in the March number. This also contains an important article on some unknown sources of Shelley's novels, by M. A. Koszul. Other things well worth reading are on Goethe's 'Faust,' by M. E. Lichtenberger, which incidentally throws a good deal of light on the criticism of all big classics; on 'Ruskin's Youth,' by M. A. Chevrillon; and M. Aynard's review of Mr. Haney's 'Coleridge Bibliography.' Announcements of articles to come include M. Emile Legouis on Sir Roger de Coverley. The review, if it maintains its present standard, will be of real value to English scholars. But we doubt the advisability of comprehending "all the manifestations of civilization" of the countries aforesaid. The fiscal policy, for instance, has crept in under economics. We think history, literature, and art are sufficient for one review to attack. The year's subscription for England is 16 fr.

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

- Flint (R.), *On Theological, Biblical, and other Subjects*, cr. 8vo, 7/6 net.  
Ordo Romanus Primus, edited by E. G. C. F. Atchley, 8vo, 7/6 net.  
Wardell (R. J.), *Studies in Homiletics*, 12mo, 2/6

##### Fine Art and Archaeology.

- Branch (E. A.), *Freehand for Teachers and Art Students*, 4to, limp, 2/6 net.  
Macquoid (P.), *A History of English Furniture: Vol. 1, The Age of Oak*, folio, 42/ net.  
Snell (F. C.), *The Camera in the Fields*, cr. 8vo, 5/  
Whall (C. W.), *Stained-Glass Work*, cr. 8vo, 5/ net.

##### Poetry and the Drama.

- Dekker (T.), *The Seven Deadly Sinnes of London*, 8vo, boards, 21/ net.  
Downes (R. P.), *Seven Supreme Poets*, cr. 8vo, 3/6  
*Dream of the Rood*, edited by A. S. Cook, 12mo, 3/6

##### Bibliography.

- English Catalogue of Books for 1904, roy. 8vo, 6/ net.

## Philosophy.

Perrin (R. St. J.), *The Evolution of Knowledge*, 6/  
Wolf (A.), *The Existential Import of Categorical Predica-  
tion, Studies in Logic*, cr. 8vo, 4/ net.

## History and Biography.

Barrett (C. R. B.), *The History of the Society of Apothecaries  
of London*, 4to, 21/ net.  
Browning (Robert), by C. H. Herford, cr. 8vo, 2/6  
Cadogan (Hon. E.), *Makers of Modern History, Three  
Types: Louis Napoleon—Cavour—Bismarck*, 8/ net.  
Diary from Dixie (A.), edited by I. D. Martin and M. L.  
Avery, 8vo, 10/6 net.  
Grace Book B, Part 2, edited by M. Bateson, 4to, 21/ net.  
Jose (A. W.), *The Growth of the Empire*, cr. 8vo, 4/6  
Origines Icelandicæ, translated by G. Vigfusson and F. Y.  
Powell, 2 vols. 8vo, 42/ net.  
Select Documents illustrative of the History of the French  
Revolution, edited by L. G. W. Legg, 2 vols. 12/ net.  
Ward (J.), *Our Sudan, its Pyramids and Progress*, 21/ net.

## Geography and Travel.

Coke (Hon. H. J.), *Tracks of a Rolling Stone*, 8vo, 10/6 net.  
Thirlmere (R.), *Letters from Catalonia and other Parts of  
Spain*, 2 vols. 8vo, 24/ net.  
Wallace (D.), *The Lure of the Labrador Wild*, 8vo, 7/6

## Sports and Pastimes.

Bylandt (Count H. de), *Dogs of all Nations, their Varieties,  
&c.*, 2 vols. 4to, 63/ net.  
Gallican (W. M.), *Fishing in Derbyshire and Around*,  
cr. 8vo, 3/6 net.  
Sheringham (H. T.), *An Angler's Hours*, extra cr. 8vo, 6/ net.

## Philology.

Kirk (J. W. C.), *A Grammar of the Somali Language*, 8vo,  
7/6 net.

## Science.

Caton (R.), *The Harveian Oration, 1904*, cr. 8vo, 3/ net.  
Curry (C. E.), *Electromagnetic Theory of Light, Part 1*,  
8vo, 12/ net.  
Froussard (Paul), *Mucocombranous Enterocolitis*, edited  
by Dr. E. Blake, cr. 8vo, sewed, 2/6 net.  
Hancock (A. I.), *The Physical Culture Life*, cr. 8vo, 5/ net.  
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through Nozzles and Orifices*, translated by H. B.  
Brydon, cr. 8vo, 4/6 net.  
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Electrical Machines, folio, sewed, 5/ net.  
Zimmer (G. F.), *The Mechanical Handling of Material*,  
illustrated, 4to, 25/ net.

## General Literature.

Chesson (Mrs. W. H.), *The Bell and the Arrow*, cr. 8vo, 6/  
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## History and Biography.

Baumgarten (F.), Poland (F.), n. Wagner (R.), *Die hel-  
lenische Kultur*, Part 1, 2m.  
Dumesnil (R.), *Flaubert*, 3fr. 50.  
Gmelin (H.), *Studien zur spanischen Verfassungsgeschichte  
des 19. Jahrh.*, 8m.  
Lavis (E.), *Histoire de France: Vol. 6, Part 2, Henri IV.  
et Louis XIII.*, par M. Mariéjol, 6fr.  
Schlumberger (G.), *Derniers Soldats de Napoléon*, 5fr.

## Geography and Travel.

Joanne (P.), *Dictionnaire Géographique et Administratif de  
la France*, Vol. 7, 30fr.

## Philology.

Cousin (G.), *De Urbibus quarum Nominibus Vocabulum  
πολις finem faciebat*, 6m.  
Helm (R.), *Apulei Opera*, Vol. 2, Part 1, 2m. 40.  
Leeuwen (J. van), *Aristophanis Ecclesiazusa*, 5m.  
Schepers (M. A.), *Aleiphronis Rhetoris Epistolarum  
Libri IV.*, 3m. 20.

## RESEARCH FELLOWSHIPS AT NEWNHAM COLLEGE, CAMBRIDGE.

AN appeal addressed to all who are interested in women's education, or, indeed, in national education, has been issued by the Council of Newnham College, asking for funds in aid of the endowment of research fellowships. The main object of these, as the name implies, is to enable a few students of special ability to prosecute for a time some piece of independent work which is already in preparation, and for this purpose to continue their residence in college after their University course has been completed.

The ground for making the appeal at this particular time is an offer from a generous donor of 500l. towards the endowment, and of an additional 100l. for every 400l. collected, until 3,000l. has been obtained, this sum invested being sufficient for the maintenance of a single fellowship with an endowment of 100l. a year. This stipend, small as it is, and offered only for three years to any candidate, would yet make it possible for an able woman to do useful work in advancing knowledge along some line in which she had become interested, perhaps during her college course.

To be able and eager to do original work and to lack opportunity is not only a great privation to the individual, it also means waste of the rarer kind of ability. The College realizes this, and recognizes also that if it cannot hold out to its distinguished students some prospect of engaging in research after they have completed their academical training, its usefulness as an educational institution will be hampered. The truest instruction is that which stimulates the recipients to think for themselves, which makes minds active and venturesome in the employment of knowledge as an instrument instead of weighted with it as a load.

There can be no question that the presence in the College of women who are independently carrying on advanced work has in many ways a beneficial influence upon the life of the place. This has already been seen to be the result of three fellowships, of the kind which it is now hoped permanently to endow, which have been maintained during the last three or four years by annual subscriptions from a few generous friends. Such support is, of course, too precarious a basis to build upon, and the scheme was introduced at first tentatively. Before asking publicly for the endowment of fellowships, the Council determined to experiment with the small funds at its disposal, in order, if successful, to be able to point to definite results. The results, considering the brief term for which the fellowships have been held, have been very satisfactory. The list of books which have already appeared as the work of the Fellows includes 'Prolegomena to the Study of Greek Religion,' by Miss Jane Harrison, and 'A Fourteenth-Century English Biblical Version,' by Miss A. C. Paves (both published by the University Press); 'Borough Customs,' vol. i., by Miss Mary Bateson (published by the Selden Society); a monograph on 'British Graptolites,' by Miss G. L. Elles (published by the Paleontological Society); a paper in botanical physiology, by Miss G. C. Matthaëi (published by the Royal Society); and other work is shortly expected.

The lecturers of the College have published many books and learned papers; but to undertake any considerable work of scholarship there must be, at some time or other, more "learned leisure" than commonly falls to the lot of the active teacher. Already the list of learned societies to which members of Newnham College contribute is a long one, and contains the names of all the more important scientific journals. These facts seem to show that if more opportunity and encouragement were afforded in aid of the production of learned and original work, the amount could be largely increased. The highest kind of scientific inquiry is seldom lucrative, and the fact that it must be supported by endowment is realized wherever learned work is undertaken. But the sole endowment of Newnham College, save for a few small scholarships, consists of its buildings and the grounds they occupy. Its entire income is derived from the students' fees, and these suffice only to meet current expenses and to pay off debt still due on the buildings and the grounds. No funds are available for the maintenance of learning and advancement of knowledge—work which cannot be undertaken without funds, however necessary a part

they may be of the collegiate ideal. Many women in bygone days contributed of their wealth to the maintenance of learning in the colleges of ancient foundation. Without their gifts many men would have lost the opportunities which their fellowships have opened up to them. Learning among women now needs the same kind of encouragement.

In support of this appeal to the public for funds to enable Newnham College to develop along the lines most conducive to its future usefulness, there can also be urged the good service which it (together with the other women's colleges) has rendered to the cause of education generally since its establishment in 1875. It is not only the students of these colleges individually who have benefited, but through the labours of many of them as teachers the standard of girls' education has been raised not only at home, but also in the colonies. Nor has the College supplied teachers only, important as that part of its work must always be. It can claim to have contributed good workers in many other fields. Some of its members are on the Education Committees of the County Councils, some are school managers or sanitary inspectors, some are physicians, and some are engaged in social and philanthropic work of an organized and systematic kind. There has been no one-sidedness in the College development, but if increased means were placed at its disposal it would doubtless obtain a still more honourable reputation as a home of learning. Subscriptions and inquiries should be sent to the Principal.

## A LYKE-WAKE DIRGE.

THERE can be no reasonable doubt that the Rev. A. L. Mayhew has correctly explained the expression "fire and fleet." Sir Walter Scott, who in his 'Border Minstrelsy' was the first to print the ballad, seems to have misread the word "fleet" through some confusion between the letters f and the long s in his manuscript, which was probably copied from Aubrey. Sir Henry Ellis, in his edition of Brand's 'Popular Antiquities,' copied Aubrey correctly, and the ballad was also rightly printed in the Folk-Lore Society's edition of 'The Remains of Gentilisme and Judaisme,' p. 31. The editor of that work, however, wrongly assigned the meaning of "water" to "fleet." To Mr. Mayhew belongs the credit of having first given the correct explanation of "fire and fleet," which, as he observes, is a very old legal term. The subject was well threshed out in *Notes and Queries* some years ago (8th S. x. 76, 166, 339, 422; xi. 17, 113, 175, 235; xii. 295, 378), and future editors will doubtless take note of the correct version.

W. F. PRIDEAUX.

47, Great Russell Street, W.C.

In reference to the Rev. A. L. Mayhew's note (*The Athenæum*, April 1st, p. 400), may I point out that the reading "fleet" in the second line of the above Dirge is much earlier than Brand's 'Popular Antiquities'? This version of the Dirge is derived from John Aubrey's 'Remains of Gentilisme and Judaisme,' a MS. of 1686-7 in the Lansdowne collection (No. 231). Brand was, it is true, the first to print it, in the second edition (1813), edited by Ellis. Since then it has often been reprinted.

Aubrey glosses "fleet" as equivalent to "water," which is confirmed by Bishop Kennett in Lansdowne MS. 1033, where he says, "hence the Fleet, Fleet-ditch, in Lond. Sax. flood, amnis, fluvius." In the 'Glossary of the Cleveland Dialect' (1868) the Rev. J. C. Atkinson supposes "fleet" to be equivalent to the Cleveland "flet," live embers.

In explaining "sleet" as = "salt" in the 'Oxford Book of English Verse,' Mr. Quiller-Couch is following Sir Walter Scott, who, when



printing this, the better-known version, in the 'Minstrelsy of the Scottish Border,' says, "Sleet.....seems to be corrupted from selt, or salt; a quantity of which.....is frequently placed on the breast of a corpse." Cf. Pennant's description of a "wake," 'Tour in Scotland,' 1769.

The suggestion that "Fire and fleet" should be retained, "fleet" = "house-room," I believe was first made by me in 'Popular Ballads of the Olden Time,' Second Series (A. H. Bullen), published last December, where I adduced evidence from Murray's Dictionary to show "fire and flet" is an old legal phrase = "fire and house-room." On pp. 88 ff., and in the appendix, Mr. Mayhew will find the above facts set out more in detail.

F. SIDGWICK.

Ringmer, Sussex.

I CAN confirm the amended interpretation by Mr. A. L. Mayhew of the phrase "fire and sleet" (*rectius* "fire and fleet" or "fire and flet") from some early wills of the inhabitants of the parish wherein—for my sins—I abide.

Thus, a certain Robert Wynton, in his will, dated 1588, says:—

"Dennis my wyfe shall have the inner chamber in my house, a garden, a garden to sett and sowe yerbes and flette rome and fire rome, egresse and regresse, during her life, but if yt fortune that Dennis my wyfe do marie again she shall depart out of my house."

William Bell, of the same parish, in his will of 1571 says that his

"wife is to have egresse and ingresse to the well and the oven, and to have fyre and flett in my house at all times."

In the will of Henry Godden (dated 1591) he leaves to

"Pernell my daughter a chamber in my foresaid house with flette rome and fere rome, ingress and egress while she kepeth herself unmarried and no longer."

These are a few instances out of many.

W. HENEAGE LEGGE.

YOUR correspondent Mr. A. L. Mayhew may be interested to hear of an earlier date than the one he gives for the reading he suggests. In *The Bengal Gazette* for 1780 portions of the poem are printed in a spelling which is apparently intended for Lowland Scots, and the first verse runs thus:—

This ean night, this ean night,  
Every night and awle,  
Fire and fleet and candle light,  
And Christ receive thy sawle.

It is a matter for curious speculation how this fragment—eight verses in all, some apparently mutilated, and not running consecutively—came to be printed in such unlikely surroundings.

SYDNEY C. GRIER.

#### THE ARAB CONQUEST OF EGYPT.

Brasenose College.

I HAVE come across a fresh piece of evidence for the identification of Al Mukaukas with Cyrus, Patriarch of Alexandria. In the Syriac 'Chronicon Anonymum,'\* edited with a Latin translation by Guidi, occurs the following passage:—

"Potiti sunt Arabes tota regione Syriæ et Palæstinæ. Egyptum quoque ingredi erat in animo: sed non valuerunt: custodiebantur enim fines magno exercitu et vi a patriarcha Alexandrino, locis quoque quibus hostes in regionem ingredi aut egredi possent præclusis et exstructis in ripa Nili per omnem regionem muris."

In other words, the Muslim forces which overran Syria from 631 to 640 were deterred from an earlier attempt on Egypt by a powerful Roman army placed on the borders, and power-

ful defences prepared, by the Patriarch of Alexandria. It is not open to doubt that the Patriarch referred to is Cyrus, who was sent to Egypt as Viceroy in 631, and the importance of the passage is that it furnishes conclusive proof that Cyrus had the supreme military as well as civil command, a point which has been called in question. Thus Prof. Lane-Poole, in criticizing my theory, remarks (*Proc. Royal Irish Acad.*, vol. xxiv. sec. C. 13, p. 254):—

"Cyrus was Patriarch and civil governor, but not military prefect; yet we find him (if he be El Mukawkis) commanding at the battle of Heliopolis,"

*i.e.*, according to the Arab historians. Precisely, and given the fact that Cyrus was responsible for the military defences of the country, his command at the battle follows quite naturally.

Now as to the authority of the 'Chronicon Anonymum.' Guidi is clear that the document as it stands can be assigned with certainty to a date between 670 and 680, while the portions relating to the Persian kings have an air of still greater antiquity. The writer was thus contemporary with, if not earlier than, John of Nikiou, and may well have been actually contemporary with the conquest of Syria and Egypt. His authority, therefore, is of the very highest order; it is independent of all Egyptian writers; yet, agreeing as it does with John of Nikiou, it must be preferred, in any case of collision, to that of the Arab historians, who were all much later.

A. J. BUTLER.

#### CAPT. WILLIAM ADAMS.

Oxford.

A FEW weeks ago, when looking through the Savile MSS. in the Bodleian Library, I noticed a volume lettered 'Journal of a Voyage to Siam & China.' An examination showed the 'Journal' to be the logs of certain voyages made between 1614 and 1619, and a further examination proved them to be the original logs kept by William Adams on four voyages made during those years. As the rise of Japan to a foremost place among naval powers has stimulated a fresh interest in that famous seaman, whose literary remains have hitherto consisted of some six letters, this discovery will probably be welcome.

The manuscript is on Japanese paper, and extends to 158 pages, of which about sixty are blank. The shelf-mark of the volume is MS. Savile 48. The first log (24 pp.) begins: "a [remembe]ranc of a vyage to Siam.....begoon the 28 of nouember 1614," and contains an account of the unsuccessful voyage of the Sea Adventure, which, having sprung a leak soon after leaving Japan, had to put in at Nafa Kiang in the Liu Kiu Islands. The log, by far the most interesting one in the volume, relates a series of misfortunes. Just when the ship had been made ready to start from Nafa the sailors mutinied; afterwards they fought with the merchant-passengers; later they were unable to meet their debts, which had to be paid by Adams; and shortly before leaving Nafa the "humoursome" Wickham accused Adams (it seems unjustly) of private trading. On May 21st, 1615, the Sea Adventure put out from Nafa, and returned to Japan, reaching Cochi on June 12th. A record of loans, a list of persons to whom presents were given, and some miscellaneous accounts follow. At the end is an interesting list of polite phrases in Loochoo.

The second log (18 pp.) begins: "A remembranc begonn my viag in the gift of God in the yeer of our Lord 1617 the 17 day of marche being mounday." This was a voyage to Cochin China, an account of which exists in the Journal of Edmund Saris preserved in the India Office. The log continues till August 6th. A few miscellaneous accounts, some dated November, 1616, occur at the end.

The third log (6 pp.) begins: "Item to remember I went abourd the 9 day of march [1618] to a begounn our vyage for Cochechinna,"

The voyage was unsuccessful, Adams being obliged to put back to Japan owing to the loss of his junk's rudder. The log ends on May 6th. It is preceded by a list of words in some language akin to Chinese.

The fourth log (19 pp.) begins: "The grac of God begovn a viag this yeer 1619 the 15 of marche for Tovnkín." It is chiefly concerned with negotiations between the merchants and the "King's son" for trading rights, and ends abruptly on August 9th. A fragment of a log and some miscellaneous accounts follow.

STRICKLAND GIBSON.

#### THE SCOTT SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE commenced on the 27th ult. the eleven days' sale of the extensive and valuable library of printed books and MSS. of the late John Scott, of Largs, N.B. Most of the lots reached high prices, the following occurring in the first three days: Augustine, De Civitate Dei, Romæ Sweynheym & Pannartz, 1468, 52l.; another edition, Venet., V. de Spira, 1470, 45l. Bannatyne Club Books, a set, 139l. Berlinghieri, Geographia in terza rima, 31 maps on metal, Firenze, c. 1480, 100l. Breydenbach's Latin Voyage to Jerusalem, 1486, 141l.; the same in French, 1488, 39l.; the same in German, n.d. (1486-8), 50l. Cæsar de Bello Gallico, Venet., Jenson, 1471, 49l. Calandrus, De Arithmetica, 1491, 30l. Caxton's Chronicles of England, second edition, very imperfect (165 ll. only), 1482, 102l. Caxton's edition of the Polychronicon (1483), imperfect, 201l. Alain Chartier, Œuvres Diverses, MS. on paper, Sæc. XV., 24l. Ciceronis Epistolæ ad Atticum, Venet., Jenson, 1470, 41l. Officia, &c., Paris, 1477, 32l. 10s. Confession of Faith (Scottish), &c., Amst., L. Elzevir, 1649, 36l. Confession of Faith Subscribed (*sic*) by the Kings Majesties and his Household, Edinb., 1590, 32l. Confessione of Fayth professed by the Protestantes of the Realme of Scotland, Edinb., R. Lepreuk, 1561, 126l. Collection relating to the Scotch Colony of Darien (60 lots), 289l. Dekker's Entertainment to King James, 1604, 30l. Gawin Douglas's Palace of Honour, first edition, 1553, 95l. Edinburgh Bibliographical Society's Publications, 5 vols., 1896-1901, 22l. A Collection of the Writings of Andrew Fletcher of Saltoun, 39l. Fraser's Scottish Family Histories (14), 162l. 10s. Froissart's Chronicles in English, 1525, 38l. Glanville, De Proprietatibus Rerum, in French, by Jean Corbichon, manuscript on vellum, Sæc. XV., 50l.; the same, Tradladado en Romance, printed in Tolosa, 1495, 53l.; the same in Dutch, Haerlem, 1485, 80l.; the same in English, printed by Wynkyn de Worde, n.d., 251l. Goupil's Illustrated Monographs (10), 134l. Hamilton's Catechism, St. Andrews, 1552, 141l. Contemporary Facts relating to Henry, Prince of Wales, eldest son of James I. (14 lots), 144l. 14s. S. Hieronymus, Epistolæ, Romæ, Sweynheym et Pannartz, 1468, 69l. Higden's Polychronicon, fine MS. of the fifteenth century on vellum, 161l.; the same, printed by Wynkyn de Worde (imperfect), 1495, 58l.

#### Literary Gossip.

LADY CATHERINE MILNES GASKELL'S new volume, entitled 'Spring in a Shropshire Abbey,' will be published by Messrs. Smith, Elder & Co. immediately after Easter. Grouping her facts and reflections under the heading of the months, the author presents the history of the ancient house and its possessors as a background to the march of the seasons and the interests of daily life. The book contains sixteen full-page illustrations of the abbey and its surroundings.

MR. FISHER UNWIN will publish before long a translation, by the Duchess Litta-Visconti-Arese, of the late Gaetano Negri's monograph on the Emperor Julian the Apostate. The work is an exhaustive study and defence of the emperor, and deals minutely with the great struggle between Christianity and paganism in his day.

\* Corp. Script. Christ. Orient.: Scriptores Syri: Chronica Minora: Pars Prior. Paris, 1903, pp. 13-32.

THE Rev. George Tyrrell, S.J., will contribute a preface to Mr. Francis Thompson's 'Study of the Relations between Brother Ass, the Body, and his Rider, the Soul.'

THE Clarendon Press will publish early next week 'A Criticism of Systems of Hebrew Metre: an Elementary Treatise,' by Mr. William Henry Cobb. Kuenen (1894) is the latest authority; but new investigations have appeared since his death, and there is no modern English or American work on the subject.

ABBOT GASQUET has in the press an important work entitled 'Henry III. and the Church: a Study of his Ecclesiastical Policy and his Relations with Rome.' The work is based upon original documents both in the Vatican and in England, and treats this important period in the development of English polity with the impartiality that distinguishes the author's well-known works on 'Henry VIII. and the English Monasteries' and 'The Eve of the Reformation.' The book will be published shortly by Messrs. Bell & Sons.

IT may be of interest at the present moment to learn that the paper on 'The English Occupation of Tangiers' (1661-83) which Miss Enid Routh will read before the Royal Historical Society on the 13th inst. was suggested to her by the Council during the past session, and forms part of a somewhat extensive examination of the sources which Miss Routh has undertaken. During recent years the episode has been more or less seriously treated by the late Sir L. Playfair and Col. John Davis; also by Mr. Budgett Meakin and Mr. Frewen Lord; but the original sources are largely unexplored. A few years ago the Council of the Royal Historical Society vainly offered a medal for original research upon the subject.

As the last contingent of American historical students begins to return, their places are quickly taken by new-comers. Last season was, perhaps, the best hitherto, both in respect of numbers and the work done. As a specimen of valuable results we may mention the recent communication by Prof. Charles Andrews to the American Historical Association. Amongst the new workers this season will be Prof. Cheyney and Miss B. Putnam.

A TRANSLATION of 'The Autobiography of Mark Rutherford' into Bohemian will shortly appear. The rendering is being made by a pastor of the Reformed Church of Bohemia.

The *Saturday Review* is printing this week a sonnet by Mr. William Watson on the Scott monument in Edinburgh.

A FIFTH and thoroughly revised edition of Mr. Lee's 'Life of Shakespeare' will be published on the 18th inst. by Messrs. Smith & Elder.

THE announcement that the justly famous Rowfant Library has been sold to Messrs. Dodd, Mead & Co., and is in the United States awaiting possible dispersion if it is not soon resold *en bloc*, has caused a good deal of surprise and regret. Since the sons of the collector of the library, the late Locker-Lampson, inherit his literary tastes,

it was hoped that the collection would not pass out of the hands of the family.

THE second of the series of lectures organized by Mrs. Cobden-Sanderson will be given at the Kensington Town Hall on the evening of Wednesday next. Mr. Bernard Shaw will speak upon Shakspeare and his plays, and the chair will be taken by Dr. Furnivall. After the lecture questions and discussion are invited.

IT is proposed to issue an index to 'Bacon's Annals of Ipswich,' compiled by Nath. Bacon, Town Clerk and Recorder of Ipswich, grandson of Lord Keeper Sir Nicholas, and related to Francis Bacon, Viscount St. Albans. The work consists of abstracts from the town records and documents, and throws much light upon the manners and customs of the time. It was privately issued in 1884 without any index; this is now in course of compilation, and will shortly be issued by subscription. Only 100 copies will be printed.

WE regret to record the death on the 31st ult., in his seventy-ninth year, of Mr. William Hill Collingridge, the founder of *The City Press*. He was born at Cowper's house at Olney, which he purchased and presented to the town, and there established the Cowper Museum. At the sale of the Hayley collection he bought 'Yardley Oak' in the handwriting of Cowper. This, with other MSS., including the diary kept by Samuel Teedon, he included with his gift. Mr. Collingridge was special visitor to the Printers' Almshouses for many years.

THE Bedford College for Women, in consequence of the limitation of their leases, and the steady growth of the institution, consider that a freehold site and a new building are essential, the cost of which may amount to 150,000*l.* A further endowment of 100,000*l.* is stated to be necessary to make the work of the College fully effective. A public appeal, which has the approval of the Senate of the University of London, is accordingly made for funds. Donations may be sent to Miss Henrietta Busk, hon. secretary of the appeal fund, at Bedford College, Baker Street, W. The College was opened in 1849, and was the first to offer scholarships and fellowships to women. There are at present 280 students, of whom forty are in residence.

WITH reference to the extremely interesting holograph letter of Mary, Queen of Scots, which realized 900*l.* at the John Scott sale at Messrs. Sotheby's yesterday week, a slight error may be pointed out in Father Pollen's preface (p. ix) to the facsimile and translation of it in vol. xciii. (1904) of the Scottish History Society's Publications. In that preface it is stated that the letter was either "withdrawn" from or "bought in" at the Dawson Turner sale at Messrs. Puttick's on June 9th, 1859. As a matter of fact, it was neither withdrawn nor bought in. The lot in which this letter occurred was in two volumes, and comprised 'A Collection of Original Letters of Sovereigns and other Illustrious Personages, illustrative of Scottish History, 1538-1704.' It was bought by Thorpe the bookseller for 280*l.*, a very high price at that time. Thorpe immediately

broke the two volumes up, and made out of them an entire day's sale, which was held at Messrs. Puttick's on July 16th. The Mary Queen of Scots letter sold last week formed lot 26 in this sale, and was purchased for 40*l.* by Joseph Lilly, the bookseller. It is interesting to note that Thorpe's enterprise was fully justified by the results, for, whereas the two volumes cost him 280*l.*, the sale piecemeal in July resulted in a total of 488*l.* 19*s.* Mr. Puttick's MS. list (now in the British Museum) of sales at his house has his own annotation "resold by Thorpe" written against the entry of this July sale.

ONE of the gems of the Hurst sale, held recently in New York, was the complete manuscript of Walter Scott's 'History of Scotland.' It was written by Laidlaw at Scott's dictation, but is full of interlineations and changes made by Scott in his own autograph. This MS. realized 1,600 dollars. At the same sale 1,065 dollars was paid for a letter of George Washington, the highest price recorded, although as much as 1,150 dollars has been paid for one signed by George and Martha Washington conjointly. The letter just sold extends to ten pages folio, and was written to Benjamin Harrison, signer of the Declaration, from Middlebrook, May 5th, 1775. Another lot at the Hurst sale consisted of fifteen chapters of Washington Irving's 'Bracebridge Hall,' 155 pp., and fetched 1,315 dollars; and another MS., nine chapters of the same author's 'Tales of a Traveller,' 184 pp., realized 1,110 dollars.

THE literary event of the past week in Paris was the fêting of M. Albert Sorel by his old scholars and admirers. M. Sorel, who is a member of the Académie Française and of the Académie des Sciences Morales et Politiques, recently published the eighth and concluding volume of his great work on 'L'Europe et la Révolution Française.' The fête was of a distinctly practical nature, in that M. Sorel was presented with a gold medal struck in his honour by Chaplain.

THE Société des Poètes Français, of which "le maître" M. Sully Prudhomme is the honorary president and the moving spirit, has concluded its annual "concours," with the result that the prize of the year has been awarded to M. Delacour for his poem 'Le Sage.'

THE *Figaro* has had the good fortune to discover a new poet in the person of the Duchesse de Rohan, who is about to publish her first volume of verse, under the title of 'Lande Fleurie.' The great French daily congratulates itself and its readers on publishing a selection of unprinted verses which exhibit much grace of thought and facility of expression.

THE Andersen centenary on April 2nd was celebrated throughout Denmark with theatrical performances, readings from his fairy tales, numerous articles and books on his life and works, &c. The Theatre Royal, Copenhagen, played his fantastic drama 'Ole Lukøje'; and Andersen's native town, Odense, arranged a great festival, in which a representative of the German Government took part by order of the Emperor.



THE Parliamentary Papers of the week include Education, Scotland, Reports for the Western, Northern, and Southern Divisions ( $2\frac{1}{2}d.$ ,  $2d.$ , and  $1\frac{1}{2}d.$  respectively); Appendix to the Report of the Commissioners of National Education, Ireland, Section II. ( $11d.$ ); Royal Scottish Museum, Edinburgh, Report ( $1\frac{1}{2}d.$ ); and the Annual Statistical Report of the University of Edinburgh ( $2d.$ ).

## SCIENCE

### CHEMICAL BOOKS.

*The Chemical Synthesis of Vital Products and the Inter-relations between Organic Compounds.* By Raphael Meldola. Vol. I. (Arnold.)—This volume deals with hydrocarbons, alcohols and phenols, aldehydes, ketones, carbohydrates and glucosides, sulphur and cyanogen compounds, camphor and terpenes, and colouring matters of the flavone group. Prof. Meldola has, in odd intervals of time occurring in a very busy life, produced a work of great thoroughness, and one which will be welcome to all chemists and students of chemistry who have to deal with products of the action of life, as well as to physiologists. The work was conceived whilst the author was preparing an address as President of the Chemical Section of the British Association at Ipswich in 1895, and taking stock of our knowledge of synthetical chemistry. Naturally, the scope of the book grew under treatment in order to give an adequate notice of the distribution in nature of the vital products and of the numerous synthetical processes employed in their artificial production.

Up to the present time the successful synthesis of organic compounds by the chemist has thrown virtually no light on the biochemical problems of their production in the bodies of plants and animals. The methods of the chemist, for the most part of a pyrogenic nature, have no bio-chemical interest. The temperatures and conditions used are such as to be fatal to any form of life. Although carbohydrates can now be produced artificially, yet the processes have no parallel with that by which plants decompose carbon dioxide with the assimilation of carbon and liberation of oxygen.

Prof. Meldola's object has been to endeavour to bring the chemist and the physiologist and their works nearer together. The book is, in the words of the author, "a record of the synthetical achievements of generations of workers arranged with a distinct bio-chemical bias." The introductory chapter of eighteen pages is partly historical, but mainly treats of organic chemistry and chemical synthesis from the biocentric standpoint, and this is the standpoint which the author wishes to emphasize. It necessitates an arrangement of the matter different from that usual in works on organic chemistry, and also the recognition of both "up-grade syntheses" and "down-grade syntheses," some being the result of enzyme action. The author has been, we think, completely successful in his arrangement and classification of the matter, and shows, as was to be expected, an exhaustive knowledge of the subject and an inexhaustible patience in collecting and arranging the references. Full references are given to every statement of fact, both as to the natural occurrence of the compound and to the methods employed for their synthetical production. Nearly fifty periodicals are quoted from besides patent literature. We note that the author pleads that the Englishman Henry Hennell, who synthesized alcohol from olefant gas at the same time (1828) that the German chemist Wöhler synthesized urea from ammonium cyanate, should share honours

as a pioneer in this field. At the time these syntheses were made neither of them was "complete," but later both the cyanate and the ethylene were obtained from inorganic material.

Prof. Meldola points out the necessity of the chemist and physiologist working hand in hand, and hopes that the publication of this volume may possibly contribute towards this much desired *rapprochement* between the sciences. He looks upon the work of Charabot in France on the terpene alcohols and ketones, in connexion with essential oils, as a good example of the kind of work which is much required. He remarks that

"the development of physiology along chemical lines is bound to take place at an increasing rate with the progress of discovery, and in the future the two sciences must necessarily become more and more interdependent. If, some decades hence, a work on similar lines to the present should ever be compiled, it may be anticipated with confidence that the laboratory methods for synthesising vital products will have approximated more closely to the physiological processes. It may further be predicted with equal confidence that as greater chemical mastery is acquired over the biochemical processes the number of syntheses of vital products effected in the laboratory will go on increasing at a much greater rate."

The study of synthetical chemistry from the biocentric point of view furnishes numerous examples of the relationships between biochemistry and chemical technology, many of the syntheses of vital products effected of late years being directly owing to the technological value of such products. Prof. Meldola is to be heartily congratulated and sincerely thanked for the production of this very useful and interesting volume, which will help towards that binding together of the sciences of chemistry and physiology which he desires and foresees. It will also render far easier the work of a successor in continuing the labour now that Prof. Meldola has not only laid the foundations of this record, but has also built up the structure to the present date. It should be added that the volume has an excellent index.

*The Principles of Inorganic Chemistry.* By Wilhelm Ostwald. Translated, with the Author's Sanction, by Alex. Findlay. Second Edition. (Macmillan & Co.)—That a second edition of this work has been called for in less than three years is a proof that the views enunciated by Ostwald are filtering rather rapidly into the minds of English-speaking teachers of chemistry. The present edition has been revised in accordance with the second German edition, published at the beginning of 1904. The principal change is the rewriting of the introductory paragraphs so as to present the fundamental conceptions in a clearer and more concise manner; also the section on uranium rays and radio-activity has been rewritten by the author for the purposes of this translation. The book is very clearly printed, and contains 126 figures in the text. We look on it as an excellent sign that Ostwald's book is meeting with a good demand not only in the author's country, but also in many other lands. Besides the English translation there is one already published in Russian, and Japanese and French editions are about to appear.

*Introduction to the Study of Physical Chemistry.* By Sir William Ramsay. (Longmans & Co.)—*The Phase Rule and its Applications.* By Alex. Findlay. (Same publishers.)—Sir William Ramsay writes his little book, which is both printed separately and also as part of Dr. Findlay's book on the phase rule, as editor of a series of small text-books on different parts of chemical physics. Dr. Findlay's volume is the first of the series, and others will follow on stoichiometry, electro-chemistry, the relation between chemical constitution and physical properties, spectroscopy, thermodynamics, and chemical dynamics and reactions. These volumes will be written by recognized authorities in their various departments, and will be supervised by Sir W. Ramsay. To judge from

the instalment before us, they will be very welcome to students and workers in the extensive domain of chemical physics. Original English books on some of the branches of the subject are at present scanty. Being in separate form, each part may be more frequently and easily kept up to date than if all were issued in one volume. The editor of the series has written an admirable short introduction, in which he points out that it was not until the middle of the nineteenth century that it was clearly recognized that certain physical phenomena depended on the chemical composition of the objects concerned, and thus the birth of physical chemistry became possible. He gives a concise but clear survey of the lines on which the development of the subject has proceeded up to the present day.

Dr. Findlay has done good service in presenting to the non-mathematical chemist an exposition of the phase rule of Prof. Willard Gibbs, in which it is seen devoid of the mathematical clothing in which it was wrapped by its author. It is true that this has been done to some extent by Roozeboom, but the present work will be a boon to the student of chemical equilibria, and serve as a stepping-stone to more elaborate works on the subject. There are over one hundred figures in the text, and the free use of these alone enables the exposition of the phase rule and its applications to be made without mathematical formulæ. Dr. Findlay also reproduces many tables of numerical data from original papers, and adds full references to original work. This is a feature too often neglected in small manuals. No doubt the recent Faraday Lecture delivered by Prof. Ostwald will act as a stimulus, and give an even greater interest to work of the kind with which it is the purpose of these volumes to deal.

*Electro-Chemistry.*—Part I. *General Theory.* By R. A. Lehfeldt. (Longmans & Co.)—This is the second of the series of "Text-Books of Physical Chemistry," edited by Sir William Ramsay. The volume could scarcely have been entrusted to better hands than those of Dr. Lehfeldt, whose work in the field of electro-chemistry from the physical side is well known. He has divided the volume into three parts. Part I. is on 'The Mechanism of Conduction in Electrolytes,' including the measurement of quantities of electricity by different voltmeters. Part II. is written by Mr. T. S. Moore, of the University of Birmingham, and is on 'The Relation of Chemical Constitution to Conductivity.' This chapter forms an enlargement of parts of chap. i.; it has been carefully arranged and brought up to date, and treats from a chemical point of view the relation of number of ions in solution to constitution, complex salts, pseudo-acids and bases, and amphoteric electrolytes. Part III., by Dr. Lehfeldt, deals with the 'Theory of Chemi-electromotive Force.' It discusses polarization, the thermodynamic theory, and the calculation of the electro-motive force of voltaic cells, various standard cells, and methods of measurement of electro-motive force and of differences of potential. The volume is a welcome addition to a series well commenced.

*Electrolytic Preparations: Exercises for Use in the Laboratory by Chemists and Electro-Chemists.* By Dr. Karl Elbs. Translated by R. S. Hutton. (Arnold.)—The translator, the Demonstrator and Lecturer on Electro-Chemistry at Owens College, Manchester, found the work of Dr. Elbs very useful to him in his course of laboratory work, and has done good service in translating it for the use of others. There are many handbooks on the physical side of electrolysis, but few dealing adequately with that of chemical preparations, other than metallurgical operations, by electrical means; and therefore this collection of exercises from the electro-chemical laboratory of Giessen is welcome.

A few pages only are devoted to purely physical matters, measuring instruments and apparatus for electrolysis; and then follow examples of preparations from mineral chemistry and from organic chemistry. Among the former we find experiments with unattackable anodes, including the preparation of sodium hypochlorite, of chlorates and perchlorates; also experiments with soluble anodes, such as the production of copper oxides from copper, of white lead from metallic lead, and of pure copper from brass. The examples from organic chemistry include the electrolysis of organic acids with the preparation of ethane and ethylene, the reduction of aromatic nitro-compounds in acid solutions and in alkaline solutions, the reduction of carbonyl compounds, and one or two oxidation processes, such as the preparation of iodoform from alcohol and potassium iodide in the presence of sodium carbonate and carbon dioxide. A few of the processes are already of practical and even commercial importance. In all cases the conditions necessary to success as to temperature, strength of current, &c., are given. Laboratories in which electro-chemical work is done will find this a valuable aid.

*Acetylene: the Principles of its Generation and Use.* By F. H. Leeds and W. J. A. Butterfield. (Griffin & Co.)—In this small handbook the authors have put together almost all that need be said on the production and purification of acetylene and its subsequent uses. By far its most important use at the present time is for the production of light, although it may also be used in producing heat and power. No other gas, commercially produced, can yield when burnt, volume for volume, so much light as acetylene. There are other attendant advantages to its use in many cases. Thus, the raw material, calcium carbide, from which it is obtained, is, relatively to the amount of light yielded, less bulky than the raw material of other gases, and than oils and candles; therefore, when the cost of transit is high, or facilities for storage are bad, acetylene may be both more economical and more convenient than other illuminants. Acetylene itself, when produced, requires smaller storage accommodation, and smaller mains and service pipes than other illuminating gases. Its light more closely resembles sunlight than that of any other flame—that is, it is more nearly a pure white light; and except by electricity or incandescent gas-burners, no light of similar intensity and brilliancy can be obtained. Also on grounds of health acetylene lighting has advantages; no illuminant which depends on combustion for its light—that is, which consumes and vitiates air—uses up so little air for the same amount of light as this gas.

Electric lighting does not depend on oxidation, and does not, therefore, spoil the air; but the presence of a flame in a room is not an unalloyed evil. The air which comes into contact with the flame is deprived of its organic matter and micro-organisms by combustion, and so far rendered less impure, and, in the case of crowded rooms, less detrimental to health; also the ventilation of the room is generally increased by the action of the flame. In small rooms, or those liable to overcrowding, acetylene is, therefore, better than other illuminants, except electricity, on account of its exhausting and vitiating the air to a less degree. With regard to the economics of the use of acetylene, each installation must be judged on its own conditions and merits, and in the present work will be found the necessary data on which to form estimates; in a great many cases, only some form of incandescent lighting with water-gas or air-gas is likely to be more economical; and there are numerous instances in factories and the like where the vibrations and draughts render a system of lighting with incandescent mantles inadmissible.

In comparing the value of acetylene with other illuminants, Messrs. Leeds and Butterfield have tried to use a basis of "illuminating effect" rather than that of simple "illuminating power," as judged by the total candle-power of the light emitted. The amount of light required to illuminate a room of about 300 square feet in area, so that ordinary print may be read comfortably in any part of the room, is taken as the standard. This standard is, doubtless, higher than is generally attained, unless by incandescent gas flames. To obtain this amount of lighting requires the use of about 30 wax or paraffin candles, judiciously distributed, and giving an aggregate of about 35 candle-power (candle-power=standard sperm candle). Lights of higher intensity give a much higher degree of illumination in their immediate vicinity, but adequately to light objects at some distance they require a far greater aggregate candle-power than with smaller and more numerous sources of illumination. To obtain the equivalent illuminating effect of the 30 candles, as above, would require about 11 small electric glow-lamps, of nominally 8 candle-power; from 6 to 10 coal-gas jets burnt in the ordinary way, with a flat flame; 4 incandescent gas flames; 5 rather large paraffin lamps; or from 3 to 5 acetylene flames, according to their size. The aggregate candle-power in the case of the electric lighting would be more than twice that of the candles themselves; in the case of the coal gas and the paraffin lamps, from twice to three times the candle-power of the candles would be required and given; and in the case of the acetylene three or four times the candle power would be given. Compare the cost of "equivalent illumination," and incandescent coal-gas burners are much the cheapest, little more than one-sixth the cost of candles; coal gas, as usually burnt, and electric lighting do not differ much from candles in cost under ordinary circumstances; paraffin oil lighting is about one-third the cost, and acetylene lighting about one-half the cost of the candles. The authors devote chapters to the physics and chemistry of the reaction between calcium carbide and water; to acetylene generators; to the chemical and physical properties of acetylene, its purification, the pipes and burners required; and to its minor uses. The regulations of the English and of the German Acetylene Associations on the sale, transport, and storage of calcium carbide are included.

All those concerned in the installation of a system of lighting in rather out-of-the-way places, or where no public supply can be drawn upon, should consult this book, which can be heartily recommended.

## THE STRUCTURE OF THE ATOM.

### II.

IN *The Athenæum* of March 25th some reasons were given for supposing that the analogy drawn by Prof. J. J. Thomson between the groupings of Mayer's floating magnets and the arrangement of the chemical elements in Prof. Mendeléeff's Periodic Law was not so close as some of his followers—notably Mr. Whetham—would have us suppose. The discrepancy becomes more apparent if we take as standard of comparison the new table of the elements drawn up by Prof. Mendeléeff, which is given as frontispiece to the new (1905) edition of his 'Principles of Chemistry.' Here we find the elements arranged in nine vertical rows or groups, of which the first eight correspond with fair closeness to the first eight given by Prof. J. J. Thomson and, following him, by Mr. Whetham. Thus, he arranges helium, neon, argon, and the other rare atmospheric gases in a group by themselves, which he calls Group O, which may be taken to correspond with Group I. of Prof. Thomson's table. Then

follows Group I., corresponding to Prof. Thomson's Group II. (although in Prof. Mendeléeff's table it is headed by hydrogen), lithium and sodium coming respectively second and third. Then comes the beryllium-magnesium group (Mendeléeff's II. and Thomson's III.), ending with the newly discovered radium; then the boron-aluminium (III.-IV.); then the carbon-silicon (IV.-V.), in which is included for the first time the radio-active metal thorium; then the nitrogen-phosphorus (V.-VI.); then the oxygen-sulphur (VI.-VII.), in which is now placed the heaviest of metals, uranium; and then the halogen group (VII.-VIII.), beginning with fluorine-chlorine, to which Prof. Mendeléeff hopes to add a yet-to-be-discovered metal, with an atomic weight of 99, which he calls provisionally eka-manganese. But when we reach Group VIII. (IX. of Thomson) we find there not Prof. Thomson's neon and argon doing duty over again, as his theory apparently requires, but the sub-groups of closely related metals—iron-nickel-cobalt, ruthenium-rhodium-palladium, and osmium-iridium-platinum. Although the last two of these sub-groups might from their atomic weights be transferred to the other end of the series—or, in other words, put into Prof. Mendeléeff's Group O—this would be impossible for iron-nickel-cobalt, and would do Prof. Thomson no good, as his theory requires all in that group to be non-valent.

To turn to the question of valency, which Mr. Whetham defines with great justness as "the number of hydrogen atoms a chemical atom will combine with or replace," those who would convert Prof. Thomson's analogies into the evidence of an absolute connexion seem to have fallen upon evil days. Their argument requires that the valency of an element should be a property as inherent in it, and as invariable, as are, according to him, the formations into which fall Mayer's floating magnets when employed in numbers ranging from 59 to 67, or—to use a better example—its atomic weight. But this is very far from being the case. In an additional note to the last edition of the work quoted above, Prof. Mendeléeff says:—

"It is impossible to foretell all the compounds formed by an element from its atomicity or valency, because the atomicity of the elements is variable. In  $\text{CO}_2$ ,  $\text{COX}_2$ ,  $\text{CH}_4$ , and the multitude of carbon compounds corresponding with them, the carbon C is quadrivalent, but in CO either the carbon must be taken as bivalent or the atomicity of oxygen be regarded as variable."

And again:—

"The periodic system of the elements.....shows that there is a law or rule for the variation of the forms of oxygen and hydrogen compounds: chlorine is univalent with respect to hydrogen, and septavalent with respect to oxygen; sulphur is bivalent towards hydrogen, and sexavalent as regards oxygen; phosphorus is trivalent to hydrogen, and pentavalent in respect to oxygen—the sum in every case being equal to 8. Hence [our italics] the power of the elements to change their atomicity is an essential part of their nature, so that constant valency cannot be considered as a fundamental property."

While M. Mailhe, in his annual review of mineral chemistry (*Revue Générale des Sciences*, 1905, p. 178), in noticing Dr. Guntz's late preparation of a double salt in the shape of a sub-chloride of barium and sodium, pertinently asks, "Que devient la notion de valence en présence de tels corps?" and seeks to show that in this compound a formula which shows chlorine as trivalent is the only one possible. The chlorine, which in Prof. Thomson's scheme has a valency of 1, has therefore other valencies of 3 or 7 according to circumstances. Will Mr. Whetham admit that similar variability is to be found in the arrangement of Prof. Thomson's group of 66 magnets? If not, the argument which he would draw from it seems to fall to the ground.

There remains the supposed analogy between some quality, not very clearly defined, manifest



in the centre seven of Prof. Thomson's groups and the supposed electric "sign" or polarity in the Mendeléeff table. But this breaks down almost as soon as it is examined. If we accept—as seems fair—Mr. Newman Howard's correction of Mr. Whetham's error and omission (for the last of which he is not solely responsible), we shall find that Prof. Thomson's Groups II. to IV. are electro-positive, and only the Groups V., VI., and VII. electro-negative. Applying this rule to the corresponding groups in the table of the elements, and omitting the iron-platinum group, we shall find that only twenty-one of the remaining known elements are negative, while forty-one are positive. This seems rather extraordinary; but all attempt to explain it must be laid aside when we see that this polarity corresponds to no inherent quality in the element itself, but is entirely relative. Thus cadmium, which is positive to lead, is negative to zinc; and copper, which is positive to silver, is negative to bismuth. And even these relations can be altered with the electrolyte employed. Place tin and cadmium in a solution of caustic potash, and tin is positive and cadmium negative; but if the same pair are placed in hydrochloric acid their relative polarities are immediately reversed.

To sum up, then, it is claimed that it has been shown:—

(1) The supposed regularity of change exhibited in the groupings of Mayer's floating magnets either does not exist, or takes place in accordance with some law not yet formulated.

(2) The supposed correspondence between these groupings and Mendeléeff's Periodic Law can only be shown by assuming an order of arrangement for the elements not in accordance with that law or recognized by its enunciator.

(3) The supposed correspondence between the arrangement of groups 59 to 67 and the valency of some of the elements is worthless, because this valency is in itself a quality varying with circumstances, and not a fundamental property. And

(4) No argument can be drawn from a supposed polarity of the elements which is never more than relative, and can be varied with the electrolyte employed.

In these circumstances, what becomes of the astounding concordance that Prof. Thomson's followers have found between his suggested model of the atom and the periodic properties of the chemical elements?

ONE word in answer to Mr. Newman Howard's letter in your issue of the 1st inst. I do not doubt that Mr. Whetham's comparison of the group of sixty-six floating magnets with the atom of an electro-positive element is a mistake, and that for "electro-positive" we should here read *electro-negative*. In the absence of any admission to this effect, I did not see my way to assuming this to be the case, especially in view of Mr. Whetham's preface. In the sameway, the argument seems to demand that the group of sixty-three magnets shall be considered as representing the atom of a "tetravalent" or quadrivalent element with electro-positive properties. Yet neither Mr. Whetham nor Prof. Thomson makes this assertion directly, and it entails rather serious consequences for their hypothesis.

As to the suggestion that it is Prof. Thomson's calculations rather than Mr. Whetham's deductions from them that should be criticized, I would point out that it is Mr. Whetham, and not Prof. Thomson, who has asserted the exact concordance of the grouping of the magnets with the periodic properties of the elements; that he, so far as I know, was the first to draw a parallel between this and the Darwinian theory of evolution of living organisms; and that it is from his book rather than from Prof. Thomson's communication that the newspaper articles which I have deprecated seem to have been taken. THE WRITER OF THE ARTICLE.

## RESEARCH NOTES.

PROF. J. J. THOMSON'S lectures at the Royal Institution finished on the 25th of last month, appropriately enough, with some remarks on the end of the world. The lecturer drew attention to the fact that, though the revolution of the corpuscles round each other in an atom of radium was approximately a thousand million million times greater than the revolution of the earth round the sun, yet that the atom came to a sudden and violent end in about 800 years. The fact would be more alarming were we certain of the relation between corpuscles and atoms. Apart from these metaphysical preconceptions, the lectures were very successful, most of the experiments going well, with the exception of two upon the rate of leak in an electroscope, which failed, said the lecturer, because one of the audience had in his pocket a large quantity of radium. The principal new fact announced was the discovery of the Delta rays, of low penetrative power, which seem to be the same as the slow-moving electrons of Prof. Rutherford, already announced. Prof. Thomson thinks that these are negatively charged particles; that they are emitted by radium, polonium, and uranium, and probably by all substances when exposed to light; and that they are easily deflected by a magnet. He also seemed more convinced than ever that negative electricity is the only electricity possible, that which we call positive being only what remains when the negative is taken away.

A like adhesion to the electronic theory was shown by Sir Oliver Lodge in his public lecture at the same place the same week on 'The Pertinacious Currents,' when he showed how the charge given by an induction coil to two or more condensers can be so trapped by a mercury rectifier as to reach a potential and intensity capable of breaking down a very high resistance. According to his theory, the bombardment by the cathode particles is so searching that it is necessary to provide a path by which the positive electrons can creep back into the field, and this is found by him in the tinfoil coating which surrounds the neck of his rectifier. In this case this was illustrated by the burning by a battery of Leyden jars of a thick piece of wet string, and this and all the other experiments, as is usual with this lecturer, went without a single hitch. Any one wishing for an exposition of the whole electronic theory, clear as only a Frenchman can make it, is recommended to read M. Langevin's communication to the International Congress of Science at St. Louis on 'La Physique des Électrons,' which is reprinted in the *Revue Générale des Sciences* for March 30th, 1905. It should be noticed that he accepts to the fullest extent the doctrine that matter has no independent existence, but is, as he says, merely electrified centres (*centres électrisés*) in the ether. Gravitation he would explain as making, with electric and magnetic force, a third mode of activity of the ether, although he admits that its connexion with the other two is very obscure. His explanation of inertia as the "sillage" or wake left by the passage of the moving electrified centre through the ether is ingenious, and deserves to be studied, while the phenomena of radiation are according to him, due to the acceleration of the movement. He objects to Lord Kelvin's vortex-ring theory as insufficient, but seems inclined, as did Prof. J. J. Thomson in his private lectures in Albemarle Street, to regard with favour Prof. Rutherford's contention that the Alpha particle is an atom of helium which has lost a negative corpuscle.

It seems, therefore, that a very considerable part of the scientific world is definitely committed to this electro-magnetic theory of matter, which is thereby shown to have no independent existence. Yet it is not likely to gain immediate and unquestioning acceptance by the outside public so long as its proof remains as purely

mathematical as it does at present. After all, we can never forget that the mathematicians of Ptolemy's day, and for many centuries afterwards, found themselves equal to explaining the supposed movement of the sun round the earth by a system of epicycloids. Moreover, the chemists have not yet had their say in the matter, though the veteran Prof. Mendeléeff has raised the standard of opposition in his 'Chemical Conception of the Ether,' and by his suggestion in 'Principles of Chemistry' that electricity may prove to be only a form of chemical action. Perhaps the solar eclipse in August next will give them stomach for the fight, for it will offer a rare opportunity for further investigations of the supposed gas coronium, which Prof. Mendeléeff's theory demands as a halfway house between helium and the ether when imagined as an extremely tenuous gas subject to all the hitherto known laws of matter.

An experiment to solve the debated question whether the ether does or does not move with the earth is suggested by Mr. Michelson in *The Philosophical Magazine*. He would transmit two pencils of light in opposite directions round the earth parallel to the equator, when he expects that, if the ether does not move with the earth, one of the two pencils would be accelerated and the other retarded by a quantity proportional to the velocity of the earth's surface and to the length of the parallel of latitude at the place. A light which would travel round the whole earth would have its inconveniences, even if it were possible to produce it; but he thinks that a path of 4 kilometres would give an approximately accurate result. This experiment, though expensive, ought not to be impossible, and offers a fine opportunity for a scientifically-disposed millionaire.

On the question of valency, or the power of most of the chemical elements to combine with or displace a greater or less number of atoms of hydrogen, it is sufficient here to refer to the communication of M. de Forcrand to the Académie des Sciences, and to say that the time has come when hydrogen should be recognized as having a divalent atom. M. de Forcrand writes with all the authority given by his researches into the properties of the hydrates, and it has been evident for some time that the whole doctrine of valency (which is referred to in another column) requires revision. It should have very important results for the new study of electrochemistry. F. L.

## SOCIETIES.

GEOLOGICAL.—March 22.—Dr. J. E. Marr, President, in the chair.—Messrs. G. B. Pritchard, T. E. Robertson, and E. P. Turner were elected Fellows.—The following communications were read: 'An Experiment in Mountain-Building, Part II,' by Lord Avebury,—and 'The Rhetic Rocks of Monmouthshire,' by Mr. Linsdall Richardson.

SOCIETY OF ANTIQUARIES.—March 16.—Lord Avebury, President, in the chair.—Mr. A. T. Martin read a report on various antiquarian discoveries around Bath.—Mr. W. J. Kaye, jun., read some notes on Roman triple vases.—The Rev. H. J. Cheales communicated an account of some wall-paintings in Friskney Church, Lincs.

March 23.—Sir Henry Howorth, V.P., in the chair.—A letter was read from the Clerk of the Claypole Rural District Council, stating that the Council had agreed to repair the existing mediæval bridge, and to accept the Society's offer of a contribution towards the cost.—The Rev. W. Greenwell communicated an account of a cemetery of the Late-Celtic period in East Yorks.—Mr. E. K. Clark submitted a report as Local Secretary for Yorks.

March 30.—Mr. W. Gowland, V.P., in the chair.—Mr. O. M. Dalton read some notes on the harbour and fortifications of Famagusta, and on some Byzantine silver plate and jewellery at present in the custody of the Government of Cyprus.—Mr. F. Haverfield communicated a note on a bronze vessel of Italian type found at Bath.—Mr. C. Dawson exhibited a bronze rapier-blade, of unusual length, found

at Lissane, co. Derry.—Mr. Henry Laver exhibited a small leaden seal found at Colchester.—Dr. Codrington exhibited a paving-tile from Peatling Magna Church, Leicestershire.

**ZOOLOGICAL.**—*March 21.*—Mr. G. A. Boulenger, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during February, and called special attention to a female kiang (*Egurus hemionus kiang*) deposited by the King; to a male lynx (*Felis lynx*) from the Caucasus and a male leopard of the Persian race (*F. pardus tulliana*); and to a semi-albino variety of the common fox (*Canis vulpes*).—The Secretary also read a letter from Mrs. S. L. Hinde describing the killing of a partridge by a duiker (*Cephalophus* sp. inc.), which devoured the bird's head, it was thought to gratify its desire for salt.—Mr. F. Gillett exhibited, in order to show the protective nature of the coloration of the animal, a photograph of a wounded oryx (*Oryx beisa*) hiding in undergrowth of wood in its native haunts.—Mr. C. Tate Regan exhibited and made remarks upon a series of pencil sketches of fishes of the Rio Negro and its tributaries, made by Dr. A. R. Wallace about fifty years ago.—Mr. Macleod Yearsley exhibited a radiograph of a living snake, showing the skeletons of two frogs it had swallowed some hours previously.—Mr. R. E. Holding exhibited and made remarks upon some skulls of the fallow deer (*Dama vulgaris*) and the red deer (*Cervus elaphus*), showing arrest of the growth of the antlers, due to complete or partial castration.—Mr. R. I. Pocock read a paper upon the effects of castration upon the horns of the prongbuck (*Antilocapra americana*).—Sir Harry Johnston read a paper on the mammals and birds of Liberia. He was of opinion that, although Liberia was not marked off clearly by any natural features from either Sierra Leone on the one hand, or the Ivory Coast on the other, it possessed a certain distinctness and a slight degree of peculiarity as regards its flora and fauna. As regards mammals and birds, Liberia was, to a great extent, a meeting-place for the forms of Northern Guinea (Sierra Leone to the Gambia) and those of the Gold Coast, the Niger Delta, and the Cameroons. The species of mammals peculiar to it included the dwarf hippopotamus, the zebra antelope, Jentink's duiker, and Büttikofer's monkey. The author enumerated eighteen species of mammals and twenty of birds, specimens of which had been obtained by various collectors in Liberia.—Mr. M. A. C. Hinton read a paper on abnormal remains of the red deer (*Cervus elaphus*). The remains consisted of three antlers which were obtained from different post-Pliocene deposits in the south of England. They belonged to individuals which had suffered testicular injury at an early period of life, by which the characters of youth were retained for a longer period than was usual.—A paper by Dr. R. Broom, entitled 'On the Affinities of Procolophon,' was communicated by Dr. A. Smith Woodward. The author believed that reptiles in Permian times became specialized along two distinct lines: the one represented by the Pareiasaurians, Anomodonts, Therapsidians, and Theriodonts, and terminating in the mammals; the second giving rise to all the other reptilian orders. The common ancestor was believed to have been a true reptile, probably belonging to the order Cotylosauria. Procolophon was held to be an early member of the branch which led to the Rhynchocephalians, and possibly fairly closely allied to the land ancestor of Mesosaurus.—Prof. H. G. Seeley described the skulls of Procolophon from Donnybrook and Fernrocks. He concluded that the main affinities were with the Anomodontia, chiefly with the Pareiasauria, and in the teeth with the Theriodontia; but that in a less degree there were indications of affinity with reptiles classed as Labyrinthodonts. All parts of the skeleton supported the separation of the Procolophonina as an order of extinct Reptilia.

**INSTITUTION OF CIVIL ENGINEERS.**—*April 4.*—Sir Alexander R. Binnie, V.P., in the chair.—It was announced that 12 Associate Members had been transferred to the class of Members, and that 102 candidates had been admitted as Students.—The monthly ballot resulted in the election of 2 Members, 73 Associate Members, and 1 Associate.

**SOCIETY OF ENGINEERS.**—*April 3.*—Mr. N. J. West, President, in the chair.—A paper was read on 'Statistics of British and American Rolling Stock,' by Mr. W. Pollard Digby.

**ARISTOTELIAN.**—*March 6.*—Mr. S. H. Hodgson, V.P., in the chair.—Mr. J. Solomon was elected a Member.—Dr. J. L. McIntyre read a paper on 'Value Feelings and Value Judgments.'

*April 3.*—The Rev. Hastings Rashdall, President, in the chair.—Mr. A. T. Shearman read a paper on 'Some Controverted Points in Symbolic Logic.' Symbols may apply either to terms or to propositions, but it is expedient to commence with the former. There is a decided difference in the rules in the two cases, but nothing in the way of principle to prevent the double use. Symbolic logic is confined exclusively to one kind of propositions, viz. assertions. Propositions asserted to be "probably true," "certain," "known to be true," and so on, do not come within the scope of the subject. The attitude of mind involved in such propositions can be dealt with symbolically, but new terms must be introduced. Symbols borrowed from mathematics and applied to logical purposes require the exact sense in which they are to be understood in the new sphere to be defined. A genuine logic of relatives—i.e., a generalized treatment of copulæ—is impossible because of the infinite number of assumptions that have to be dealt with. The so-called logic of relatives is merely a treatment of multiple quantifications. As regards the question of utility, symbolic logic can discover new truths, but not new truths in natural science. Jevons considered that the calculus is of use in scientific investigations. In this he was wrong, and greatly as he stimulated logical study, he cannot be said to have contributed anything of value to symbolic logic.—A discussion followed, in which Mr. Bertrand Russell, Mr. Shadworth Hodgson, and others took part.

#### MEETINGS NEXT WEEK.

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| MON.   | Surveyors' Institution, 4.—'Farm Buildings,' Mr. H. M. Cantley.   |
|        | — Institution of Civil Engineers, 8.—'Unsolved Problems in Electrical Engineering,' Col. Rookes E. B. Crompton.   |
|        | — Geographical, 8½.—'The Problem of the Upper Yangtze Provinces and their Communications,' Col. C. C. Manifold.   |
| TUES.  | Asiatic, 4.—'Hellenism and Mohammedanism,' Mr. E. H. Whistfield.  |
|        | — Royal Institution, 5.—'Tibet,' Lecture II., Mr. Percival London.  |
|        | — Colonial, 8.—'Imperial Organization,' Sir Frederick Pollock.  |
|        | — Institution of Civil Engineers, 8.—'The Maintenance and Strengthening of Early Iron Bridges,' Mr. W. Marriott.  |
| WED.   | British Archaeological Association, 8.—'Folk and Weather Lore of Peterborough and District,' Mr. C. Dack.   |
|        | — Society of Arts, 8.—'The Industrial Resources of the State of Matto Grosso, Brazil,' Mr. G. Terrance Milne.   |
| THURS. | Royal, 4½.  |
|        | — Historical, 5.—'The English Occupation of Tangiers,' Miss E. M. G. Routh.   |
|        | — Royal Institution, 5.—'Synthetic Chemistry,' Lecture II., Prof. R. Meldola.   |
|        | — Institution of Electrical Engineers, 8.—Discussion on 'Report of the International Electrical Congress at St. Louis,' Paper on 'The Alternating Current Series Motor,' Mr. F. Creedy.   |
|        | — Antiquaries, 8½.—'Lead Rain-Water Heads of the Sixteenth and seventeenth Centuries,' Mr. Lawrence Weaver.   |
| FRI.   | Astronomical, 5.  |
|        | — Physical, 8.—'On Ellipsoidal Lenses,' Mr. R. J. Sowter; 'The Determination of the Moment of Inertia of the Magnets used in the Measurement of the Horizontal Component of the Earth's Field,' Dr. W. Watson; 'Exhibition of a Series of Lecture Experiments illustrating the Properties of the Gaseous Ions produced by Radium and other Sources,' Dr. W. Watson. |
|        | — Institution of Mechanical Engineers, 8.—President's Address.  |
|        | — Royal Institution, 9.—'The Law of Pressure of Gases below Atmosphere,' Lord Rayleigh.   |
| SAT.   | Royal Institution, 3.—'Some Controverted Questions of Optics,' Lecture III., Lord Rayleigh.   |

#### Science Gossip.

THE first part of the *Records of the Geological Survey of India for 1905*, just to hand, is taken up with a comprehensive review of the mineral productions of India covering the period of six years 1898 to 1903, compiled by Mr. T. H. Holland, F.R.S., the Director of the Survey. In future, by order of the Indian Government, a quinquennial review is to be adopted and published as the official report of output and progress of the mineral industries. The expansion of the coal trade in recent years is noteworthy, and points to considerable internal commercial enterprise. If impetus could be given to the development of the metallurgical industries of India, the expansion would be even more marked in future. We learn that the country is rapidly occupying the enviable position of supplying its whole wants in mineral fuel. Imports of foreign coal for all purposes are diminishing steadily; indeed, on the railways imported coal has been almost cut out already. There appears to be an unexploited field in the case of deposits of the so-called rare metals, but it is stated that proper search would probably yield fruitful results on account of the geological variety of India. During the past two years surveys of auriferous fields have been in progress. On the authority of Mr. J. Malcolm McLaren, an officer of the Survey, the total Indian output of gold is no

more than  $3\frac{1}{2}$  per cent. of the world's annual supply.

THE second International Botanical Congress will take place at Vienna, June 11th–18th. The first Congress was held in Paris in 1900.

AN old subscriber writes:—

"There is an unfortunate mistake in your notice of 'The Book of the Rose,' on p. 404 of last week's issue, when the late Rev. A. Foster-Melliar is described as 'one of the greatest living authorities on roses.' Alas! he died some three or four months ago, and is a sad loss to the rose world in general."

NEXT week's *Saturday Review* will contain an interesting article, due, we believe, to the new Secretary of the Zoological Gardens, on 'Animals and Temperature.' Dr. Chalmers Mitchell is both scientific and practical, and has succeeded in keeping the macaw and other birds accustomed to warm climates out of doors during the whole winter in the new large aviary. The Gardens already show marked improvement under his care.

THE London Geological Field Class, conducted by Prof. Seeley, F.R.S., begins its twentieth season on Saturday, April 29th, with a visit to the North Downs at Betchworth. The Field Class is carried on continuously on Saturday afternoons in May, June, and July.

ACCORDING to the Greenwich records, last month was the wettest March since 1851, the rainfall amounting to 3.57 in., whereas in 1851 it slightly exceeded 4 in., the highest record hitherto obtained. The mean temperature for the six months from October to March was about one degree above the average for the last sixty years.

PHOTOGRAPHS taken at the Königstuhl Observatory, Heidelberg, reveal the existence of variability in no fewer than thirty-six faint stars in the neighbourhood of  $\delta$  Aquilæ, the last of which will be reckoned as var. 37, 1905, Aquilæ; in four others variability was suspected. Var. 38, 1905, Andromedæ was detected by Mr. Stanley Williams, of Hove, Brighton. The maximum brightness of this star is magnitude 10.5 and the minimum 11.8, whilst its period seems to be about forty-five days—"rather long," the discoverer remarks, "for a variable of the ordinary short-period type, but the observations are so distributed that they seem to preclude the possibility of its being any shorter."

WE have received the second number of vol. xxxiv. of the *Memorie della Società degli Spettroscopisti Italiani*, containing a paper by Signor Bemporad on the photometric reduction of the stars in the great astral photographic survey.

A VERY remarkable meteor was seen in South-West Germany and Switzerland and part of France on the evening (about 8<sup>h</sup> 20<sup>m</sup>) of the 21st ult., the path of which has been determined by Herr H. Rosenberg, of Strassburg, from fourteen observations. The result shows that when first seen it was nearly over Weil, Kepler's birthplace, in Würtemberg, and that it burst about 20' to the north of Rheims in France. The elevations at the beginning and end of the visible path were 57 and 126 kilometres, or about 36 miles and 78 miles respectively; so that whilst seen it was rising higher above the earth. This course of nearly 240 miles was traversed in about nine seconds.

#### FINE ARTS

##### ARCHITECTURAL BOOKS.

*Architecture, East and West: a Collection of Essays written at Various Times during the last Sixteen Years.* By R. Phené Spiers. (Batsford.)—The importance of this series of



republished articles is guaranteed not merely by the reputation of the distinguished author, but also by the choice of the committee which selected them as most worthy to form part of a testimonial presented to Mr. Spiers last February. The essays are almost all devoted to subjects of mediæval architecture, and chiefly of the East — Persian, Sassanian, and Mohammedan. Ancient architecture is represented only by a review of M. Dieulafoy's explorations at Susa, and by the final paper on the influence of Greek art on the Persian order. Oriental mediæval art, either in its own home or in its influence on Italy, France, and Sicily, is treated throughout the rest of the papers. The volume, accordingly, is a series of studies on some of the most difficult and obscure problems of the history of architecture. The obscurity of these problems is mainly due to the want of first-hand knowledge of Oriental architecture, with which some (one might even say many) great writers on historical architecture may be charged. The subject has not been fashionable in the schools of modern times, especially on the continent of Europe; it has been more thoroughly studied in England, though not widely and deeply enough even there. A striking instance of divergence of opinion is mentioned by Mr. Spiers on p. 73. The great palace of Firouzabad is regarded by Fergusson as a Sassanian edifice of about 450 A.D., whereas M. Dieulafoy

"arrived at the conclusion that this was a Persian palace, built in the style of the country in the sixth century B.C., the real Persian palaces (as at Persepolis and Susa) being the governmental style introduced from foreign nations."

Such a difference of opinion would be impossible if Oriental art had been more studied in the modern European schools; and Mr. Spiers points out that the Persian and Sassanian structural methods are entirely different from one another, so that it ought not to be possible for any trained eye like M. Dieulafoy's to make such an error, after the Sassanian origin of the palace had been pointed out by Fergusson. The error arises from the prepossessions of scholastic system based on preponderating study of Greek and Western art and insufficient attention to late Oriental art. The same error in method leads to the difference of opinion (mentioned in *The Athenæum*, November 14th, 1903, p. 657) between Mr. Sarre on the one hand, and Sir Charles Wilson and Mr. Strzygowski on the other, as to the origin of the Seljuk architecture in Asia Minor; the two latter see that it was borrowed from Persian Mohammedan art, while the former argues that it was developed in Asia Minor, being worked up directly out of Græco-Roman and Byzantine art. This is a perfectly typical case. Mr. Sarre apprehends certain details and similarities quite correctly, taking them singly, and then he draws a conclusion which is historically wrong, because he entirely ignores the countries further east and their art. Mr. Spiers's papers ought to contribute much to a better knowledge of mediæval art and the influence of the East on the West, provided that the schools of Germany and France begin to learn the lesson (which at present they entirely refuse to accept) that in many subjects a good deal is now written in English which must be read and studied (not merely glanced into with the aid of an index, or quoted at second hand) by any one who wants to know his subject thoroughly.

*A History of Architecture.* By Prof. Banister Fletcher and Banister F. Fletcher. Fifth Edition. (Batsford.)—We are not surprised that a fifth edition of this book has been called for. The opportunity of making a comparative study of all the styles of architecture within two covers is one that those who need a comprehensive knowledge of the modes of right building have naturally welcomed.

The earlier editions appeared to us at times somewhat meagre and turgid, a not altogether

surprising fact, in view of the immense amount of material to be selected from. The refining process of revision has been undertaken by the surviving author in no half-hearted manner, and the present edition is certainly an improvement on the former ones in clarity and fulness of information. There are 700 new illustrations, bringing the total up to about 2,000, and no praise can be too high for the photographs of classic buildings. The line drawings are too small, however, and too crowded on to the page to have their full effect. Their workmanship is good enough, but the crowding affects, for instance, the photograph of the model of Beauvais Cathedral, which is so small as to be useless.

The danger in such cases is that a book intended to give the outlines of a large subject may become unwieldy. The chapter on architecture in the United States, with a drawing of an appalling "sky-scraper," seems, for instance, unnecessary; and although Indian, Chinese, and Japanese architecture form the subjects of special studies of considerable interest, their practical application in what may be termed Christian countries is so small that they would, for the sake of the general reader, be better left out. Bulk has its impressiveness, but Messrs. Fletcher's book may now rely on its quality.

*A List of Norman Tympana and Lintels with Figures of Symbolical Sculpture in the Churches of Great Britain.* By Charles E. Keyser. (Stock.)—The study of details of church architecture has always been a matter of well-recognized interest. One antiquary delights in plans, another in towers; this in bells, that in fonts, the other in misereres, and so forth, with many other special subjects exclusively dealt with by way of comparison and collection. Here the author undertakes to illustrate the tympanum—although, by the way, he gives no definition of what a tympanum is—and contrasts or compares upwards of two hundred examples, gathered with patience and painstaking from churches spread throughout the length and breadth of the land. Some see in this specific detail a survival of the classic pediment, commonly ornamented with sculpture of a figurative character, and more or less in high relief; others look on it as an artificial adornment of what would otherwise be a plain slab, capping or tying the jambs of a doorway. But be this as it may, the tympanum is found to offer convenient surface for sculpture, and our earliest ecclesiastical architects frequently availed themselves of it for giving representations in allegory of the cardinal features of that religion to which the whole edifice was devoted. Precise dates are very sparingly mentioned by the author, where no data for pronouncing on the epoch of construction can be procured; but we are told that the examples herein described belong principally to the period between 1080 and 1200, though some among them "may be safely placed at a pre-Norman date."

We may say here that the liberal illustration of the volume is its chief merit (a merit which would have been considerably enhanced if some idea of the scale adopted had been given). Mr. Keyser has been lavish with his photographic facsimiles, and for this we owe him much; without them his book would often have been obscure or unintelligible. The contents are: a topographical classification of examples alphabetically under names of counties, to which Wales contributes only two and Scotland but one; an index of the illustrations, which consist of a hundred and fifty-five full-page or half-page blocks from photographs; a lengthy introduction of seventy-nine pages, which really constitute the bulk of the book; the alphabetical catalogue of these several examples, whereof the greater number are illustrated in a series of large photographs in the author's posses-

sion, a duplicate of which has been presented to the Art Library of the Victoria and Albert Museum at South Kensington, with references to the works where they are described; an appendix giving a list of the photographers; and an index of the subjects, figures, and inscriptions which occur on the specimens. To this there might have been advantageously added an index, indispensable for pointing out where the several designs are dealt with in the text of the introduction. For example, the inscription on the tympanum at Dinton in Buckinghamshire forms illustration No. 40, which has been inserted, with many others, between pp. xxxiv and xxxv, but it is left to the reader to find out that it has been expounded at p. xxviii; and the tympanum in St. Nicholas's Church, Ipswich, bearing a representation of Michael the archangel in combat with the dragon, fig. 138, between pages lxx and lxxi, carries an Anglo-Saxon inscription which has not been transcribed in the same way (although repeated) at pp. xxviii and lxx. But these are minor faults, and they must not weigh too heavily against a work which evinces much that is good from ecclesiological and antiquarian points of view.

The subjects which contribute illustration to the tympanum are, for the most part, of the same kind as those sculptured on capitals of columns, miserere seats, bench-ends, and fonts. The cycle of Biblical characters and metaphors, drawn from both the Old and the New Testaments, is richly interspersed with ecclesiastical personages; objects of natural, or unnatural, history, such as animals and birds, dragons, griffins, wyverns, mermaids, sagittarii, and serpents; and inanimate things, such as crosses, trees, wings, sundials, and so forth. Angelic forms are numerous. Among the animals, the horse, the lion, and a non-specialized creature are the most frequent. In like manner, among the birds there is an abundance of a kind hard to distinguish by any generic name. Scenes appertaining to the life of Christ, or concerning Christian doctrine, are by far the most favoured by the sculptors. Mr. Keyser finds eleven different scenes coming under this category: the Virgin and Child, the offerings of the Magi, the performance of a miracle, the triumphal entry into Jerusalem, the Crucifixion, the Agnus Dei, the descent into hell, the Ascension and Majesty of Christ, the Coronation of the Virgin, the pronouncing of a benediction, and the giving keys to Peter. Some of these are among the finest examples in the series. The cross naturally occupies a large number of tympana. Adam and Eve, Abraham, Daniel, David, Elisha, Isaac, and Samson among the personages of the Old Testament; the Apostles and Evangelists, St. Michael, St. John Baptist, St. George, St. Margaret, St. Nicholas, St. Paul, St. Peter, St. Thomas of Canterbury, and St. Edward the Confessor, of the New Testament or the mediæval Church, also occur. In some the author recognizes an altar, in others the Blessed Trinity, Dove of the Holy Spirit, the interlacing circles of Eternity, the Hand of the Almighty or "Dextera Dei," the Heavenly Mansions, a marriage scene, a rose emblematic of Christ, the Rose of Sharon (and if so, this should be placed with the Agnus Dei mentioned above as belonging to the Christ cult), souls, suns, the trees of spiritual life and of knowledge, and other symbols of religious import.

It must, however, always be a matter of conjecture whether the object sculptured on the slab of the tympanum was to be taken literally for what it resembled, or to be accorded a symbolical and metaphorical signification. Are the two wheels at the sides of the head of St. Nicholas on the tympanum at South Ferriby, in Lincolnshire, merely ornament, or do they "seem to be introduced to imply the doctrine of eternity"? and does a wheel similarly preserved at Ridlington, in Rutland,

above which a lion and griffin are represented in a combatant attitude, seem "to be intended to portray the eternal warfare which is going on in the world between the forces of good and evil"? May not this instance, at least, have the same simple signification as the fleurettes found in scenes painted on early Greek vases, where the part stands for the whole, and a conventional flower stands for a flower-strewn land, just as the sun, in the scene of the Harrowing of Hell, indicates the upper air or heaven from which the Saviour descends?

But while deprecating the wholesale application of emblematic meaning to common and almost conventional representations, we may admit that many of the principal or central figures stand by way of symbols, "to teach the rustic moralist," with their too often "shapeless sculpture." One of these symbols which occurs with much persistency is the tree, twenty-seven examples of which have been noted by the author. Simple, plain, and symmetrical, as at Siston in Gloucestershire; elaborately drawn with an almost Greek appearance at Rochford in Herefordshire; exuberantly and beautifully intricate, as at Stratton, also in Gloucestershire, they tell the same tale to Mr. Keyser as they were set to tell the Christian worshipper in the days of their making. Sometimes animals are introduced as feeding on the fruits or shoots of the tree, or standing on guard, as it were, on each side of it, and the author in each case explains their allegory. The Agnus Dei, to take another instance, appears to be a favourite device for sculptors of early tympana, and many varieties of representation have been recorded.

In conclusion, it may be said that the book is a welcome addition to the extensive array of works on Christian symbolism and church detail. It deals with a subject somewhat difficult to dissect and arrange, and is in some parts wanting in method and lucidity. But there is much of attraction in the illustrations, and ingenuity in the author's explanation of them; while the apposite way in which cognate examples have been put side by side will teach both the beginner and the expert antiquary something worth learning as to the manner in which the sculptor went hand-in-hand with the priest in the endeavour to impress fundamental doctrines on the people who attended their temples. It is remarkable that while caricature, the comic, and the grotesque so frequently prevail in the embellishment of service-books, carvings of stall-seats, bench-ends, finials, gargoyles, and other accessories ecclesiastical, nothing of the kind seems to be found on tympana. Possibly such examples have been suppressed by an over-sensitive zeal on the part of their custodians, who could not appreciate the causes of their occurrence.

*English Metal Work.* Ninety-three Drawings by William Twopeny (1797-1873). With a Preface by Laurence Binyon. (Constable & Co.)—The drawings in this book are a delightful example of what we may term a record of "folk-art." It is not known by whom or when the locks, hinges, vanes, fire-dogs, door-handles, railings, &c., illustrated were designed or made, but they show little or no foreign influence. William Twopeny was a member of the Temple and a conveyancer, besides being an enthusiastic and discriminating antiquary. His drawings, which are preserved in the British Museum, were made in pencil, and Mr. Binyon claims for them, rightly, that they are neither exaggeratedly picturesque nor too coldly matter-of-fact. They not only represent, but also reproduce the spirit of, the article depicted. Although the artist was born in Kent, of Kentish parents, and his native county naturally supplies a large proportion of the examples of metal work, he was catholic in his selection, and nineteen other counties are well represented.

The difficulties of reproducing old pencil drawings, to which allusion is made in the preface, have not proved insurmountable, and the care expended upon them has its due reward in the result. The village blacksmith or plumber may have been something fantastical at times, and may not have been over-careful in preserving his curves from crippling, but at least he had his heart in his work. In many of these pieces of craftsmanship a mute, inglorious Quentin Matsys may survive to show his successors in the mysteries of iron, copper, and lead work what may be achieved in materials which, unplastic as is their appeal, have yet in them the possibility of better things than mere utility. The recording and appreciation of "folk-art," untrammelled by dates and therefore theories of evolution, have a charm for others than the antiquary. They draw attention to the innate love for the beautiful which exists in most of us, however flouted in an age of hurried utility.

*Architecture and other Arts.* By Howard Crosby Butler, A.M. Part II. of the Publications of an American Archaeological Expedition to Syria in 1899-1900. (New York, the Century Company; London, Heinemann.)—Although numbered second in a series of publications promised by the members of the American Archaeological Expedition to Syria, this is the first to appear. It describes and illustrates a large number of ruins in the mountain regions of Northern Central Syria, that is to say beyond the Orontes to the south-east of Aleppo, and stretching as far south as Palmyra; and in the Djebel Hauran, further to the south, on the borders of Palestine, just north of Bosrah, and including Philippopolis.

The principal authority on the architecture of both these districts, prior to the appearance of the present work, was De Vogüé, but a number of ruins not considered by him are here described, and the volume, which is large, gives a great deal of interesting detail concerning little-known districts where the ruins are well worth study.

The dates ascribed to the buildings range from 85 B.C. to 609 A.D., since which there is no reason to suppose that any building of artistic pretension has been done. The photographs of the country show barren and rocky wastes, and the state of the ruins renders it clear that for centuries they have only been used as stone quarries, or as patched-up dwellings for miserable inhabitants. The interesting speculation as to why building operations on any considerable scale ceased so suddenly is answered by Mr. Butler in one word—deforestation. The immense quantities of timber required by the Romans during their occupation for the purposes of building construction denuded the hills on which these ruins stand of their trees, with the result that the rainfall, instead of being held back and supplying the necessary water to the summits, rushed down into the valleys, carrying with it the soil required to support vegetable life, and rendered the buildings uninhabitable. The same process, he says, is still going on in Italy, Sicily, and Spain. In the sixth-century buildings it is to be noticed that wood is much more sparingly used than in those of earlier date, and an invasion of the Persians may have completed the ruin of agriculture, necessary to the existence of such communities as occupied these buildings.

The style of this Syrian architecture has a character of its own. The ordinary house was a purely trabeate building, so bare of ornament and so eminently practical in construction as to resemble the framework of a modern hotel, but built of stone instead of iron. The earlier monumental buildings, though owing something in detail to Roman influence, were more Greek in actual character. The system of casing a concrete shell in stone was not adopted. The construction was in cut stone blocks laid without mortar, but the arch, as a constructional principle, was gradually evolved, and came to

form the principal feature of many of the buildings. Here was an advance on Greek methods of construction.

It is to be noticed that the arch, in its inception, had nothing of the mechanical principle of the wedge about it. It consisted simply in cutting a segment out of a lintel stone to give head room, as we say practically, but more correctly to give a new form to the top of an opening. The next step was to superimpose a lintel stone so treated over two corbels with curved soffits, and with the three stones to form a semicircular head to a doorway or window opening. Eventually the arch with correctly cut voussoirs appeared, as well as the waggon-head vault and the half or complete stone dome. In all these cases the Roman plan of construction was improved as the arches were built of stone blocks and not of concrete.

Oriental influence appears in the incised carving of mouldings and ornament, in the basket or bell-shaped capitals, in the capitals with brackets, and in the horseshoe arch. The gradual development of the basilica plan, the introduction of the clearstory, with its high centre gable and lower half-gable façade, and of the apse, with its quarter-sphere vaulted roof, are interesting instances of the evolution of the Romanesque style. If the publication of these illustrations does nothing else, it at least adds immensely to the material showing the transition from the classic to the Romanesque style; and from the latter to the Gothic is but a step. The material for tracing the second half of the transition in architectural style being already sufficiently complete, the lacunæ need not now be more than are to be expected in the history of any gradual and far-reaching change.

There are many other points of interest in the volume under consideration which might be noticed. The peculiar continuation of string courses round and over wall openings, the cuspid ornamentation outside openings, the grouping of circular-headed openings of graduated size, the finishing of architrave mouldings round openings in a whorl, and the carrying of cornices of corbels and arcades, though not in the stepped form used in the Italian Romanesque gables, are a few that occur to us.

The sculpture found in these ruins cannot be said to equal the architecture. It is, in the main, crude and uninteresting. The torso of a Nike suggests that the best Greek work had been studied, but the judgment on a sculptured figure from a battered torso is apt to be delusive. The mosaics are few in number, and Roman in character. They may be compared with those of Pompeii, though much later in date. They can hardly be said to add much to our knowledge of this ancient style of work. Traces of wall-painting were also discovered, but they were of such a fragmentary character as to be of little value.

It is to the 398 photographs reproduced in the book that those interested will naturally first turn. They are not the best architectural photographs we have seen, taken as a whole, but they are, in the main, sufficient to give a very fair idea of the matters illustrated. The seven representing the Church of St. Simon Stylites at Kal'at Si'mân indeed do justice to one of the finest examples of architecture in the book. The comparative paucity and distinct inferiority of the geometrical drawings constitute the gravest fault we have to find, but the making and carrying of sketches in a desert is not the easiest of tasks. Nevertheless it must not be forgotten that the camera alone cannot effectively illustrate architecture.

Of the literary matter there is not much to be said. Mr. Butler reports conscientiously what he found, and, for the most part, leaves his reader to draw conclusions. This method has its advantages. The irritation of admiring the work done, and differing entirely from the deductions drawn as a result of that work, is thereby obviated.



### EARLY BRITISH MASTERS AT SHEPHERD'S GALLERY.

As usual, Mr. Shepherd has been able to collect a good deal of new material for a history of British art. He has, it is true, several works by the greater men; but there is almost as much interest in the work of half-forgotten artists, some of whom are brought to light again for the first time, thanks to Mr. Shepherd's scholarly investigations. We confess, for instance, to a complete ignorance of an artist called G. Ralph, and yet in the signed work by him of *A Girl at a Harpsichord* (No. 74) we have a more than average example of eighteenth-century genre. It reminds one of Romney, but is at once weaker and more refined, while the background has reminiscences of Gainsborough. Woolmer, too, is already half-forgotten, yet his *Musidora* might almost pass for an Etty, and has considerable charm, though the background is less perfectly harmonized with the nude than Etty would have made it.

An impressive landscape of Stonehenge still awaits a satisfactory attribution. Girtin has been suggested, but the handling of paint seems to belong to an earlier tradition. We should suppose rather that one of Wilson's imitators might have done it. The planes of the landscape are imperfectly realized; but the general idea of the empty downland under a heavy wrack of storm-cloud shows a real, if rather melodramatic imagination. Yet another unknown picture has much merit: it is *The Gale* (112), with a composition that reminds one of Turner, but a distinctly eighteenth-century treatment.

By Turner himself there is one exquisite sketch, *A Woodland Landscape* (129). It is first drawn on paper with pen, and then lightly touched with oil colour in the most masterly way, giving a depth and glow, a suffusion of golden sunlight through the glade which, in view of the slightness of the means employed, is marvellous. It is, moreover, a singularly perfect composition. The J. S. Cotmans are also good. One, an important oil of *Norwich Castle* (81), is in his late manner, and perhaps too scenic in effect, while the contrasts of intense blue and golden brown are rather positive; but the great rectangular block of the castle shows much of Cotman's power of large, massive design. The other Cotmans are water-colours, of which one, *Norwood Church* (82), is beautiful.

Of the Wilsons, one (88) is interesting as being an early landscape almost entirely in Claude's manner, very light in handling and minute in detail. A landscape (109) ascribed to Barker of Bath seems too hot in colour and too heavy in touch for him, and may possibly be by Hoppner. There is an admirable J. C. Ibbetson of *Lancaster* (120), an elaborate oil-painting carried out in the restricted colour-scheme of the water-colours of the period.

An interesting Allan Ramsay of *General Tarleton*, an unusually good Opie (87), and an unidentified portrait of the elder Pugin (104), are other noteworthy items in an interesting little exhibition.

### CONSTANTIN MEUNIER.

THE death, on Tuesday, of Constantin Meunier removes one who, whether as a painter or as a sculptor, will rank among the greatest of modern delineators of labour. His work has been described as a "beau poème du travail," and its realism is as vivid in art as Zola's 'Germinal' is in literature. Meunier's scenes and groups are not the mere outcome of an occasional visit to the "black" country of his native land, for he lived for many years in the very heart of the scenes which he transferred

to canvas or reproduced in bronze and plaster. His studio was in Louvain, the headquarters of a Belgian country district which is, perhaps, the unloveliest in continental Europe. To the person of average artistic instincts there is very little to attract in collieries, with their endless plains of chimneys and long uniform rows of dull, commonplace hovels which are called working-men's dwellings. And yet it was in such places and amid such scenes that Meunier found his inspiration, his incentive for work. Art, it is true, has no limitations, and Meunier has triumphed in a line of art in which there is no obvious poetry, nothing but the endless toil of wresting from nature her inexhaustible riches of coal and iron. In all his work there is the imprint of truth to nature. In art he was a Socialist, for he has given us not the idealism of the fields of Jules Breton and of Millet, but the naturalism of suffering among men and women for whom there is apparently no escape, no brightening of the dawn.

Constantin Meunier was born at Etterbeck, Brussels, on April 12th, 1831, and made his first public appearance as an artist at the Brussels Salon of 1851, with a piece of sculpture called 'Guirlande'; but he soon abandoned the chisel for the brush, and exhibited a number of remarkable pictures dealing with the life of the Trappists and with peasant life; following these came some powerful pictures of the life of the workers in Spain, which at once stamped him as an artist of great power and intensity in a direction which had been all but overlooked. Then came a return to his earlier métier, his work as a sculptor, by which he at once won universal fame: his 'Grison,' 'Le Débardeur,' 'Ecce Homo,' 'Le Cheval de Mine,' and his great accomplishments in the Museum of Decorative Arts at Brussels known as 'L'Apothéose du Travail,' with the four seated figures of 'La Mine,' 'La Moisson,' 'Le Port,' and 'L'Industrie,' dominated by a 'Semeur.'

Meunier's work is very little known in this country, to which he paid a visit some seven years ago, studying the conditions at Woolwich Arsenal and elsewhere. In France he has long been appreciated, and is well represented at the Luxembourg Gallery, where there are one of his pictures, 'Au Pays Noir,' and a number of his works in bronze.

W. R.

### SALES.

MESSRS. CHRISTIE sold on the 1st inst. the following. Pictures: H. Dawson, *A River Scene with Cattle*, 120l. P. Graham, *Driving Sheep over the Moor*, 430l. F. Holl, *Doubtful Hope*, 231l.; *Widowed*, 288l. J. Linnell, *Harvest Time*, 556l.; *Driving Cattle and Sheep through a Valley*, 294l. E. Long, *Reading 'Don Quixote'*, 110l. P. Nasmyth, *A View in Surrey, with peasants and horse near a woody pool*, 346l. Sir L. Alma Tadema, *Under the Archway*, 399l. Auguste Bonheur, *Homeward Bound*, 346l. Henriette Browne, *Her First Sorrow*, 147l. P. J. Clays, *Vessels at the Mouth of a River*, 294l. E. Frère, *Benevolent Fingers*, 157l. J. Israëls, *A Dutch Peasant-woman Sewing*, 546l. C. Troyon, *A Road Scene, with a cow and some sheep, trees on the right*, 924l. Drawings: C. Fielding, *The Wreck*, 283l. Marcus Stone, *Queen Mary and Princess Elizabeth in the Chapel Royal, Westminster*, 69l.

On the 3rd inst. a drawing by Sir T. Lawrence, *Head of a Boy*, was sold for 86l.

The same firm sold on the 4th inst. the following engravings:—After Cosway: *The Fair Moralist*, by Bartolozzi, 68l. After Reynolds: *The Snake in the Grass*, by W. Ward, 47l. After Wheatley: *The Return from Shooting*, by Bartolozzi, 25l. After Hamilton: *May, June, July, and September*, by the same, 53l. After Bigg: *Dulce Domum*, and *Black Monday*, by J. Jones, 52l. After Romney: *Lady Hamilton as Nature*, by H. Meyer, 357l. After Morland: *A Visit to the Boarding School*, and *A Visit to the Child at Nurse*, by W. Ward, 65l.; *St. James's Park*, and *A Tea-Garden*, by F. D. Soiron, 67l.; *Rural Amusement*, and *Rustic Employment*, by J. R. Smith, 65l. *Inside of a Country Alehouse*, after Morland, by W. Ward, and *Outside of a Country Alehouse*, after J. Ward, by W. Ward, 68l.

### Fin-Art Gossip.

THE New English Art Club exhibition will be held this spring at the Royal Institution, Liverpool, and open on April 17th, the private view being on April 15th. The selecting jury contains the following names:—Francis Bate, P. W. Steer, W. Rothenstein, Frederick Brown, Henry Tonks, A. E. John, R. E. Fry, D. S. MacColl, David Muirhead, W. W. Russell, A. A. McEvoy, A. W. Rich, and Muirhead Bone.

At the Goupil Gallery Messrs. Marchant & Co. have opened a spring exhibition of pictures and drawings by British, French, and Dutch artists.

MESSRS. DICKINSON invite us to a private view to-day of water-colour drawings of Shakespeare's country and woodland and meadow, by Mr. A. C. Wyatt; there will also be a collection of Shakspeareana at the same place.

MESSRS. EIMDON & Co. invite us to a private view of furniture, designed by Mr. Charles Spooner and Mr. A. J. Penty, at the hall of the Alpine Club on Tuesday next.

AN exhibition of the works of Francisco Zurbaran, the Spanish artist, will shortly be opened at the Royal Museum of Painting and Sculpture at Madrid. It is expected that about 100 of his principal works will be on view, chiefly borrowed from Seville, Cadiz, and the convent of St. Jerome at Guadalupe.

AN international fan exhibition is to take place in Berlin in October, and the committee entrusted with the management invite the assistance of the owners of valuable and historical fans in all countries, so that the collection may be as complete as possible. The exhibits will be divided into five groups, one of which will be historical, and they will include lace, hand-painted, embroidered fans, &c. Many eminent native and foreign artists have already promised their assistance. We hope that a representative selection of Mr. Conder's charming work in this line may be obtained.

THE death, in his forty-seventh year, is announced from Berlin of the landscape painter Heinrich Kohnert. His paintings of the scenery of the Mark Brandenburg and the Harz mountains formed a prominent feature at the chief art exhibitions in Berlin.

THE death recently of Odoardo Tabacchi removes one of the leading Italian sculptors of the latter half of the nineteenth century. Tabacchi was born at Valganna in 1831, and studied art at the Brera, Milan, and under Abbondio Sangiorgio. He succeeded Vela as professor at the Turin Academy in 1869, and held the post for thirty-five years, teaching and working incessantly. He executed all kinds of work in his branch of art—fancy subjects, portraits, monuments, and symbolical decorations for tombs. Several of his smaller works enjoyed great popularity, and of his 'Tuffolina' in bronze, exhibited at the Great Exhibition in Paris in 1878, hundreds of replicas must have been sold. Tabacchi's last great work was the monument at Asti of King Humbert on horseback.

M. GEORGES CAIN, the Director of the Carnavalet Museum, made several interesting purchases at the Beurdeley sale held in Paris recently. These include a charming water-colour drawing of a view from the Terrace of the Tuileries in 1760. Another water-colour drawing is by Meunier, signed and dated 1788, and represents Sainte-Geneviève Church. This was engraved by Née, and was acquired for 1,500 francs. Yet another purchase was Swebach's ink drawing of 'Souper Fraternel,' an episode of the Revolution, a drawing well known through the engraving by Berthault. This drawing sold for 650 fr.

THE artists of theatrical scenery are to be recognized in France as well as England, for the committee of the Société Nationale des Beaux-Arts have decided to devote a special room for exhibits of this class. These works will come under the general section of "arts décoratifs." The "jour de vernissage" is fixed for April 30th.

THE copies reserved by the publisher of the illustrated *édition de luxe* of the Catalogue of the Whistler Memorial Exhibition have long since been taken up, and the only way now of obtaining one is by inscribing one's name at the New Gallery. The catalogue will be strictly limited, and will never be reprinted. The exhibition closes next Saturday.

## MUSIC

### THE WEEK.

QUEEN'S HALL.—*Symphony Concert.*

THE 'Symphonia Domestica' was given for the second time at the Symphony Concert, Queen's Hall, last Saturday. The reading of the work, this time under the direction of the composer, only differed from the one which Mr. Wood gave by being somewhat more impetuous during those tempestuous gusts which interrupt music that seems to promise something really interesting. Our impression of the work has not changed. The qualities of strength and skill are not lacking to it, but, taken as a whole, it offers a strange, an uncomfortable mixture. Berlioz and Liszt struck out new paths, yet they never uttered such harsh, ugly sounds as are to be heard in Strauss; the composer of the 'Domestica' is a master of orchestration, yet there are moments in this work in which doubling of parts produces a thickness of sound by no means pleasant. Strauss has undoubtedly written fine works, but in the one under discussion he seems to have used the art he professes and his own gifts to extravagant purpose. The large orchestra required and the complexity of the music must prevent the symphony from becoming really popular. It will no doubt be performed from time to time by Mr. Wood, but we hope that before long the composer will abandon the perilous path of programme music which he is pursuing; that he will cease such funning as the aunts' and uncles' comments, and the bath bell; and that he will aim, as he has done in so many of his *Lieder*, at simplicity, not one, however, which implies retrogression, but merely one in which the art is concealed.

We thanked Mr. Wood for producing the symphony, and we thank him again for giving us the opportunity of hearing the work under its composer's direction. Wagner was condemned unheard, and many musicians finally discovered that such criticism was foolish. There is little danger of Strauss becoming a martyr to prejudice and ignorance. His works, with the exception of those he has written for the stage, have all been heard here. Some critics extol him to the skies, while others think he is venturing beyond the boundaries of his art. But there is no abuse—no dislike, so far as we are aware, of the man personally. With Wagner it was different, for like his great contemporary Berlioz, by his sharp tongue and caustic pen, he made many

enemies. The critics merely discuss Strauss's music, and the verdict will finally rest with the public.

### Musical Gossip.

THE number of concerts is ever on the increase, but for want of space many of interest have to pass unnoticed. A word, however, must be said with regard to three Choral Ballads by Mr. Coleridge-Taylor, recently performed, for the first time in London, at the Crystal Palace. The poems are by Longfellow, and the music of the first two is picturesque and pleasing; but the third, "Loud he sang the Psalm of David," is bold and more characteristic.—M. Jacques Thibaut, the French violinist, gave a concert this week at the Queen's Hall, and in Max Bruch's G minor Concerto, also in solos by Bach and Beethoven, displayed not only fine technique and superb tone, but also readings which showed intelligence finely tempered with emotion.—Mr. Manuel Garcia, grandson of the centenarian, gave a vocal recital on Wednesday afternoon at the Aeolian Hall. His voice is not yet fully under control, neither is it of very sympathetic quality. He was heard to most advantage in some light French songs. Mr. Frederick Fairbanks, a pianist whom we had not heard before, played solos by Chopin, Rubinstein, and MacDowell. He has excellent command of the key-board, but his rendering of Chopin's Ballade in A flat lacked warmth and poetry.

THE Newcastle and Gateshead Choral Union gave excellent performances of Mackenzie's 'Dream of Jubal' and Brahms's 'Song of Destiny' at the Town Hall, Newcastle-on-Tyne, on Wednesday week. The fine singing of the chorus reflected much credit upon the able conductor of the society, Mr. James M. Preston.

THE dates of the two 'Ring' cycles, under Dr. Richter's direction, at Covent Garden, are as follows: May 1st, 2nd, 4th, and 6th, and May 10th, 12th, 13th, and 15th, and the hours of commencement respectively 8.30, 5, 5, and 4.30. The third and fifth evenings in the first week will be devoted to light opera—Rossini's 'Barbiere' and Donizetti's 'Don Pasquale.' The latter work has not, we believe, been given since 1881.

THE Queen's Hall orchestra, under the direction of Mr. Henry J. Wood, has been engaged for two concerts at the Alexandra Palace—the first this evening, and the second next Saturday evening. Mr. Wood and his orchestra have also been engaged for the Westmorland Festival, May 4th and 5th.

MR. ERNEST DONAJOWSKI, the music publisher, has resigned his membership of the London Chamber of Commerce, as he does not consider that influential body to have brought its full power to bear upon the Government for such amendment of the law as will demolish the piracy which is so injurious to the music trade.

NEXT Tuesday is fixed for the first night of Humperdinck's new three-act opera 'Die Heirat wider Willen' at the Berlin Opera-House. The event is naturally exciting special interest, and it is to be hoped that the composer will achieve a success equal to that won by his 'Hänsel und Gretel,' produced at Weimar in 1893.

A BRAHMS Society has been formed at Vienna for the purpose of purchasing the building in which the composer lived in Vienna, and turning it into a Brahms Museum.

THE programme of the special concert announced to be given at Bologna on April 3rd, to commemorate the hundredth anniversary of the foundation of the Liceo Musicale, included overtures by Rossini, Morlacchi, Donizetti, and Paër. The first three were pupils of Mattei, first Professor of Counterpoint at that institution. The only connexion of Paër with

Bologna appears to have been the production of his opera 'Sofonisba' there in 1796, but the overture selected for performance was the one to his 'Ero e Leandro,' produced at Naples in 1795.

THE Théâtre Lyrique International, to be built at Ostend, was mentioned in *The Athenæum* of March 4th. It is to be opened in 1906, after which performances will be given every year from July 5th to August 22nd. In 1906 there are to be six performances of 'Don Giovanni' (in Italian) and four cycles of the 'Ring.' It is the intention to give Berlioz's 'Les Troyens,' the complete work ('La Prise de Troie' and 'Les Troyens à Carthage'), in 1907.

### PERFORMANCES NEXT WEEK.

|        |   |
|--------|---|
| SUN.   | Sunday Society Concert, 3.30, Queen's Hall.                                   |
| —      | Sunday League, 7, Queen's Hall.   |
| MON.   | Miss E. Barton's Violin Recital, 3.15, Aeolian Hall.                          |
| —      | Mlle. Camilla Landi's Song Recital, 3.30, Bechstein Hall.                     |
| —      | London Choral Society, 8, Queen's Hall.                                       |
| —      | Subscription Concert, 8.30, Aeolian Hall.                                     |
| TUES.  | London Symphony Concert, 3, Queen's Hall.                                     |
| —      | Madame Wanda Landowska's Harpsichord and Pianoforte Recital, 8, Queen's Hall. |
| —      | Misses Felix and Raife's Concert, 8, Aeolian Hall.                            |
| —      | Miss Arvilla Clark's Vocal Recital, 8.15, Bechstein Hall.                     |
| WED.   | Bach Choir ('Everyman'), 8.30, Queen's Hall.                                  |
| —      | Mr. Frank Lambert's Concert, 8.30, Bechstein Hall.                            |
| THURS. | The Ingleton Trio, 3, Broadwood's.  |
| —      | Philharmonic Concert, 8, Queen's Hall.  |
| FRI.   | Miss Annabel McDonald's Vocal Recital, 3.15, Bechstein Hall.                  |
| —      | M. Trebini's Violin Recital, 8, Bechstein Hall.                               |
| SAT.   | Mr. Frederick Fairbanks's Pianoforte Recital, 3, Bechstein Hall.              |

## DRAMA

### THE WEEK.

ADELPHI.—*Hamlet.*

MR. H. B. IRVING'S Hamlet is one of the best and most satisfactory to be recalled. It so happens that, unlike other tragic Shakespearean parts, the Hamlet of to-day is a growth of modern thought. Traditions, some of them dating back to the days of Betterton, if not to those of Shakespeare himself, were swept into the limbo of vanities by the arrival of Fechter, and the stage of to-day knows no more of the stately presence of John Philip Kemble, in inky cloak and plumage, bending majestically over the skull of Yorick, than it knows of the restless demonstrations of David Garrick, incorporating into his own part every line belonging to other characters that could possibly be transferred. The Hamlet of to-day, so far as it was not excogitated by Fechter, originated with Sir Henry Irving. Other scholars and executants, English and foreign, have brought their intellects to bear upon the character until (except where, as in the case of poor Wilson Barrett, the vanity of the individual was too absorbing to admit of hint or suggestion from without) successive Hamlets have assimilated the results of the best thought of the age. Not always easy is it to determine to whom a portion of the new development is due. Imitation of preceding models is often unconscious, and is, in fact, "the sincerest flattery." Sometimes, however, it is conscious and servile, and instances are not unknown in which the purposeful appropriation of an actor's method, in tragedy as in comedy, has led to the originator being denounced as a plagiarist of his own ideas. With some allowance, then, it may be held that in acting, as in science, the latest comer is the wisest, as the most learned man. Those are but few who in the case of a Hamlet of to-day can definitely ascribe to the originator the new and intelligent business which is now current. The



search after new readings is fortunately abandoned, the excursions into that debatable land being more frequently productive of amazement or derision than of profit. Much, however, has been added in the way of significant and illuminatory action; and not only from home sources, but also from foreign artists, such as Rouvière, Salvini, Mounet-Sully, and others, more or less important contributions have been received. Of all preceding Hamlets, that of his father appears to have exercised the most influence upon Mr. Irving. We are as far as possible from hinting at or implying conscious imitation. We are, indeed, willing to accept the statement put forward, on what seems official authority, that Sir Henry's Hamlet has virtually not been seen by his son. So strong and assertive is in this case the influence of heredity, that the presentations could scarcely be expected very widely to diverge. After all, the task imposed upon every Hamlet is the same—that of avenging a "foul and unnatural" murder. A responsibility of the kind would naturally impress in the same fashion two men in whom the family strain is so strong. There are respects in which the later Hamlet seems the more human and convincing. In his imaginative gifts Sir Henry has known no equal among actors of to-day, and few among those of yesterday or previous times. Here he still remains unapproached. In limpidity and purity of elocution he has found superiors, and to the list one more has to be added. The son's style is, within limitations, that of the father minus the mannerisms. These have in recent times been diminished, but in the pronunciation of vowels, especially full sounds, such as the *o* in God, much has yet to be acquired. In the scenes with Ophelia we find in the younger man a depth of passion such as we do not recall in the older. Opinions differ as to what are the precise relations between Hamlet and Ophelia, and though we prefer, for sentimental reasons, to regard the intimacy as purely innocent, something may be said on the other side. The violence displayed by Mr. Irving on observing the treachery—for as such he seems to regard it—of Ophelia in bringing her father upon his "secure hour" is such as a man would not permit himself unless intimacy had extended beyond customary limits. On the other hand, the address to Ophelia beginning "Nymph, in thy orisons," was, for some reason we fail to grasp, spoken as an aside. A large amount of human passion is exhibited in the scenes generally with Ophelia, though we do not recognize any reciprocal heat on the part of the heroine. The "business" in which the dying Hamlet removes from his brow the crown which, after the death of Claudius, had been placed there, belongs, we fancy, to Mr. Forbes Robertson. That in which Hamlet, passing, on his way to the queen's chamber, through the closet of the king, seizes on the light which Claudius has left behind, is new. Mr. Irving's movement in snapping across his knee the recorders is significant, but not quite new. Among those by whom Mr. Irving was supported, the place of honour belongs to Miss Lily Brayton, whose Ophelia, though perhaps a little overcharged with tragedy, is touching.

### Dramatic Gossip.

OWING to the absence of Miss Viola Tree, the part of Trilby at His Majesty's was played last Monday by Miss Constance Collier. Miss Tree will play the character on Monday next.

'BUSINESS IS BUSINESS,' Mr. Grundy's adaptation of 'Les Affaires sont les Affaires,' the rights of which have been acquired by Mr. Tree from Mr. Alexander, will be produced at His Majesty's during the first week in May, Mr. Tree and Miss Tree supporting the principal parts.

HIS MAJESTY'S THEATRE will be closed during Holy Week for rehearsals of the pieces to be produced at the Shakspeare festival.

WHEN presented at the Court Theatre in May, 'Man and Superman' will be in three acts, extracted from the four of which in its original shape it consists. The entire third act of the printed version will, it is said, be excised.

THE intention of giving Ibsen's 'Wild Duck' at the Court Theatre has been abandoned, so far as the present season is concerned.

A COPYRIGHT performance of 'A Courler of Fortune,' by Mr. Arthur W. Marchmont, has been given at the Theatre Royal, Bath. The first regular performance of this piece seems likely to take place in New York.

MR. DE VRIES, whose performance at the Haymarket of different characters in 'A Case of Arson' has attracted much attention, will appear before long at the Avenue in an adaptation by Mr. Arthur Sturgess from the German of Herren Oscar Walter and Leo Stein.

THE reappearance in London, in June, of Mr. Charles Hawtrey is to be expected.

THE play by Mr. H. G. Wells intended for Mr. James Welch is understood to be an adaptation of his own 'The Wheels of Chance.'

THE appearance of Miss Maxine Elliott in 'Her Own Way,' a play of New York life, in which she has been seen in America, is fixed for Easter Monday.

ON the production by Mr. Martin Harvey of 'Hamlet,' next month, at the Lyric Theatre, Mr. Stephen Phillips will enact the Ghost.

THE production by Mr. Alexander, at the St. James's, of 'Mr. Chilcote, M.P.,' in which he will himself support the principal part, may be expected next month.

AT the revival at the Imperial of 'Beaucaire' Miss Eva Moore plays the part of Lady Mary Howard, first taken by Miss Lane.

THE little-known Théâtre des Escholiers has produced a five-act comedy by M. Claude Berton, entitled 'Ces Messieurs du Tiers.' This shows the sufferings of Colette, a married *mondaine*, at the hands of the various aspirants to or recipients of her favours.

'LA FIACCOLA SOTTO IL MOGGIO' of Gabriele d'Annunzio, produced in Milan, is in four acts and in verse. Its gruesome plot presents the arraignment by a girl of her father for being the accomplice of a maidservant in the murder of his wife, and the termination consists in a holocaust. This grim piece is said to have the beauty of language which makes the author the most noteworthy of acted dramatic poets.

TO CORRESPONDENTS.—M. P. M. W.—H. M.—G. S.—received.

M. Y.—Certainly.

I. G. A.—Not suitable for us.

No notice can be taken of anonymous communications.

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Contents.

ANNUAL REPORT AND STATEMENT OF ACCOUNTS.

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SOME NOTES on the HUCULS. With Plates I.-VI. M. L. HODGSON.  
 COLLECTANEA:—The Padstow Hobby Horse. With Plates VII.-IX.—  
 The Devil in Glencoe. DORA BAILEY—Miscellaneous Notes from  
 Monmouthshire. BEATRICE A. WHERRY—Folk-Lore of the Negroes  
 of Jamaica—Additions to 'The Games of Argyleshire.' R. C. Mac-  
 lagan.

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 foot in the fire!" A. LANG—Group Marriage. N. W. THOMAS  
 —The Elder-Tree. ALBINIA WHEKRY—Translation of Maltese  
 Folk-Tales. E. MAGRI.

REVIEWS:—A. W. Howitt, 'The Native Tribes of South-East Aus-  
 tralia,' E. S. HARTLAND—L. H. Nassau, 'Fetichism in West  
 Africa,' and E. Allgret, 'Les idées religieuses des Pan,' A. LANG  
 —Carl Ilbke, 'Zwei Jahre unter den Kanibalen der Salomo-  
 Inseln,' A. C. HADDON—George A. Dorsey, 'Traditions of the  
 Skidi-Pawnee,' N. W. THOMAS—William Thalbitzer, 'A Pho-  
 netical Study of the Eskimo Language,' E. S. HARTLAND—  
 'Sociological Papers, 1904,' C. S. BURNE—H. M. Chadwick,  
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## CONTENTS.

|  | PAGE    |
|--|---------|
| REMINISCENCES OF A RADICAL PARSON ... ..   | 455     |
| NOTES FROM A DIARY ... ..  | 456     |
| A NEW LIFE OF CLAVERHOUSE ... ..   | 456     |
| 'SONNETS FROM THE PORTUGUESE' IN FRENCH ...  | 457     |
| A COMMENTARY ON MAGNA CARTA ... ..   | 458     |
| NEW NOVELS (The Golden Pool; A Pagan's Love;<br>The Stepping-Stone; The Seeker; Crittenden;<br>The Bell and the Arrow; The Two Captains;<br>Langbarrow Hall; The Seething Pot) ...   | 459-460 |
| FRENCH BOOKS ... ..  | 460     |
| THEOLOGICAL BOOKS ... ..   | 460     |
| OUR LIBRARY TABLE (The Twentieth-Century Child;<br>Trade Unions; Statistics of Australia and New<br>Zealand; Gladstonian Ghosts; Borough Customs;<br>Machiavelli and the Modern State; The Story of<br>Ferrara; Aristotle's Politics; The Decameron and<br>Heptameron; Reprints; Petrarch at Vaucluse) ...                                   | 461-463 |
| LIST OF NEW BOOKS ... ..   | 463     |
| B. F. STEVENS'S CATALOGUE-INDEX OF MANUSCRIPTS<br>RELATING TO AMERICA; A LYKE-WAKE DIRGE;<br>HYMNS FROM THE GREEK OFFICE BOOKS; THE<br>SCOTT SALE ... ..   | 464-465 |
| LITERARY GOSSIP ... ..   | 465     |
| SCIENCE—ANTARCTICA; ANTHROPOLOGICAL NOTES;<br>SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ...  | 466-469 |
| FINE ARTS—GEORGE MORLAND; THE ANCIENT<br>CASTLES OF IRELAND; THE GOUPIL GALLERY;<br>THE ROYAL SOCIETY OF PAINTERS IN WATER<br>COLOUR; ETCHINGS AT PATERSON'S GALLERY;<br>THE NATIONAL ART COLLECTIONS FUND; THE<br>ABERDEEN SCULPTURE GALLERY; 'AUTUMN<br>LEAVES' AND FORD MADOX BROWN; BRYAN'S<br>DICTIONARY OF PAINTERS; SALES; GOSSIP ... | 470-473 |
| MUSIC—LONDON CHORAL SOCIETY; LONDON SYMPHONY<br>ORCHESTRA; MADAME LANDOWSKA'S RECITAL;<br>GOSSIP; PERFORMANCES NEXT WEEK ... ..  | 474     |
| DRAMA—ALICE SIT BY THE FIRE; PANTALOON;<br>OTHELLO; THE TROJAN WOMEN; SHAKSPEAREANA;<br>GOSSIP ... ..  | 474-476 |

## LITERATURE

*Reminiscences of a Radical Parson.* By Rev. W. Tuckwell. With Portrait. (Cassell & Co.)

THIS volume is, for the most part, written in graver mood than the 'Reminiscences of Oxford,' which Mr. Tuckwell issued in 1900, but it is none the less pleasant reading on that account. The silhouettes and dainty sketches here given of Gladstone, Harcourt, and scores of other politicians still alive or lately passed away have the same flavour of graceful scholarship, the same shrewd wit, and the same sympathetic and discriminating humour, which sparkled in the gossip of the genial writer about the dons and undergraduates—Pusey, Routh, Jowett, Newman, Mark Pattison, and many others—of whom he saw most before he settled down to a quarter of a century's quiet work as a schoolmaster. In 1878 he exchanged that for other work which, had he so chosen, might have been as quiet, in an out-of-the-way Warwickshire rectory. The earlier volume, however, contains nothing so serious as the chapters in which Mr. Tuckwell propounds the views on his country's political and social requirements in the present day which forced him into action as a "Radical parson."

In his opening chapter he tells "how he became a Radical," as a consequence of his zeal in providing for his rustic neighbours not only serviceable Sunday sermons on practical questions, but also wholesome entertainment and instruction in weekday leisure. With classes and magic-lantern lectures on the botany and geology of the district, history, and so forth, he instituted fortnightly concerts and monthly dances, at which "savory refreshments were dispensed at one penny per article," but no

tobacco or alcohol, and at the conclusion of which the common opinion coincided with one honest yokel's remark, "Tell 'ee, Passon, this be better foon than getting toight." For a long while, Mr. Tuckwell tells his readers, "I had felt painfully the contrast between my own comfortable rectory and the squalid pigsties in which many of our people lived," without considering it a duty to do more than lighten the superficial conditions of their lot. But in 1883 Henry George's 'Progress and Poverty' and other books published at about the same time "acted with compelling and defining force." Accustomed for many years to interest his audiences by lectures and sermons of an unusual sort, but hitherto taking no part in local politics, Mr. Tuckwell in his first address at an election meeting in February, 1884, unexpectedly started on a fresh line for the next decade. "Unaccountable straightfor'ard and unaccountable true" was, I learned, the Boeotian comment on my speech," and it proved to be the germ of a thousand others delivered in every part of England.

This is not the place for discussing Mr. Tuckwell's political opinions, his qualified support of Gladstone's Home Rule policy and other questions taken up by the party that had in him such a vigorous spokesman. But, as regards the Land Nationalization scheme which he always considered of supreme value, it may be pointed out that, in assuming for it more originality than it really possesses, he also assumes that, could it be put into practice, it would have results of a nature and efficacy with which it appears unreasonable to credit it. The essential part of the scheme now generally associated with George's name had been the dream of all sorts of land-law reformers long before his time, but neither by him nor by any of his disciples has an effective plan been yet devised for attaining the ideal. "I would have it ordained," says Mr. Tuckwell, with charming simplicity,

"that on a given day—say next New Year's Day—all the land in Great Britain should cease to be the property of its present owners, and should revert to the community. That its fair rental should be ascertained, and that the State—or, preferably, the local governing bodies—should pay this rent to the owners, or, where the land is encumbered, to the mortgagees in equitable proportions, during forty years to come, recovering it from the actual tenants. That at the end of forty years all such payments should cease; and the State should be absolute owner, using all rents paid to it for public purposes. It would probably be municipalised—managed, that is, either by existing local boards, or by specially constructed district land courts, whose primary aim would be to multiply everywhere small tenancies, advancing money on easy terms for the erection of cottages upon each holding, breaking up desolate and unproductive lands. In a few years the whole of England might be converted into such holdings, nowhere of more than fifty acres in extent, enormously productive, easily transferred, managed by the local courts, protected from sub-letting, sub-division, mortgage; with tenancy absolutely secure so long as rents were paid and rules observed. As the forty years expired, all this vast rental, held by the State in perpetuity, and no longer charged with payment to the ancient owners, would be employed to extinguish taxation and to reduce the National Debt."

We are not told by what equitable and

omniscient machinery the "fair rental" is to be ascertained; how the State or the municipality, with all the "specially constructed" machinery that can be devised, will be competent to carry out the multiplication everywhere of small tenancies, the breaking up and fertilization of unproductive lands, the money-lending, the superintendence of cottage-building, and all the rest of it, in order that at the end of forty years a landholding millennium may be in full and complete working order. It is much to be feared that, as matters are managed in this country and in these days, the State or municipality would have to pay far more than the capital value of the land for its compulsory purchase, that there would be stupendous waste and blundering during the forty years' passage through the intermediate wilderness, and that in the end, instead of the abolition of the National Debt, we should find we had bought a white elephant.

Mr. Tuckwell gives, in successive chapters, a pathetic account of 'English Misery—its Depths as I had Seen Them,' and 'Its Causes as I Divined Them,' and that which follows, on 'Its Remedies as I Presaged Them,' is interesting, while in another, perhaps the most important in the book, he details the history of a notable experiment carried on by himself in encouraging allotments. He divided up 200 acres of glebe-land attached to his Warwickshire rectory into plots—five being of twenty-five acres apiece, which were farmed out to the village butcher and others, who assisted their humbler comrades with a team and plough and other conveniences; and the rest being holdings of from a third of an acre to two acres apiece, which were taken up by men employed in some cement works near by, who in their evenings, with help from their wives in the daytime, turned them to excellent use. The average labourers' wage in the district was 14s. a week: the estimated minimum cost of maintaining a family of six in decency was 21s. Growing their own wheat and vegetables, keeping pigs, and obtaining other produce from their allotments, Mr. Tuckwell's tenants, paying him a fair rent, were able to raise themselves from a condition of what was virtually pauperism to one of, for them, affluence, and there was jubilation in the village for nine years, until, in 1893, the rector gave up his living. His bishop had refused to co-operate in such an arrangement of leases as would have secured to the allotment-holders permanence of tenure, but the college authorities who owned the living, and who approved the experiment, had promised that, in the event of a change of rectors, they would see that the incoming rector was a man likely to carry on the good work. The promise, however, was forgotten. The new-comer gave the tenants six months' notice of ejectment:—

"Piteous were the lamentations which reached me. Nearly all the men at once gave up their holdings. Visiting the farm in 1897, I was agast at its absolute ruin: I left it a Garden of Eden—it had become a desolate wilderness. My successor came to me, humbled and tearful, by that time conscious of his mistake. Conscious too late; the mischief was done, and was irreparable. 'Ignorance,' says Shakespeare, 'is the curse of God.' His had led him to the shattering of a splendid scheme, and—a thing



of less consequence to any but himself—the destruction of his own pastoral influence, usefulness, and emoluments.”

Mr. Tuckwell has a talent for apt quotation and the telling of anecdotes which, even when they are not new, acquire freshness and novelty from the grace with which he introduces them. Most of the best bits in this volume, however, have already been quoted in the daily papers, and the special charm of his scholarly work in itself renders it impossible for justice to be done to it by quotation. There are a few slips in writing, scarcely important enough to call for mention. The only one likely to cause confusion occurs on p. 44, where Prof. Beesly is referred to as “editor of *The Westminster*.” By this, of course, the venerable *Westminster Review* is meant, not *The Westminster Gazette*.

*Notes from a Diary, 1896 to January 23, 1901.*

By the Right Hon. Sir Mountstuart E. Grant Duff, G.C.S.I., F.R.S. 2 vols. (Murray.)

In taking leave of the public on the threshold of the present reign, Sir M. E. Grant Duff expresses the modest hope that his ‘Notes’ have preserved some interesting and amusing things which would otherwise have disappeared. He puts them at considerably less than their value. The future historian of our times will find them as indispensable as the ‘Journal’ of Charles Greville has been to Sir Spencer Walpole and other surveyors of an earlier generation. He will be obliged, of course, to test some of the facts by the light of fuller information, and it may be questioned if the following anecdote will ever rank as indisputably authentic:—

“Reay mentioned, as current in Paris, a story to the effect that just before M. Faure’s election, when it was thought by some that Brisson was likely to be successful, a gentleman called at the French Embassy in Berlin, and asked to see M. Herbette. The servant replied that the Ambassador was engaged and could not possibly see him. ‘I must see him,’ said the stranger, opening as he spoke the front of his greatcoat. The servant, who had a quick eye, saw from the uniform and decorations he wore, that it could be no other than the Emperor, and introduced him. When he saw the Ambassador, he said: ‘I hear a rumour that M. Brisson is likely to be the new President, and I just wished to mention that, if he is, I will mobilize immediately.’”

But could the amenities of political life in the seventies be more happily illustrated than by this reminiscence, communicated to Sir Mountstuart by Lord George Hamilton?

“On the night on which Lord Salisbury so far forgot himself and the dignity of the House of Peers as to compare the last Lord Derby to Titus Oates, Lord George Hamilton and Lord Morley went together to dine at Grillion’s. When they entered the room they found only two people, standing at a distance from each other. They were the antagonists of an hour before. An agreeable quartette it must have been, and very dry I think must the champagne have tasted. During the earlier part of dinner, conversation was carried on by Lord Salisbury and Lord Derby respectively addressing the two others, but ere it was over the *ethos* of Grillion’s asserted itself, and they spoke to each other.”

Administrative reputations are evanescent,

and the high compliment paid by the late Lord Northbrook to Sir Charles Wood, afterwards Lord Halifax, will come as a surprise to those unacquainted with the inner workings of official life:—

“Welby asked Northbrook whether he did not think Graham and Cardwell had been the two best administrators of our times. Northbrook vehemently denied the former’s right to a high place, declaring that his fame at the Admiralty rested merely upon the useful but subordinate achievement of having put the accounts on an excellent footing. When, however, the stress of war came, he showed neither the decision nor any of the higher qualities which should have been possessed by a man at the head of the navy in troublous times. Of Cardwell he spoke more highly, but put Sir Charles Wood much above any one whom he had seen at work as an administrator.”

A more recent First Lord of the Admiralty appears in these pages as a humourist:—

“Lady Edmond Fitzmaurice, Mr. N. Buxton, and the Tyrrells left us. He mentioned incidentally that Chamberlain, who is represented in the Upper House by Lord Selborne, had been staying with a lady, who, not satisfied with the signatures of her guests, has the detestable habit of requiring them to add something in prose or verse. Chamberlain point-blank refused, whereupon his hostess, who is by no means famous for tact, turning to Lord Selborne, his representative in the House of Lords, said: ‘Mr. Chamberlain’s name may be enough, but yours is not.’ The person addressed, taking up his pen, then wrote: ‘Selborne, *Advocatus diaboli*.’”

On his own account, the author furnishes a searching estimate of Jowett, suggested by the biography. “The greatest head of a college that ever lived,” and “eminently unfit for the rôle of a father confessor,” are two of the conclusions, and of them the second is undoubtedly less open to question than the first. Jowett, with his small voice and his sarcasms, suggests Rogers, and here is a capital story about the redoubtable Samuel:—

“Coleridge told me that, after the death of Southey, a committee assembled at his father’s, Sir John Coleridge’s, house to discuss the best way of doing honour to the poet’s memory, and he, then a very young man, was appointed to act as secretary. A number of highly-distinguished persons being assembled, there was a knock at the door, old Mr. Rogers was ushered in, and received of course with much respect. Just as business was about to commence the new arrival said: ‘I once heard the Duke of Wellington speak of Mr. Southey.’ ‘Oh!’ said some one, ‘what did the Duke say of Mr. Southey?’ ‘The Duke said,’ answered Rogers, “‘I don’t think much of Mr. Southey,’” and with this encouraging introduction the proceedings of the committee began.”

The strong opinions of a more recent laureate on Gladstone’s later Irish policy are amusingly illustrated from a conversation at the Club:—

“Flower gave an account of a visit to Farringford with the Duke of Argyll, during which Tennyson read his poem on the Death of the Duke of Wellington, and at the words—

‘Who never sold the truth to serve the hour,  
Nor paltered with eternal God for power,’

interjected, ‘As I am afraid Gladstone is doing now.’”

And here is an equally downright personage to the life:—

“The Bishop of London made us laugh by a characteristic story of Freeman. He was examining the field which men call Hastings and the gods Senlac. A man came up to him and said: ‘I think, Sir, I can be of some service to you.’ ‘Pray go away,’ was the historian’s answer, ‘I don’t want you at all.’ ‘But,’ insisted the new-comer, ‘I think I could show you something which you ought to see.’ ‘Go away,’ rejoined Freeman, ‘I don’t want any information.’ ‘But really, Sir, if you would allow me, I think I could save you trouble.’ ‘Go away, go away,’ said Freeman, now thoroughly angry. ‘I know the Duke has given orders that I am to be left quite alone.’ ‘But I am the Duke,’ was the answer.”

It is with much regret that we take leave—though it may be merely a case of *au revoir* after all—of these ‘Notes from a Diary.’ They are a treasure-house of entertainment, and perhaps the fact that one or two of the stories are distinctly old, while some have appeared in print before—as, for example, the discussion between Lord Russell of Killowen, Lord Herschell, and Mr. Gully on the hopelessness of their prospects at the bar when they first joined the Northern Circuit—will not seriously detract from their popularity. The narrator nearly always gives the neatest version of a saying, though other recorders of table-talk have frequently contrived to blunt the point. Such, as Hayward bitterly complained, was the case with many of Rogers’s witticisms. He has also remained constant to his resolution not to set down dislikes, though the late Mr. Hutton tried to make him depart from that sagacious determination. He will not please the world of taste, as at present understood, by all his preferences. Thus he notes a conversation with Prof. Saintsbury about Christina Rossetti:—

“I maintained that I could find twenty short poems by Mrs. Hemans, superior to any twenty similar ones that could be selected from the writings of the no doubt gifted lady whom he places so much above her.”

The Latin verses by Dr. Butler quoted in vol. ii. p. 91 are said to be Alcaics, but they are in the metre of Ode I. 6 of Horace, the Third Asclepiad. Surely the saying of J. K. S. is spoilt, and should run “Heaven lies about us in our infancy, and we lie about ourselves in our old age.” There is a good deal of pleasant classical lore; there are riddles, too, and jokes galore, so that the ordinary man as well as the scholar should be pleased.

*John Graham of Claverhouse.* By Charles Sanford Terry. (Constable & Co.)

PROF. SANFORD TERRY’S life of Claverhouse is certainly the most industrious and careful that has yet appeared. Mark Napier’s was a wilderness of a book. The pen and peculiar humour of that good old Cavalier ran away with him. ‘The Despot’s Champion,’ by a lady who withheld her name, was lucid, succinct, and well arranged, but not so well nourished in documents as Prof. Terry’s narrative. He has not conciliated the general reader, for he publishes long extracts from letters, some of them already familiar, in the original spelling, and he conscientiously disentangles

Claverhouse's wooing, if wooing it can be called, of the Menteith heiress, and all the story of the shilly-shallying of the other aspirant, the Marquis of Montrose. The imbroglio of Queensberry, Aberdeen, and Claverhouse about the spoils of the fallen Lauderdale and the lands of Dudhope, with the Constabulary of Dundee, and all the Queensberry - Claverhouse alliance and quarrel, are elucidated with care and toil. "We own that it is not entertaining," but Prof. Terry has faced the tedious task with resolution and patience.

The statesmen were, as politicians are even now, men of this world. Queensberry wanted to be a duke; Claverhouse thought that a labourer so unflinching as himself was worthy of his hire. They all dealt in the usual manner of the backstairs; there was no other way of dealing. Persons to-day who wish to be made dukes, or even knights, ask for what they desire, and use such personal influence as they have. Queensberry thought that Claverhouse was slack as regarded his claims, and Claverhouse, in a rather sympathetic way, faced with spirit every grandee who was unfriendly. The Duke of York (James II.) had always stood by him, and Claverhouse's loyalty more than repaid the Duke, while it won for himself the cleansing triumph of a death like that of Wolfe or Nelson, in the arms of Victory, and "under the wings of Renown." Prof. Terry justly remarks that Claverhouse was distinguished by "a curious concentration on self-interest and duty alike." He was unsparing of his own labour, reckless of his own life, heedless of popular hatred, and he was thoroughly determined to win the rewards which he deserved. Of course, this character does not command our sympathy like the chivalrous self-sacrifice of Montrose. But there is only one Montrose in the history of Scotland. Claverhouse knew his own merits; he was determined to win his way to eminence; if the king and the cause came first in his mind and heart, John Graham was a very good second. Macaulay styles him "rapacious." Like Sganarelle in *'Le Festin de Pierre,'* he exclaimed, "Mes gages!" articulately enough; but he would not sell sword and honour, and when all coats were turning, Claverhouse "kept the bird in his bosom." He was not cruel for the love of cruelty; but ruthless he was within the immense latitude of the law, when the last fierce struggle for "the bloody and barbarous inconveniences of Presbyterian government" was to be faced by methods as barbarous and as bloody. We cannot imagine Montrose or Ogilvy, Napier or Wogan, Spottiswoode or Aboyne, accepting the duties which Claverhouse undertook; but he secured the abolition, for the time at least, of the death penalty for trivial offences at Dundee; he urged the pardon of the multitude, and the punishment of the leaders of rebellion; and he remonstrated against making men responsible for the technical offences of their tenants and their women-folk. He was beyond all comparison the most efficient, honest, courageous, and clear-sighted Scottish Cavalier of the Restoration; and, had he turned his coat in 1688, he might have made Marlborough look to his laurels. He married for love; his wife was worthy of

him; and he knew that his alliance with a Covenanting family might be fatal to his worldly interests. Patrick Walker, the biographer of 'The Saints of the Covenant,' speaks of

"the hell wicked-witted, bloodthirsty Graham of Claverhouse, who hated to spend his time with wine and women, which made him more active in violent, unheard-of persecution."

Prof. Terry remarks that Walker meant "not to testify to Claverhouse's purity, but to suggest that what wine and women were to others, persecution and lust for blood were to him." Walker, in any case, says that Claverhouse hated debauchery, and, with Marlborough's beauty and more, he did not take advantage thereof. As in 'Wandering Willie's Tale,' he watches the orgies of the Restoration with melancholy and scornful eyes.

To take certain disputable points, we cannot endorse Prof. Terry's view that Claverhouse, at the age of twelve, was the middle-class John Graham who first appears in the records of St. Andrews as a third-year's man in 1660. Claverhouse was no prodigy; he did not matriculate at ten, and take his Master's degree before he was fourteen. We feel certain that he was the better-born and richer (*potentior*) John Graham, who, with David Graham his brother, matriculated in 1665, and took no Master's degree at all. Claverhouse once quotes Lucan in an apposite way, and with a high spirit; but no more than Montrose was he a precocious scholar. As to handwriting, Claverhouse used, as a man, the usual *c*; the Graham who took his degree in 1661 used the Greek epsilon; and he who matriculated in 1665 used at that date the old Scots form of *e*. As to Drumlog fight, the hours of the day are given, with the fact that Claverhouse sent to Glasgow for reinforcements, in a dispatch of Lord Ross ('Lauderdale Papers,' iii. 167). The author seems to have overlooked this evidence. He quotes Brownlee of Torfoot, "who was present," from Howie's 'Scots Worthies' (i. 587). Can he believe that a blue bonnet of 1679 wrote, "The venerable Douglas had commenced the solemnities of the day. He was expatiating on the execrable evils of tyranny.....In this moment of intense feeling," and so forth? Thomas Brownlee of Torfoot never wrote a word of that modern rhetoric. Prof. Terry clears up Montmouth's behaviour in the pursuit after Bothwell Bridge, but we incline to believe that the Whigs had "prepared," if they did not erect, gallows for Cavaliers. The argument for the exact field where Dundee's final victory was won leaves us unconvinced; but a fresh inspection of the ground is necessary for the formation of opinion. Prof. Terry has discovered that the mysterious letter of Dundee to King James after Killiecrankie was published at the time, as a broadsheet, with small, but not unimportant, variations. We are unable to form a conjecture as to the real origin of this paper. If it is an "artistic" Jacobite forgery of the hour, it is the work of a very remarkable artist. The "atrocities" of Dundee are reduced to their real dimensions; even so they are not pleasant, and Presbyterian legend can never be shaken.

*Les Sonnets Portugais d'Elizabeth Barrett Browning.* Traduits en Sonnets Français par Fernand Henry. (Paris, Guilmoto.)

THE French have shown of late a remarkable interest in the life and work of Mrs. Browning. The elaborate biography of the English poet by Mlle. Merlette, and the successive translations by MM. "A. B.," Charles des Guerres, and L. Morel, were the latest evidences of this study until the publication of the very remarkable monograph which is before us to-day. Few continental writers have paid English poetical literature so full a tribute as M. Fernand Henry. First known by an admirable version of Shakespeare's 'Sonnets,' then by a translation of FitzGerald's 'Omar,' to which we gave prominent attention in these columns, he has of late divided his attention between the lyrics of Milton and the sonnets of Elizabeth Browning. In all these cases the method of M. Henry is the same. He is not content, after the French custom, to give a translation of poetry in prose. He presents us with a poem, in which as closely as possible he reproduces the form of the original. This he enshrines in a biography, a commentary, and notes so copious, that the foreign reader, ignorant of English, has before him a complete apparatus for the appreciation of the place an English author takes in literary history.

The only writings of Mrs. Browning which have hitherto been presented in their entirety to French readers are the 'Sonnets from the Portuguese' and 'Aurora Leigh,' a remarkable prose version of which was published by "A. B." in 1897. M. F. Henry considers that it is enough for Frenchmen to know these works—the only ones, he declares, by which her name will live. The judgment is bold, and can only be accepted with reserve. Mrs. Browning will unquestionably live as the author of a large number of glowing and nervous lyrics, such as 'Cowper's Grave,' 'Bianca among the Nightingales,' and 'A Musical Instrument,' in which the unhappy violence of her mannerism was kept within bounds. But, if M. Henry speaks of complete works of some length, his criticism is doubtless just. Future students will apply to 'Casa Guidi Windows,' and even to 'The Seraphim,' for side-lights on a brilliant poetical temperament, but nobody will read them for mere pleasure any more. Nor does it seem possible that 'Aurora Leigh' itself will ever be completely vitalized again, will ever do more than excite curiosity into a faint and fragmentary enthusiasm. The one extended production of Mrs. Browning which challenges, and will continue successfully to challenge, comparison with the most delightful products of poetic genius in the nineteenth century is the series of 'Sonnets from the Portuguese.'

We cannot do better than quote an example of M. Fernand Henry's method as a translator:—

Songeant, un jour, comment Théocrite a chanté  
La douceur du retour de ces chères années  
Dont chacune vient tendre, en ses mains fortunées,  
A tous, jeunes ou vieux, le présent souhaité,—  
Tandis que par ses vers j'avais l'esprit banté,  
Je revis, à travers mes larmes, ces journées,  
Dans le bonheur et dans la tristesse égrenées,  
Qui sur mon front avaient tour à tour projeté



L'ombre de leur passage. Et j'étais tout entière  
A pleurer quand soudain, par derrière, aux cheveux  
Un Fantôme me prit ; et comme de mon mieux  
Je luttais, une voix se fit entendre, altière :  
"Devine qui te tient ?" "C'est la Mort," dis-je.  
Alors  
Tinta ce mot d'argent : "C'est l'Amour, non la  
Mort !"

No one will deny that this is a skilful and sympathetic rendering, or that in most respects it keeps singularly close to the text. The sestet is rendered as completely as, we suppose, poetry ever can be poured into the cup of another language; nothing is spilt. On the other hand, in transferring the octet it seems to us that M. Henry has lost one or two drops. "As I mused it in his *antique tongue*," says Mrs. Browning, innocently anxious that it should be understood that she read her Theocritus in Greek. This has not escaped M. Henry's attention, since in another part of his volume he refers to it; but it has evaded him as a translator. Again, "*à travers mes larmes*" does not quite express "in gradual vision through my tears," where the poet indicates that the phantom years rise slowly into sight. We point out these slight matters, without emphasizing their importance, and with a full knowledge of the difficulty of the task which the French scholar has so courageously undertaken.

The ability of the translator was greatly taxed in rendering that admirably feminine and nobly poetic cry of the heart which begins "I never gave a lock of hair away." To do complete justice to it, perhaps a combination of the old rich language of Louise Labé with the penetrating modern note of Marceline Desbordes-Valmore would have been required. But we do not think that a French reader condemned to form his impression of this sonnet wholly from Henry's version will doubt that the original is a very beautiful work of art:—

La boucle de cheveux, la seule qu'ait reçue  
Un homme, c'est, Très-Cher, celle qu'en ce moment  
Tout autour de mes doigts j'enroule doucement  
Jusqu'à l'extrême bout de sa brune étendue.  
Reçois-la. Ma jeunesse, hélas ! est révolue :  
Mes cheveux sur mes pieds s'ondulent plus gaïement,  
Et la fleur du rosier ou du myrte, ornement  
D'un jeune front, leur est désormais défendue.  
Ils n'ont plus qu'à masquer ces longs sillons de pleurs  
Que sur ma pâle joue ont creusés les douleurs.  
J'avais cru jusqu'ici que la Mort, la première,  
Viendrait me la couper, mais c'est l'Amour qui vint.  
Prends-la donc, trouves-y le baiser tendre et saint  
Qu'à l'instant de mourir y déposa ma mère.

The biographical and critical apparatus with which the translator accompanies his rendering is erudite and accurate. There is not a little in his notes which an English reader, even though versed in the subject, will read with advantage.

*Magna Carta: a Commentary on the Great Charter of King John.* By W. S. McKechnie. (Glasgow, MacLehose & Sons.)

THE author of this important book has already done good service in the field of juridical learning as a lecturer of the University of Glasgow. The publication of the results of "several years of hard but congenial work" should entitle him to the gratitude of historical scholars at large. Magna Carta is, indeed, a document of European importance, and even something more, for the general principles of justice and good government which it enunciates

have been carried into the most distant provinces of our empire. An adequate commentary on this fundamental charter of liberties will command as much attention in the universities of Calcutta, Melbourne, and Toronto as in the seats of learning of this country or on the Continent, where the origins of our insular constitution never fail to excite an intelligent interest. Moreover, it was surely time, as Mr. McKechnie has pointed out, that some attempt should be made to bring the fruitful results of modern research to bear upon the interpretation of this world-famous instrument.

Whether such an attempt could ever be completely successful may be regarded as a matter of opinion; but of the great merit and value of the present essay there can, we think, be little doubt. The historical and juridical methods adopted by the author are sound and intelligent, and naturally in striking contrast with those of earlier commentators. His style is attractive and sufficiently concise, whilst his equipment for such a formidable task is very considerable. As the result of these elaborate studies, we have an entirely new view of the Great Charter in its legal and constitutional aspects and political environment. Further than this, Mr. McKechnie's commentary is illumined by much valuable information on the subject of scutages, customs, forests, and mediæval trade, whilst the attention paid to purely textual criticism is very noticeable.

Perhaps in his evident anxiety to do sufficient justice to the modern authorities who deal with these extraneous matters Mr. McKechnie has failed to do full justice to his own fine qualities as a commentator. Indeed, there are two sides to this work. One represents that minute scrutiny and acute criticism of earlier commentaries which we naturally associate with Mr. McKechnie's enlightened academic method. On the other side we have a number of historical digressions occasioned by the author's conscientious endeavour to be "up to date" in respect of certain recent theories of a more or less exacting nature. In this portion of his work we miss the note of cautious and subtle criticism which distinguishes Mr. McKechnie's handling of the classical authorities. If the author is somewhat dogmatic in his own province of learning, he is on the whole convincing. It is, however, difficult to avoid a feeling of regret that he should have insisted on the unqualified acceptance of many propositions which he clearly has not in all cases confirmed by an independent investigation. Thus, although his *résumé* of the modern constitutional theories regarding forests, fisheries, trade, scutages, and customs will be of great service to those who are unable to follow the original authorities closely for themselves, a certain want of familiarity with the details of these diverse and highly technical subjects occasionally tends to some confusion in the author's exposition. For instance, we read:—

"No law or traditional usage trammelled him [the king] in his dealings with foreign merchants.....Magna Carta therefore sought to restrain this branch of the prerogative.....This benefited the Merchants by securing to them certain rights.....a confirmation of the ancient and just rates of 'Customs' with the abolition of John's 'evil tolls.'"

But, apart from a possible confusion here between the status of foreign and native merchants, if it is true, as Mr. McKechnie further contends, that "kings took what they could, and left future ages to invent theories to justify or explain their actions," what "rights" could their victims claim? and how could any "ancient and just rates" be "confirmed" to them? We confess that in this case, at least, we prefer Stubbs's lucid "theory" of the transaction.

Now and again, too, the author seems to miss a point in his frequent corrections of the "erroneous views" of earlier writers, as when he denounces the clause in the 'Articuli super Cartas' of 1300, which demanded that no Common Pleas should be held in the Exchequer "*contra formam Magnæ Cartæ*," as a "clear misinterpretation" of the Charter itself which has misled more than one eminent scholar. Mr. McKechnie does not attempt to assign any cause for this singular "misinterpretation," and therefore it is permissible to suggest that his objection, that "the Exchequer never 'followed the king'; it stayed at Westminster, where its offices, tallies, and Pipe rolls were," does not apply in this case. It is surely notorious that the Exchequer, with all its *impedimenta*, was removed only two years before to York, in company with the Bench, and it is by no means improbable that this conjunction excited the apprehensions of the Commons.

Such questionable passages are, however, singularly few, and their importance, even if the author should be proved to be at fault, is small, compared with the numerous good points which he has successfully made.

A much more serious blemish occurs in Mr. McKechnie's description of the MSS. of the Great Charter and the charters of liberties which preceded it. Strange to say, in treating of the earliest of these, the charter of Henry I. which was to serve the barons of King John as a model for Magna Carta itself, the editor omits all mention of the text prepared by Prof. Liebermann, whose description of the MSS. can alone claim to be regarded as "exhaustive." When we remember that it was with special reference to this portion of Prof. Liebermann's monumental work that we were told, on the highest authority, "*Lagam regis Henrici nobis reddit*," the omission seems certainly unfortunate. Moreover, we venture to suggest that a perusal of Prof. Liebermann's learned commentaries would have materially assisted the author in his description of the MSS. connected with the charters of 1154 and 1215. This description, as it stands, cannot be regarded as particularly valuable. There seems to be no authority for assuming that a copy of the Great Charter, now in the British Museum, was originally deposited in Dover Castle because this fortress, "like the Tower of London, was a natural place for the preservation of documents of national value." It would be far simpler to suppose that this was the copy addressed to the Barons of the Cinque Ports. In any case, Mr. McKechnie might well have added a reference to the account of this local repository and the Charter in question given in *Archæologia Cantiana*. We notice, too, that, in connexion with other subjects, there is no reference here to Prof. Liebermann's treatise on the spurious

"Constitutions" of Cnut which forms the basis of modern research upon the early history of the forest. For the relations of the Crown with the Jews, we miss Prof. Gross's 'Exchequer of the Jews.' In dealing with the text of the ancient coronation oath, Dr. Wickham Legg's monograph should not have been ignored. Finally, we may remark that Mr. McKechnie's estimate of the evil councillors of King John is largely discounted by the exhaustive essay of Mr. Turner and the well-known work of M. Petit-Dutaillis, which deal with the same subject.

We do not, of course, suggest that Mr. McKechnie was unaware of the existence or importance of the above-mentioned and other special works; but as he frequently cites authorities of no original value, such omissions are somewhat conspicuous.

An irritating effect is also needlessly produced by the author's haphazard system of extending certain cases in mediæval Latin. He seems to have begun with the use of the classical diphthong, discarding this in a later stage of his work for the more fashionable *e*, but both forms appear sometimes in close juxtaposition. As the author has told us that his proof-sheets were read by four friends, he must be regarded as unfortunate in respect of such an oversight, and in the occurrence of misprints like "Miss Morgate."

It is with real reluctance that we conclude this notice of an exceptionally valuable book with some fault-finding, but whilst its author has done admirable work on the constitutional side of his subject, he has at times said either too much or too little on some of its other aspects.

#### NEW NOVELS.

*The Golden Pool.* By Austin Freeman. (Cassell & Co.)

It is not often nowadays that we come upon a new novel of exactly this stamp—a story of adventure opening in as deliberately romantic and adventurous a vein as 'Robinson Crusoe' itself, and continuing throughout its course frankly and exclusively in the same style, with never a hint of mental analysis or any other sort of superiority. The hero is a bank clerk in an English coast town, but all his tastes and ambitions are in the direction of seafaring and adventure. Chance brings him the offer of a post as supercargo aboard a well-found brig engaged in the West African trade. In Quittah, on the west coast, he agrees to remain ashore for a few months to manage a small "factory," in the interests of his employer. Here his adventurous taste rouses in him the longing to examine for himself into the truth of an old legend, current among the natives, of a lost mine, and of the horrible rites of the Sakrobundi fetish men of North Ashanti. Accordingly he gives up his employment, and, disguised as a Fulah merchant, sets out into the interior on a voyage of discovery. He discovers that miraculous place of treasure, the Golden Pool, but immediately after falls into the hands of the Sakrobundi priests, who condemn him to be blinded and made one of the slaves of the pool. As a hero

should, he escapes at the most critical juncture, but is captured by some slave raiders, and sold into slavery. There is a damsel awaiting him on the coast, as damsels should. There is a great treasure to be won, as well as freedom. Here are the principal ingredients of a good rousing story, and the author handles them very effectively. Also, he knows his west coast very well indeed. The reviewer has spent long enough between Sierra Leone and Fernando Po to know that the local colouring has not been manufactured from works of reference.

*A Pagan's Love.* By Constance Clyde. (Fisher Unwin.)

THIS latest volume in "The First Novel Library" comes to us from Australia, one of the publisher's happy hunting-grounds for new talent. There was a previous Australian story in this particular series, and it dealt with the love affairs in Australia of a man from New Zealand. In a similar way, this novel, from another author, deals with the love affairs in Australia of a girl from New Zealand, and if both books had been published anonymously they might well have been taken for the work of one woman, so much have they in common. In the present book, as in its predecessor, one finds a certain cleverness and a glib facility of thought, emotion, and expression. There is nothing enduring about either work, we fear. The philosophizing is shallow in both cases, though stronger in the first than in the present one. On the other hand, the mannerisms of 'A Pagan's Love' are less pronounced than were those of 'Tussock Land,' by Mr. Arthur Adams. The first was the cleverer book, the second is the better disciplined, and perhaps the more pleasant. Many of the more sordid aspects of Sydney life are dealt with realistically here. The finish is conventional.

*The Stepping-Stone.* By Helen Hester Colvill. (Constable & Co.)

THIS unusually long novel has little or none of the cleverness and smartness which stand for merit nowadays. It is fuller and more leisurely than the average run of new fiction, a well-considered, carefully wrought tale. On the other hand, it is without distinction in manner and somewhat stereotyped in matter. The story is of a melodramatic nature, opening in Rome, and being carried then to an English country house, the home of an irascible baronet who has to be humoured, being given to disinheriting his children, and is not very real. The best visualized character is that of a Norwegian girl, a singer.

*The Seeker.* By Harry Leon Wilson. (Hoinemann.)

THIS is a clever, rather preposterous American novel, full of sophisticated colloquialism, exaggeration, and a kind of slangy preciosity which is likely to prove vastly irritating to readers who are fastidious over their English. Certainly, for a clever novel it is singularly devoid of the saving grace of restraint; but it will interest and amuse

readers of a certain type, without doubt, if only by reason of the very features in it that will offend more sensitive tastes. Candour, enthusiasm, and a reckless picturesqueness are qualities which it has in abundance; and a severe editor might have made it a very respectable novel of the life-story type. A liberal pruning of its religious discussions would have been advisable, but it holds humour of a recognized and irreverent American type.

*Crittenden.* By John Fox. (Constable & Co.)

THE author of 'The Little Shepherd of Kingdom Come' writes a better story than those we are wont to associate with huge sales and loud puffery; yet he obtains both these accessories of popularity. The probable cause of this is that, in addition to writing a very tolerable story, and possessing creditable powers of description, Mr. Fox is incorrigibly sentimental. This quality cannot be assumed or acquired; it must be real and natural, or the discerning public is made uncomfortably conscious of the trick, and resents it. It is natural with Mr. Fox, and while it will always prevent his achieving a certain standard admired by some, it will always commend him to the larger section of fiction readers. In the present tale he is concerned to some extent with his favourite blue-grass region of Kentucky, and the chivalrous men and women of the South; but the period is modern, and the story hinges on the Spanish-American war. The war scenes are good, but in no way remarkable.

*The Bell and the Arrow.* By Mrs. W. H. Chesson. (Werner Laurie.)

MRS. CHESSEON, who has made a reputation for herself as a writer of melodious verse, is to be congratulated on her first novel. It is clever all through, with more than a poet's cleverness. One would have expected less form and more atmosphere from her. There is atmosphere, but it is not too much, and the design of the tale is effective. It is described as an English love story, and so it is, inasmuch as it is concerned with two pairs of lovers. But it is more a novel of character. Mrs. Chesson leaves some unravelled threads, but they do not exercise our minds. There is really no reason why we should know the parentage of the child who appears in the first chapter, for in life we probably should not. But if there is a point which the author seems to wish to press home it is the value of maternity. The book is coloured with it, but not aggressively so. Indeed, the poetic qualities belonging to the author have found herein a suitable theme. Nevertheless, it is open to question if a young woman who is herself to be a mother shortly would endeavour to adopt a lodge-keeper's child out of the mere desperate maternal feelings of the animal. There is here a touch of the morbid which might easily have been avoided. Mrs. Chesson's strongest point is that she can compass an effect with apparently very little effort. Thus she opens her book with a chapter in which a schoolboy is misbehaving in church. In the next chapter he is dead, and he has left behind him somehow a trail of sadness



which emerges occasionally in the book. That is like life, and it is also art. Little things are touched to large issues. Altogether this is a book of great promise, and of a considerable performance.

*The Two Captains.* By Cyrus Townsend Brady. (Macmillan & Co.)

MR. BRADY, who is favourably known in America for some stories of the war of secession, has sought fresh fields in his new tale. Perhaps we should say stale fields, for his theme lies in the encounter of the protagonists Nelson and Napoleon. The story concerns the fortunes of a French lady who belongs to an ancient royalist family, and is young and beautiful. For hero we have a gallant and fascinating Irish captain who is one of Nelson's favourites. This Capt. Macartney is an ardent wooer, and his author considers him "a most engaging and attractive young sailor." He also assures us that we shall like Brébœuf, and on the whole we do. It would, however, have been wiser if Mr. Brady had left us to form our own opinions about his book, and not made a speech for his preface. In his speech he has a word for critics:—

"I do book-reviewing myself frequently, and therefore speak by the card. It [the preface] may save the critic the necessity of reading the book. Therefore I confidently expect that what is here set down will fall under the critic's eye (observe I do not say the critical eye). I write this for him. Let him praise the book. Let him damn it if he will. Let him ignore it if silence be to his fancy. But whether it be praise or blame, let him accord it on the merits or demerits of the book and on nothing else."

Mr. Brady makes us nervous. It seems a portentous thing to review a book. However, let us assure him that we have read his book, and consider it a brightly contrived romance of an interesting period, which suffers somewhat from the intrusion of the two gigantic historical figures. A spirited account of the battle of Aboukir Bay concludes the story.

*Langbarrow Hall.* By Theodora Wilson Wilson. (Harper & Brothers.)

THIS seems to be a first novel, and is in that case fairly entitled to the encouragement implied in that vague term "promise." In the first part of the book especially there is a freshness about many of the scenes and actors which speaks well for the author's powers of imagination. Her worst fault is a straining after crudely melodramatic effects. Roughly speaking, we leave all the characters, except those prematurely removed by death, permanently broken-hearted in the end. Yet, in spite of this catastrophic conclusion, the tone is, in general, healthy and cheerful. The scene is laid in Westmorland, and we are given a good deal of landscape and dialect, both managed with a respectable degree of skill.

*The Seething Pot.* By George A. Birmingham. (Arnold.)

THIS clever story, which seems to be written from the unusual standpoint of Protestant Nationalism, is much above the average of

Irish novels, and shows an intimate acquaintance with the conditions, social, political, and religious, of the country with which it deals. The background is apparently that of the present day, but certain notable men belonging to a period of a few years back are introduced with varying degrees of success. The Nationalist leader who, for a reason less scabrous than the historical one, incurs the Church's ban, and is basely deserted by his treacherous followers, is an admirable study in characterization. His absolute devotion to Ireland, so strangely blended with contempt for the Irish, and his relations with the men who hate, fear, and obey him, are happily realized. The decadent dramatist, with his peculiar views on art and morals, and his disappointment in the Atlantic, is less successful; and the golfing Chief Secretary is a grotesque and most unconvincing caricature. To the English Government, indeed, the author, to use his own expression, never tries to be just, but the other factors in the political situation, the peasantry, the priests, and the "irreconcilable" landlords, are treated with much fairness and even sympathy.

#### FRENCH BOOKS.

IN *Une Époque* (Paris, Société Française d'Imprimerie et de Librairie), M. Gaston E. Broche discusses, from a curious point of view, some of the political ideas current in France during the eighteenth century. He seems to be an enthusiastic democrat, with, however, a touching faith in the "imperishable reality" of certain formulas which are now commonly regarded as obsolete. Employing these formulas as tests of the worth of the writers he criticizes, he arrives at some astonishing conclusions. Both Montesquieu and Locke, for example, are said to be men with fine minds impaired by a meanness of character, for the reason that M. Broche is distressed to find in the works of the great Frenchman who founded the historical method, and also in the writings of the great Englishman who defended the ideas of the Whigs in the seventeenth century, much that is incompatible with the gospel according to Jean-Jacques. For Rousseau is M. Broche's master. One might think that nowadays there was no man of learning who found in the 'Contrat Social' a definitive and an absolute theory of the State; but here is a *professeur de l'Université* who apparently does so. One thing only, he informs us, is wanting to complete that work, and this is "the idea of the boundless perfectibility of the soul." Since Rousseau wrote, vast stores of fresh information have been collected on the subject, better methods of study have been devised, juster ideas have been elaborated, and new problems have arisen; but of all these little trace is to be found in M. Broche's essay. It is, indeed, just the sort of work that might have been composed by some generous spirit in France towards the close of the eighteenth century.

*Le Romancéro Populaire de la France.* Textes Critiques par George Doncieux. Avant-propos et Index Musical par Julien Tiersot. (Paris, Bouillon.)—The death of M. Doncieux deprived folk-lore of the services of an investigator who realized the delicate beauty of the folk-songs he had made his especial study, while at the same time he was able to apply all the criteria of linguistic science and invent new ones for the purification of their texts. Readers of *Romania* and *Melusine* were familiar with his investi-

gations of popular French songs and ballads, but the present volume, containing studies of forty-five songs, is doubly welcome, as forming a permanent collection of M. Doncieux's work, and as marking a stage in the study of these puzzling monuments of literary art.

It has been said—and in one aspect it is a mere truism—that every folk-song has a date, an author, and a country. But English experience with popular hymns, to say nothing of ballads, shows that the original form, if obtainable, is not universally preferable to the version modified by long use and the additions of later times. The date can sometimes, but very rarely, be fixed. Nigra's conclusion that historical songs are contemporary holds only when the fact is sharply crystallized, so to speak, in the song, and many ballads have an appearance of historical actuality without any real foundation. More serious difficulties present themselves in connexion with the airs. Songs, as we know, are in general composed to be sung to music already in existence, but some airs seem so particularly appropriate to the words that one can hardly avoid adopting the common theory that they came into existence together. Yet even here English experience shows us that hymn-tunes, seemingly the most intimately connected with their words, have been composed for other sentiments.

A most interesting result of recent investigation is what M. Doncieux calls the law of inverse cæsuras. In French epic poetry the first hemistich could terminate with an unaccented syllable, or not, as desired:—

"Mais cette liberté que se donnaient les trouvères est devenue pour le chansonnier, sans doute sous l'influence des types mélodiques, une règle constante: la chute du premier hémistiche est paroxytonique ou, comme nous disons, féminine, si celle du vers est oxytonique ou masculine, et réciproquement."

This law holds for all the Gallo-Roman dialects—Catalan, Provençal, Piedmontese—and all the Northern dialects. If it fails in any version of a song it is a sign that that version is corrupt. It is this community of form which enabled ballads to pass from one end of France to another, in spite of the most bewildering changes of language. We note in passing that the popular ballads retain the older and truer forms of pronunciation ("père," not "père"; "bou-elier," not "bou-eli-er," &c.) and more correctly derived conjugations. Students of popular music will find in this volume much help in the consideration of the principles which establish the text of ancient folk-songs.

#### THEOLOGICAL BOOKS.

*Outlines of the Synoptic Record: being a Summary of the Narrative of the First Three Gospels in the Light of Modern Criticism.* By the Rev. Bernard Hugh Bosanquet and Reginald A. Wenham. (Arnold.)—The title of this book states accurately its contents, but the words "modern criticism" require a slight limitation. What is meant is the modern criticism of the best scholars in the English Church. The writers have studied carefully the works of Sanday, Westcott, Wright, and Latham, and they have taken note of the productions of Lightfoot, Swete, Hort, and a few other lights of the Church. They have also derived assistance from Edersheim and Ramsay. The one German whom we have specially noticed as a source is Weiss, but information in regard to his opinions may have been derived from English writers. The authors have divided their work. Mr. Wenham has written the chapters on the synoptic problem and on eschatology, Mr. Bosanquet the rest of the book.

Mr. Wenham's chapters deserve high praise. He puts fairly and clearly the problem of the

authorship to which the style, the coincidences, and discrepancies of the three Gospels give rise, and explains the methods by which it has been attempted to solve it. But his chapter on 'Eschatology' is defective, because he has not taken full note of the keen discussions on the subject which occupy so prominent a part in the theological literature of Germany, France, and Italy. He points out the difference between the Gospels of St. Mark and St. Matthew in regard to the views of Jesus concerning His Messiahship; but in his 'Eschatology' he rather throws these views into the background, apparently in the belief that the narratives have

"been coloured or amplified—chiefly, it must be remembered, in words taken from the Old Testament—by the Evangelist or other Christians, whose minds were saturated with the favourite speculations of the day."

Mr. Bosanquet has done his part of the work with eminent impartiality and moderation. The one defect is that he has taken almost no note of the speculations which have recently prevailed on the Continent. The reader will get little information as to the controversies that have arisen and the theories that have been proposed in regard to the Lord's Supper or in regard to His resurrection and ascension; but Mr. Bosanquet may have acted wisely in saying little of these matters. The object of the writers of the book was to prepare a narrative based strictly on the three Gospels which would embody the results of recent investigations in England unobtrusively and impartially, and their efforts have been successful. The book deserves the warmest commendation. "It lays no claim," they say,

"to be a 'life of Christ,' but is rather to be used as a means whereby a knowledge of facts may be acquired on which to base such further study."

The authors have taken great pains to make themselves acquainted with what we may call subsidiary questions. They have excellent notes on the genealogies of St. Matthew and St. Luke, the date of the birth of Jesus, and the chronology of the Passion.

*Nouum Testamentum Domini Nostri Iesu Christi Latine secundum Editionem Sancti Hieronymi. Ad Codicum Manuscriptorum fidem recensuit Iohannes Wordsworth. In Operis societatem adsumto H. Iuliano White. —Partis Secundæ Fasciculus Primus. Actus Apostolorum.* (Oxford, Clarendon Press.)—The continuation of the great work which the Bishop of Salisbury and Mr. White have undertaken will be heartily welcomed. The present fasciculus contains the Acts of the Apostles. The editing of this portion of the Vulgate is characterized by the same thoroughness, accuracy, wide scholarship, and breadth of view which rendered the first volume a landmark in the history of the Vulgate and a monument of English theological learning.

The editors first present an account of the various manuscripts which have been used in constituting the text. They refuse to divide them into families (*stemmata codicum*), but they separate them into classes, and indicate the nature of the manuscripts and their relation to other manuscripts, basing their remarks on the long and intimate acquaintance which they have made with each codex. They assign the highest place to the Codex Biblicorum San-Germanensis.

The text which they edit will be found not to differ much from that of the Clementine edition, and it may be doubted whether they have always chosen the best readings. They seem to have bound themselves to adhere to readings which are warranted by the MSS. which they deem the best, and to take little account of the probabilities of the narrated circumstances. The book, however, is extremely valuable, not so much for the text as for the copious apparatus criticus, which

shows complete mastery of all details calculated to throw light on Jerome's version and its sources, as well as on its relation in important passages to the readings of the principal Greek MSS. and other authorities.

The editors also print the prefaces which occur in the MSS., pointing out the nature of the sources of these, and they publish for the first time the headings of the sections of the Acts as contained in three different manuscripts. These are profoundly interesting, as they are the production of a Donatist who exhibits his own peculiar beliefs in them.

*Notes on the Epistles of St. Paul from Unpublished Commentaries*, by J. B. Lightfoot (Macmillan), is an exact reprint of the volume published with the same title in 1895, which we noticed in *The Athenæum* on August 31st of that year.

*The English Theologian's Model Library of Foreign Theological Literature*. Compiled with the Assistance of Leading Theologians. (Williams & Norgate.)—This is an excellent catalogue, beautifully printed, well arranged, and calculated to be of great use to students of theology, but the book requires revision. Thus on p. 61 we find "Justinus, St., Opera Omnia Tom. 1. 2: Opera indubitata. Edidit cum adnotationibus, etc. Otto. 2nd Edition. 510 pp. Jenæ, 1848. 3s." On p. 80 there is a reference to the same works of Justin: "Vols. i.-v. Justinus Philosophi et Martyris Opera, 1876-1880. 11. 19s. 6d." No notice is taken of the fact that this is the third edition of the work given on p. 61, and includes, as the second edition did, both the genuine and spurious works of Justin. Then again in the list of the works included in the "Texte und Untersuchungen" of Gebhardt and Harnack mention is made of the treatise of Theophilus and of Justin's 'Apology and Dialogue' as being in preparation, whereas full intimation has been made that these books are to form part of the "Greek Christian Writers of the First Three Centuries," now appearing under the editorship of the Church Fathers Commission of the Royal Prussian Academy, Berlin. Again, we cannot see why mention should be made of Bacher's 'Agada der Tannaiten' and no mention made of the same author's 'Agada der Palästinischen Amoräer.' Of course, there are numerous omissions, as it is a catalogue of select books, but some subjects seem to be almost entirely neglected. Such books as Dr. Eibstein's 'Medizin im Alten Testament' and 'Medizin im Neuen Testament und im Talmud' ought to have a place in the catalogue.

#### OUR LIBRARY TABLE.

*The Twentieth-Century Child*, by Edward H. Cooper (Lane), is an amorphous book. The style is a mixture of slap-dash, slang, and fine writing; the matter a hotchpot of essays and lectures on the bringing-up of children, sketches of child-life, stories written by children (none of them worth printing), an appreciation of Miss Yonge, and, finally, a child-ghost story, a very charming version of a well-worn theme. All these things are, of course, germane enough to the subject in hand—the child of the twentieth century as Mr. Cooper has observed it. Mr. Cooper, whose fairy tales and novels of the turf are probably familiar to many of our readers, seems to have found his chief pleasure in life in playing the part of Father Christmas to a large number of children, mainly of wealthy or theatrical parents. He is, however, not unaware, to judge from a recent article in *The Nineteenth Century*, of the harm which even Father Christmas can do. Children are the fashion nowadays. They are allowed to be seen with their mothers, and are expected

to talk. The measuring of their heads is a frequent incident at "At Homes." The cult of children, it may be observed, is coincident with the era of small families and infant phenomena. It is a reaction from the neglect, repression, or harshness of parents of former generations. Most of us have our recollections of early childhood, when all the world was wonderful, and yet the enjoyment of it was spoilt, as it seemed, by the repressive actions of unsympathetic "Olympians," to use Mr. Kenneth Grahame's happy phrase. We look back and say, "How perfectly happy we might have been then!" and reflect perhaps that we are very *blasés* now. The company of children renews our lost childhood. Partly in gratitude, and partly in memory of our own experiences, we determine that the children of the present day shall be perfectly happy. The result of our efforts is not all that we intend. The modern child is over-tired and over-amused. It is taught to live too fast, to form a habit of requiring to be amused, and to be kept in a constant whirl of excitement. When the whirl ceases, it is deplorably bored. The reaction, we suppose, will come. Such children will revert, it may be, to the practice of their grandmothers.

On these and other matters Mr. Cooper has many wise observations. In most cases we find him on the side of the angels. But, being a bachelor, he is, not unnaturally, devoid of the maternal instinct. He cannot blame the selfishness which deprives children of a mother's care and love, whether that selfishness takes the form of racing or political intrigue, novel-writing or social ambition. His remedy in such cases is to hire a "deputy-mother" in addition to a governess and nurse. For ourselves, we believe that, deputy or no deputy, there is no resentment more bitter or more just than that which children feel for a parent who regards them as a nuisance. Of them the biting epigram is true, "Children begin by loving their parents; after a while they judge them; rarely, if ever, do they forgive them." If English home life is worth anything—and in our opinion it is worth everything—it is worth the sacrifice which is daily made for it by innumerable busy men and women all over the country in every walk of life. We must educate our parents, not only in the knowledge of things sanitary and physiological, but also by the expression of public opinion that the neglect of children, in whatever way or for whatever cause, is a social crime.

Mr. Cooper has a genuine love of children—that is, as he wisely insists, of nice children. But his manner of writing is not always conciliatory. He expresses a hope that girls' high schools and colleges will not sink, through the increase of athleticism, to the "level of imbecile uselessness attained by Oxford and Cambridge ten years ago." It should be possible to think that athletics can be overdone without giving way to such absurd exaggeration. In the case of what were once known as young ladies' seminaries, we think the real danger is lest girls should injure themselves permanently by the games which they play with so much enthusiasm. Within the last few years the country has been strewn with the physical wrecks of young athletes who have damaged themselves at hockey. It may be that if the tendency goes on unchecked a future generation may have cause to complain, not like Mr. Cooper of "the enfeebled bodies bequeathed to us by the drunkards and gluttons who did us the honour of becoming our great-grandfathers," but of their over-exercised great-grandmothers. But generations usually pass from one extreme to the other; the pendulum swings to its utmost limit and returns. The fashion of vapours and fainting, of simpering and tears, has given way to a fashion of athletic independence and intellectual freedom. There is much talk of



nerves and degeneration, but we fancy the nation is really healthier than it was. In the same way private schools, concerning which Mr. Cooper has many judicious remarks, are passing from the extreme of bad feeding, bad teaching, and bad discipline to an extreme of luxury. But as to the teaching and discipline, we notice that Mr. Cooper holds, as the result of much experience, the highest opinion of English schools.

MR. GEOFFREY DRAGE publishes in a series of "Books on Business," through Messrs. Methuen & Co., *Trade Unions*, a little volume in which he has performed the promise of his preface in attempting "to hold the balance level between the two parties—the employer and the employed." The result is a colourless production, in which we note no errors, but from which we do not derive any great amount of knowledge not to be obtained elsewhere. The volume seems to have been written a year ago, but there is a postscript which is of the last two or three weeks. At p. 57 the account of the Taff Vale case declares that "a private Bill to obtain the reversal of this decision is now (June, 1904) before Parliament." "Private Bill" should, of course, be "private-member's Bill," for Mr. Drage, as a former member of Parliament, knows that a "private Bill" is a very different matter. At p. 188 there is another account of the Taff Vale difficulty, and in the postscript a description of the reference of the Bill of the present year to the Grand Committee on Law, by which its fate is sealed. In the 'Conclusion' Mr. Drage departs a little from his laboured impartiality, and attributes to the trade unions a want of due regard to our decline from our former trade pre-eminence. We doubt whether this passage can be supported on investigation. The great unions, which contain far more than half the trade unionists of the country, and infinitely more than half their funds—the miners, the cotton operatives, the engineers, and the two wealthy unions which deal with similar but more limited trades than those covered by the Amalgamated Society of Engineers—show by their annual reports an exact appreciation of the situation, and one which in no respect differs from the survey now being ably accomplished for the supplements of *The Times* by Sir Charles McLaren, the most competent of writers among the employing class.

MR. T. A. COGHLAN, the eminent statistician of Sydney, is at the present moment on a visit to this country, and is, we believe, acting as Agent-General of New South Wales. We receive the eleventh issue of the annual volume *A Statistical Account of Australia and New Zealand, 1903-4*, edited by him and dated from his office in December last. It presents the usual features. The chapter on defence would be the better for some allusion to the arrangement with the Imperial Government as to the garrisoning of Thursday Island and Port Darwin.

By far the greater portion of Mr. Cecil Chesterton's *Gladstonian Ghosts* (Brown, Langham & Co.) appeared to us so much too political for our pages that it was not till near the end of the volume that we discovered anything which seemed fit to be the subject of notice. Mr. Chesterton appears more concerned with hurting the feelings of various schools of reformers than with setting-out doctrines of his own in form calculated to attract, and it is only in respect of what is commonly called Municipal Socialism that we find any trace of constructive policy in his book. After his discussion of this subject Mr. Chesterton continues to be reasonable, and recommends by sound argument administrative reform in various Government departments.

*Borough Customs.* By Mary Bateson. Vol. I. (Selden Society.)—Congratulations may be

offered to the Selden Society on the choice of a new and interesting subject for its latest volume, and on its treatment at the very capable hands of Miss Bateson. The study of municipal antiquities was much hampered till recently by the difficulty of consulting the sources; but these have slowly become more accessible of late, as Dr. Gross's labours have shown; and although there is yet much to be done, Miss Bateson's "reference list of sources," arranged alphabetically under towns, illustrates the richness of the field. Urging the value to the student of local or "particular custom," she points out that it shows us "live law in the making."

We are promised a second volume, in which the evidence here collected will be discussed; but the system of classification under headings, adopted in these pages, invites and enables the reader to draw here and there conclusions for himself. The scholarly character of Miss Bateson's work is well seen in her list of sources, which forms a valuable bibliography some forty pages long. We have carefully examined its contents, collected from many scattered quarters, and have been struck by their painstaking accuracy, the only slips revealed being the minute ones of describing Richard FitzBaldwin, Lord of Okehampton, as a Redvers, and of citing "the charter roll of 1 Ric. I." (instead of the patent roll of 1 Ric. II.) for Richard I.'s charter to Colchester. The customs of the borough-moots, here recovered, may fairly be held, Miss Bateson contends, to illustrate the practice of those rural hundred-moots as to which, owing to their early decay, our evidence is very slight. In towns the royal charters gave to the local customs a prolonged existence. It would be interesting to learn to what extent the customs granted or confirmed by these charters were subsequently modified; the right of Withernam, for instance, here appears as granted by Richard I. to the burgesses of Colchester, but it was withdrawn from them, we believe, by Edward II.

As might be expected, there is much diversity in the legal practice and in the penalties. The latter are archaic in the south-east, and curiously ferocious at Portsmouth. At Sandwich those found guilty of homicide were buried alive at "Thiefdowns"; at Hastings and Dover felons were thrown from the cliffs; at Pevensey and at Fordwich they were drowned. At Portsmouth the homicide was burnt if a man, and drowned in the sea if a woman; the thief, if a man, was blinded and mutilated, if a woman was only mutilated; petty larceny was punished by nailing the culprit's ear to the pillory, "he to choose whether he will cut or tear it off." Another seaport, Waterford, was no less merciless in its customs: arson was punished by throwing the culprit into the fire, and the miller guilty of pecculation to the amount of fourpence was hanged from the beam of his mill. These and other penalties are the subject of learned foot-notes, suggestive, by analogies, of their origin. There are also archaic traces in connexion with the wager of law: in a plea of debt the custom of London was that a foreigner should adduce six compurgators, while another provision directed him to go "to the six churches nearest to the Guildhall and there swear that the oath that he made in the Guildhall was good." At Lincoln the burgess who denied a debt brought into court with him two parties of five men each, between whom a pointed knife was thrown, to decide, by its fall, which should be his compurgators. In appeal of life or limb it was the peculiar custom of the Cinque Ports to require thirty-six compurgators, as in some other parts. The old London custom of the dead man's law which prevailed in the twelfth century was abolished, we learn, in that which followed, when a witness was no longer allowed to swear on the grave of a dead man

as to the testimony the deceased would have borne. Among many other curious customs were those of "Fetch and have" at Fordwich, where land was claimed by touching it with the right foot before witnesses in formal fashion; the branding with the church key for sacrilege at Dover, the exemption from attendance at the hundred court of Cardiff if the burgess had already when summoned one foot in the stirrup for a journey, and the ceremony of the bailiff with the white rod taking away the keys of a house at Hereford. The whole book is a repertory of old-world practices in mediæval England, and the erudite care with which it has been edited will lead the student to anticipate with pleasure the appearance of the promised second volume.

*Machiavelli and the Modern State.* By Louis Dyer. (Boston, Ginn.)—It is not easy to say anything new about Machiavelli. Any one who reads Mr. John Morley's *Romanes Lecture* will have recognized that. Its dignified and complacent morality and its literary charm only serve to conceal a fundamentally commonplace restatement of a well-known criticism. Mr. Dyer, however, without any of Mr. Morley's charm or Macaulay's zest, does contrive to say a good deal that is valuable in the course of these most interesting lectures. His main points are these. Machiavelli's debt to Dante is greater than is commonly recognized. The influence both of Dante and Savonarola on the development of his mind is deeper than he himself knew. They "clothed his mind with that elusive atmosphere of mystic fatalism in which at times his Prince may seem to move."

Secondly—and this is the more important—when he talks of Roman virtue, Machiavelli is really thinking of Swiss prowess:—

"The Swiss sat for the portrait he gives of the Roman people in much the same sense in which Caesar Borgia sat for the Prince."

This point the author develops with much ingenuity and learning. He shows from Machiavelli's correspondence and other sources how he shared the general admiration of the military power of the Swiss and the no less general apprehension of their becoming conquerors of a large part of the world:—

"I am of those who feel great fear of the Swiss, and yet I cannot so account them, as to think they may prove the Romans come back to life."

This extract makes clear the parallel the writer has in his mind. All this is made the more plausible when we consider the purely practical interest with which Machiavelli studied the past. Mr. Dyer very well brings out the fact that Machiavelli was the first of the moderns to strive to organize on an historical basis "a modern science of government such as that which dawned upon Plato and was wrought out for antiquity by Aristotle." In this he was the precursor of the Bodins and the Gregorys of Toulouse, the Hotmans and the Buchanans, whose writings were as much more voluminous as they were less original than his own. As Mr. Dyer says:—

"He prized an event as a chemist prizes his acid or his salt, for the reactions he could obtain by projecting it into the elements of the particular combination in politics at which he happened to be working."

This is a far more illuminating explanation of Machiavelli's method than that which describes it as "the passionless curiosity of the man of science."

SOME while ago, when noticing Mr. E. G. Gardner's admirable work 'Dukes and Poets at Ferrara,' we remarked on the neglect with which that most historical city had been treated by English writers—surprising in an age when everybody goes to Italy, and most people write books about it. However, the

neglect has been handsomely repaired. Following close on Mr. Gardner's book comes *The Story of Ferrara*, by Ella Noyes, illustrated by Dora Noyes, in Messrs. Dent's pretty "Mediæval Towns" series. For visitors to Ferrara it would be hard to imagine a more desirable companion. The history of the city and its great house is told clearly and well, Miss Noyes giving rather more about the earlier marquises than would fall within Mr. Gardner's plan. There is also a good account of that pathetic little figure the Duchess Renée of France, whom he has not yet reached. Miss Dora Noyes's little sketches are effective for their purpose, and unpretentious.

*Aristotle's Politics*. Translated by Benjamin Jowett. With Introduction, Analysis, and Index by H. W. C. Davis. (Oxford, Clarendon Press.)—Good wine needs no bush. Mr. Davis wisely confines his introduction to half a dozen pages of blameless generalities. The analysis and the index are well done. A bibliographical note ought to have been added, so as to make it clear that this translation is reprinted from a former edition with notes. There was all the more reason for reissuing Jowett's work in this form inasmuch as, whilst the notes of the earlier volume contain little that is of value, the version itself is in his best style. It is said that no man can be Platonist and Aristotelian at once. Jowett, however, managed to render the Greek of both writers into an English at once appropriate and in its own right classical.

MESSRS. ROUTLEDGE have made a welcome addition to their series of "Early Novelists" in translations of *The Decameron* and *The Heptameron*, which are well got up. The rendering of the first, by Mr. J. M. Rigg, is not new, but a creditable performance. The addition of an introduction and Symonds's essay on Boccaccio is a good idea. Our copy is rather spoilt by the insertion of pp. 401 to 401 in a wrong place. Mr. A. Machen's version of 'The Heptameron' is new to us, and deserves high praise for its spirit and sense of idiom. He is fully justified in calling attention to the delinquencies of some of his predecessors, and he adds some useful hints as to the bibliography of the book.

THE same publishers have issued a popular edition of Stepniak's well-known book on *The Russian Peasantry*, which is timely.

To their popular series "The King's Classics" Messrs. Moring have added a reprint of *The Letters of Falstaff*, by James White, schoolmate and friend of Charles Lamb, afterwards printer of Fleet Street, and Gaius of the dusky company of London chimneyswoops. The little book is tasteful and neat; but, after all, the value of a reprint lies in its accuracy, and in the present instance greater vigilance might have been exercised in looking after the text. Misprints occur too frequently; on the pages numbered as below we find the following: "Irelande" (*Irelande*), ix, x; "There" (*These*), xxiii; "day" (*daye*), xxv; "down" (*downe*), xxvi; "degeneration" (*regeneration*), xxxv; "cuckoos" (*cuckows*), 3; "acres" (*acre*), 25; "our" (*own*), 30; "arch" (*ach*), 45; "'tis for your sake" omitted, 49; "my" (*mine*), 57; "inseparable" (*inseparate*), 75; "proccessively" (*proccessively* = "progressively"), 75; "him" inserted, 77; "quaint" (*queint*), 83; "and" omitted, 86. In some two hundred and fifty places the initial capitals of the *editio princeps* have been discarded, with the result that the old-world look of the letterpress is in great measure sacrificed. Surely in this particular, as in the obsolete spelling, the exemplar of the first edition should have been consistently followed. Again, there appears, at the foot of the last page of the preface in the first

(1796) and so-called second (1797) editions, an *erratum*—"for Grandam read Grandsire"—which in Messrs. Moring's reprint is omitted from its proper place, though the misprint in question is left standing in the text. Closer search reveals the *erratum* hidden away amongst the author's notes, which, by the way, are here grouped at the end of the volume—not (as in the first edition) printed as foot-notes, each on its proper page. On the whole, this pretty book is of inferior worth, as a reprint, to that published by Robson, of Cranbourn Street, in 1877. Nor is it the fact that the frontispiece, drawn and engraved by W. Leney for the edition of 1796, is now "reproduced for the first time." It will be found, facing p. 180, in the third volume of Mr. Macdonald's edition of 'The Works of Charles Lamb' (Dent & Co.).

WE have received *The Imitation of Christ* from the Astolat Press, now described as of Great Castle Street, W. The little book is very prettily printed and got up, a desirable possession except for eyes which cannot read rather minute type. The Head of Christ, from a drawing by Leonardo, is an appropriate frontispiece. The translation is from the fourth edition by F. B., who in 1620 dedicated his version "to the honourable and vertuous Elizabeth Vaux."

PROF. F. A. WULFF, of the University of Lund, in Sweden, sends us a small brochure, entitled *Petrarch at Vacluse, 1337-1353* (Lund), in which he embodies the results of his researches at the "sacred fountain" in 1901. It contains twenty-seven very good photographs, taken by his son, and a really admirable map of Vacluse and its environs on two separate scales—the larger 300 metres to an inch. Pictures of Vacluse, from Tomasini downwards, have generally been of so fanciful a kind that they give little notion of the unique beauty of the valley, marred though it is in these days by factory chimneys; and these photographs, taken together, convey a better idea of the scenery than any hitherto published in England. The title of the paper is inexact, for only seven out of twenty-nine pages are concerned with Petrarch's sojourn, the rest being devoted to a description of the neighbourhood as illustrated in the photographs, and to a theory, which Prof. Wulff is developing in a larger work, about the locality of Laura's dwelling. He belongs to the class of Petrarchists—once numerous, but now nearly extinct—who maintain, in defiance of positive statements in the Latin works and less certain indications in the Rime, that Laura's home was close to Vacluse, and that she died unmarried. He quotes the "Mira il gran sasso" from the sonnet 'Anima Bella,' but without saying that, while Petrarch there bids his sainted mistress look down from Paradise on his rustic solitude, he urges her in the same breath to leave all thought of her home—the "birthplace of his passion"—which, according to the Professor, was within a mile of the poet's house. As this was the period of his fiercest dislike of Avignon, there can be little doubt that he hero indicates that city, especially as the MS. note in his Virgil expressly mentions it as the scene of his "inamoration." But, whatever view they may take of the Professor's theory, all lovers of the poet will do well to carry this pamphlet with them in exploring the beauties of Vacluse.

WE have on our table *Makers of Modern History*, by the Hon. Edward Cadogan (Murray),—*Racial Supremacy, being Studies in Imperialism*, by J. G. Godard (Simpkin),—*The Letters of Theodora*, by A. L. Rouse (Macmillan),—*The Art of the Musician*, by H. G. Hanchett (Macmillan),—*German Exercises*, by H. G. Atkins (Blackie),—A

*Practical Course of Instruction in Personal Magnetism, Telepathy, and Hypnotism*, by G. White (Routledge),—*Introductory Mathematics*, by R. B. Morgan (Blackie),—*Modern Electricity*, by J. Henry and K. J. Hora (Hodder & Stoughton),—*Catalogue of the Noctuidæ in the Collection of the British Museum*, by Sir G. F. Hampson, Bart. (Longmans),—*St. Nicholas*, Vol. XXXII. (Macmillan),—*The Chaunceys*, by H. A. Darlington (Nisbet),—*Jack Verschoyle's Wife*, by Cattieuchlan (Gay & Bird),—*Sorreltop*, by E. Crawford (Drane),—*The House of Barnkirk*, by Amy McLaren (Duckworth),—*Elizabeth Grey*, by E. M. Green (Blackwood),—*The Creed of Christ* (Lane),—*The Shrine of Faith*, by the Rev. T. H. Wright (Melrose),—*The Quest of the Infinite*, by B. A. Millard (Allenson),—*The Divine Cure for Heart Trouble, and other Sermons*, by the Rev. P. C. Purves (Dent),—and *The Love of Heloise and Abelard: a Poem*, by E. M. Rudland (Kegan Paul). Among New Editions we have *How to Read the Money Article*, by C. Duguid (E. Wilson),—*Asia and Europe*, by M. Townsend (Constable),—*Thoughts for Young Men*, by J. C. Ryle, D.D. (Thynne),—and *The Last of the Wonder Club*, by M. Y. Halidom (Burleigh).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Creed of Christ, cr. 8vo, 5/ net.  
Gurney (A.), *Amor Ordinatorius*, cr. 8vo, 2/6 net.  
Millard (B. A.), *The Quest of the Infinite*, cr. 8vo, 3/6 net.  
Moorehead (W. G.), *Outline Studies in the New Testament*, cr. 8vo, 3/6 net.  
Moule (H. C. G.), *My Brethren and Companions, and other Sermons*, cr. 8vo, 3/6 net.  
Purves (P. C.), *The Divine Cure for Heart Trouble, and other Sermons*, cr. 8vo, 4/6 net.  
Scott (J. J.), *The Life of Christ*, extra cr. 8vo, 7/6 net.  
Wright (T. H.), *The Shrine of Faith*, cr. 8vo, 3/6 net.

## Law.

McClain (E.), *Constitutional Law in the United States*, edited by A. B. Hart, cr. 8vo, 7/6 net.

## Fine Art and Archaeology.

Bradley (J. W.), *Illuminated Manuscripts*, 16mo, 2/6 net.  
Giotto, by B. de Sélinecourt, cr. 8vo, 7/6 net.  
Heath (D.), *Miniatures*, roy. 8vo, 25/ net.  
Hodgson (J. E.) and Eaton (F. A.), *The Royal Academy and its Members, 1768-1830*, 8vo, 21/ net.  
Holme (C.), *The Old Water-Colour Society, 1801-1904*, 5/ net.  
Peters (J. P.) and Thiersch (H.), *Painted Tombs in the Necropolis of Marissa (Marashah)*, edited by S. A. Cook, 4to, 42/ net.  
Rome, painted by A. Pisa, Text by M. A. R. Tucker and H. Malleson, 8vo, 20/ net.  
Sturgis (R.), *The Appreciation of Sculpture*, 8vo, 7/6 net; *How to Judge Architecture*, 8vo, 7/6 net.

## Poetry and the Drama.

Beatty (H. M.), *Dante and Virgil*, 18mo, leather, 2/6 net.  
Binyon (L.), *Penthesilea*, cr. 8vo, 3/6 net.  
Euripides, *The Trojan Women*, translated into Verse by G. Murray, imp. 16mo, sewed, 1/ net.  
L'Avocat Patelin, adapted by the Abbé Brueys, translated by S. F. G. Whitaker, cr. 8vo, parchment, 3/6 net.  
Rudland (E. M.), *The Love of Heloise and Abelard*, 4to, 3/6 net.  
Wilcox (D.), *Verses from Maoriland*, 12mo, 2/6 net.

## Music.

Hanchett (H. G.), *The Art of the Musician*, cr. 8vo, 6/6 net.

## Bibliography.

Courtney (W. P.), *A Register of National Bibliography*, 2 vols. cr. 8vo, 31/6 net.

## Philosophy.

Thompson (H. B.), *The Mental Traits of Sex*, cr. 8vo, 6/ net.

## History and Biography.

Blackley (H.), *Some Distinguished Victims of the Scaffold*, roy. 8vo, 10/6 net.  
Furse (G. A.), *A Hundred Years Ago: Battles by Land and by Sea, Ulm—Trafalgar—Austerlitz*, 8vo, 10/ net.  
Grant (Mrs. C.), *A Mother of Czars*, 8vo, 12/ net.  
Jebb (R.), *Studies in Colonial Nationalism*, 8vo, 12/6 net.  
Neesima (Rev. J. Hardy), by J. D. Davis, cr. 8vo, 3/ net.  
Robinson (A. G.), *Cuba and the Intervention*, 7/6 net.  
Ross (William), of Cowcaddens, by J. M. E. Ross, 6/ net.

## Geography and Travel.

Harper (C. G.), *The Oxford, Gloucester, and Milford Haven Road*, 2 vols. illustrated, 8vo, 32/ net.  
Macculloch (J. A.), *The Misty Isle of Skye, its Scenery, its People, its Story*, illustrated, cr. 8vo, 4/ net.  
Smith (A.), *A Summer in Skye*, 12mo, 2/6 net.

## Philology.

Madan (A. C.), *An Outline Dictionary*, 12mo, 7/6 net.  
Poole (W. M.) and Becker (M.), *Lectures Françaises: Géographie et Histoire*, cr. 8vo, 2/6 net.  
Some Stumbling-Blocks of the French Language and the Way to Avoid Them, by G. N. Triccoche, cr. 8vo, 4/ net.

## Science.

Alphéraky (S.), *The Geese of Europe and Asia*, 4to, 63/ net.  
Fraser (S.), *The Potato*, cr. 8vo, 3/6 net.  
Haeckel (E.), *The Evolution of Man*, 2 vols., translated by J. McCabe, roy. 8vo, 42/ net.



Hinder (H. C.), Lectures on Clinical Surgery, 8vo, 12/6 net.  
Journal of Agricultural Science, Vol. 1, Part 1, 5/ net.  
Moncalm (M.), The Origin of Thought and Speech, translated  
by G. S. Whitmarsh, 8vo, 9/

#### General Literature.

Balzac, Maximes, 16mo, parchment, 6/ net.  
Brown (V.), The Disciple's Wife, cr. 8vo, 6/  
Cahan (A.), The White Terror and the Red, cr. 8vo, 6/  
Cherterton (C.), Gladstonian Ghosts, cr. 8vo, 2/6 net.  
Collins (F. H.), Author and Printer, cr. 8vo, 5/ net.  
Conrlander (A.), Seth of the Cross, cr. 8vo, 6/  
Crowe (Major J. H. V.), Problems in Manœvre Tactics,  
extra cr. 8vo, 6/ net.  
Diehl (A. M.), The Love of her Life, cr. 8vo, 3/6  
Dodd (C. I.), A Vagrant Englishwoman, cr. 8vo, 6/  
Drage (G.), Trade Unions, cr. 8vo, 2/6 net.  
Duncan (N.), Dr. Grenfell's Parish, The Deep-Sea Fisher-  
men, cr. 8vo, 5/  
Fiends and Angels, cr. 8vo, 5/  
Graham (H.), Misrepresentative Men, 16mo, boards, 3/6  
Green (A. K.), The Millionaire Baby, cr. 8vo, 6/  
Gunter (A. C.), The Conscience of a King, cr. 8vo, 6/  
Harrod (F.), The Taming of the Brute, cr. 8vo, 6/  
Hewlett (M.), Fond Adventures, cr. 8vo, 6/  
McLaren (A.), The House of Barnkirk, cr. 8vo, 6/  
Mande (F. N.), The Evolution of Modern Strategy from the  
Eighteenth Century, 8vo, 5/ net.  
Meyrick (L.), Vicar Denior, cr. 8vo, 3/6  
Nugent (G.), Lectures on Company, Battalion, and Brigade  
Drill, 16mo, 3/  
Queer Lady Judas, by Rita, cr. 8vo, 6/  
Ransome (A.), The Stone Lady, Ten Little Papers and Two  
Mad Stories, cr. 8vo, 2/6 net.  
Roberts (M.), Captain Balaam of the Cormorant, and other  
Sea Comedies, cr. 8vo, 3/6  
Salome (M.), Some Little London Children, cr. 8vo, 2/6 net.  
Shafer (S. A.), Beyond Chance of Change, cr. 8vo, 6/  
Statesman's Year-Book, edited by J. S. Keltie, 10/6 net.  
Swan (A. S.), Christian's Cross, cr. 8vo, 3/6  
Sykes (J. A. C.), The Macdonnells, cr. 8vo, 6/  
Ward (E. S. P.), Trixy, cr. 8vo, 6/

#### FOREIGN.

##### Theology.

Rosenzweig (A.), Kleidung u. Schmuck im biblischen u.  
talmudischen Schrifttum, 3m.

##### Fine Art and Archaeology.

Bandot (A. de) et Perrault-Dabot (A.), Les Cathédrales de  
France, Vol. 1, Part 1, 25fr.  
Hourticq (L.), Rubens, 3fr. 50.  
Pottier (E.), Douris et les Peintres de Vases Grecs, 2fr. 50.

##### Drama.

Mendès (C.), Scarron, 3fr. 50.

##### Political Economy.

Pesch (H.), Lehrbuch der Nationalökonomie, Vol. 1, 10m.

##### History and Biography.

Boutard (Abbé C.), Lamennais, sa Vie et ses Doctrines, 5fr.  
Faguet (É.), Propos Littéraires, Series 3, 3fr. 50.  
Moulin (R.), Une Année de Politique Extérieure, 3fr. 50.  
Stapfer (P.), Victor Hugo à Guernsey, 3fr. 50.

##### Science.

Poincaré (H.), La Valeur de la Science, 3fr. 50.

##### General Literature.

Loti (P.), La Troisième Jeunesse de Madame Prune, 3fr. 50.  
Raymond (Mme. A.), La Cuisine, l'Hygiène, et la Table,  
4fr.

### B. F. STEVENS'S CATALOGUE-INDEX OF MANUSCRIPTS RELATING TO AMERICA, 1763-83.

REFERENCE to this work has been made in *The Athenæum* from time to time during its progress, and we think the following account of its contents and scope will be of interest to our readers now that it is completed and bound. Mr. Stevens had been gathering material for this Catalogue-Index for nearly thirty years when he died in 1902, and had virtually finished it at that time, but considerable work in transcribing material and arranging for the binder had to be done before it could be said to be absolutely completed.

Briefly, it is a Catalogue-Index of the manuscripts in public and private archives in England, France, Holland, and Spain relating to America and the American Revolution between the Paris treaty of 1763 and the treaty of peace, signed again at Paris in 1783, by which American independence was secured. All the historical manuscripts to which access could be obtained in the countries named were carefully gone through, and note was made of every paper found, with the result that over 161,000 documents are enumerated.

More than half of these documents are in the Public Record Office, where they are found in the following series:—

America and West Indies (341 volumes), containing letters to the Secretary of State in London from the royal governors of the different provinces, viz., Massachusetts, New York, New

Jersey, North Carolina, South Carolina, Georgia, Pennsylvania, Maryland, Virginia, New Hampshire, Rhode Island, Connecticut, and East and West Florida, giving all the current details of their respective governments; the military correspondence of the successive commanders-in-chief, Generals Gage, Sir William Howe, Sir Henry Clinton, and Sir Guy Carleton; letters from the Superintendents of Indian Affairs, &c.; also the draft letters of the Secretary of State to them.

Board of Trade (365 volumes), consisting of letters from the same governors, addressed to the Board of Trade and Plantations, with numerous enclosures, and with the Acts of the different provincial legislatures, the Minutes of Council, the Journals of Assembly, &c.

Colonial Correspondence.—From numerous volumes relating to the West Indies, Canada, &c., have been selected papers bearing on the original thirteen American colonies.

Admiralty.—The volumes of this series contain dispatches from the admirals—Hood, Montagu, Samuel and Thomas Graves, Sir Peter Parker, Lord Howe, Gambier, Arbuthnot, Digby, Byron, Rodney, &c.—on the American and neighbouring stations, to Philip Stephens, the Secretary of the Admiralty, and journals of these admirals; letters from the naval captains on the American station to the same Secretary; orders and instructions from the Admiralty to the captains; letters to the Admiralty from the Secretary of State; description of the ships of war on the American station, &c.

Foreign Office Records.—Of these, the series "France" is naturally the fullest for American material (62 volumes). It contains the correspondence of Lord Stormont, the British ambassador in Paris, with the Secretary of Foreign Affairs, Lord Weymouth, down to March, 1778, when the rupture took place and Lord Stormont was recalled. The papers relating to the negotiations for peace in 1782 and 1783 are also here, when the commissioners from all the belligerent powers met in Paris, Richard Oswald, Henry Strachey, Alleyne Fitzherbert, and the Duke of Manchester acting on behalf of England; the first two more directly with the Americans, and the latter with France and Spain.

In the series "Holland" (29 volumes) is the correspondence of Sir Joseph Yorke—the ambassador at the Hague—with the Foreign Secretary in London till December, 1780, when the conduct of the Dutch left the Court of Great Britain no alternative but a declaration of war and brought a third European State into the contest.

"Spain" (19 volumes) contains the correspondence of the ambassador, Lord Grantham, and sundry consuls, till 1779, when Spain joined France to oppose England; also papers relating to the mission of negotiation in 1779 and 1780 at Madrid, undertaken by Richard Cumberland and Father Hussey, the Jesuit priest attached to the Spanish Embassy in London.

"German States" (18 volumes) consists of papers relating to the German auxiliaries—the Hessians, Brunswickers, Anhalt, Anspach, and Waldeck troops.

These are the principal divisions which are dealt with, but others are included.

The remaining documents in England were found in the British Museum, the Royal Institution, and the private collections of the Marquis of Lansdowne, the Marquis of Abergavenny, Lord Sackville (the Lord George Germain correspondence), the Earl of Carlisle, Lord Auckland, the Earl of Dartmouth, and others.

In France the following collections are included: the Archives des Affaires Étrangères, de la Marine, de la Guerre, des Colonies, and Archives Nationales. In Holland (the Hague): Rijks Archief (Royal Archives) and Huis Archief (manuscripts of the Prince of Orange). In Spain: Archives at Alcalá, Seville, and

Simancas. This class of information records the applications of the Americans to the various European Courts and the assistance given them; the consequent diplomatic relations of these Courts towards England; the correspondence of their ambassadors and ministers, as well as the interesting letters and papers of the first accredited representatives sent by these foreign Courts to the American Congress.

The Catalogue-Index itself consists of three divisions:—

I. Catalogue or short title lists of the papers in the order in which they exist in the volumes or bundles in the several archives or collections. This is in fifty large foolscap folio volumes, bound in full blue morocco.

II. Chronological Index of all the papers included in above Division I. In this division each document is thrown into chronological order, day by day, and, further, each document is much more fully described than in Division I., particulars being given of its present location, its place of origin, its date, its author, its addressee, its language, length and enclosures, with a précis or notice of its contents. Here, also, are shown the duplicates, triplicates, extracts, &c., whether in the same collection or in other archives. This division is in a hundred volumes, bound in full red morocco.

III. Alphabetical Index, containing the names of the authors and the addressees, so arranged that on the one side is shown every paper by each individual writer and to whom it was addressed, and on the other side the name of every individual receiver with the name of the writer. Where no writer is named the document is indexed under its subject-matter. This division is in thirty volumes, bound in full brown morocco.

The complete work will thus be seen to consist of 180 foolscap folio volumes of from 400 to 500 pages each, which is perhaps sufficient indication of the task which Mr. Stevens undertook, and which has at last been brought to a satisfactory conclusion. Its economic value to Americans as the sole key at present to the scattered papers containing the history of the American colonies for twenty eventful years admits of no question. Our only regret is that the compiler did not live to see the completion of his immense labour.

### A LYKE-WAKE DIRGE.

Trinity College, Oxford.

THE discussion on the word "fleet," arising out of Mr. Mayhew's restoration, confirmed by the references in last week's *Athenæum* to the original authority, John Aubrey, illustrates the certainties and uncertainties of emendation and derivation. There is no doubt that he and Dr. Murray and Mr. F. Sidgwick are right in reading "fleet," and in identifying the word with "flet," in the phrase "fire and flet"; probably also in deriving it from "flett" with the sense of "floor."

But it is clear that the word would mean "floor," and not "floor-room" or "house-room." The first and third of the wills quoted by Mr. W. H. Legge have the full "flette-rome and fire-rome"; the second has the shortened form "fyre and flett," i.e., fire and floor. In this will, however, the words are balanced against "egresse and ingresse to the well and the oven" in a manner which suggests that there was already a popular misderivation, which had become fixed when Aubrey (not his editor) glossed "fleet" by "water," and Kennett commented on the gloss. This misderivation is no doubt responsible for the change of spelling of "flet" to "fleet," which, in its turn, produced the *falsa lectio* "sleet," and then Scott's absurd identification of "sleet" and "salt."

If the confusion should be pre-Elizabethan, then the original phrase would probably be "fire and flet," and the addition of "room" to

both would assist the identification of "flet" with "fleet" in the sense of "water." In this case the 'Dirge' itself would be of greater antiquity than the time when the confusion became prevalent. H. E. D. BLAKISTON.

#### 'HYMNS FROM THE GREEK OFFICE BOOKS.'

April 7th, 1905.

YOUR reviewer of my book last week excites doubts as to my capacity for the work I have undertaken, "by the extraordinary number of blunders that appear in the limited amount of Greek printed in the book." What does he mean? The Greek is not mine. If he has any objection to make to the Greek of John of Damascus and his *confrères*, let him say so. The Greek is theirs. If, however, he means to insinuate that by an error in transcription, or by permitting a misprint to pass unchallenged, he has discovered evidence of unfitness on my part for a work to which I have given much time and pains, he is surely ill-off for material for complaint. But is there even one error in transcription in the entire book? I challenge your reviewer to point to one. That he is bound to do, having made the bold assertion that there is an extraordinary number. A few inevitable misprints he may find in the book, but none in the Greek transcription. What he says regarding the omission of the iota adscript as being contrary to the invariable practice of inscriptions, is not according to fact.

JOHN BROWNLIE.

\*.\* The Greek index of Mr. Brownlie's book occupies two and a half small pages. The first line is thus printed ἐλέησον ἡμᾶς, κύριε ἐλέησον ἡμᾶς. Any eye for Greek could see at a glance that there must be something wrong when the same word is printed ἐλεῖσον and ἐλέησον. The third line has βενστοί πῶς, the fifth ταχύς εἰς, the sixth ἡ without an accent, the seventh θουργικῶ without an accent; the eighth has ἐξῆψους in one word; the tenth has τῇ for the dative of the article; the twelfth runs σήμερον κρεμᾶται ἐπὶ ξύλον, where we have a new form of a verb and an unaccented preposition; and so on in many of the subsequent lines. The next to the last, for instance, is

ὁ δὲ βίος, σκιά καὶ ἐνύπνιον.

In the two pages and a half we have counted twenty-two mistakes.

The mistakes are all repeated, so far as we have noticed, when the lines are placed as the headings of the hymns. The reviewer thought that these mistakes had been introduced by some mischance, but as we discover in Mr. Brownlie's letter that he has not yet found them out, the case is worse with him than we suspected.

#### THE SCOTT SALE.

IN continuation of our report of the sale of the library of the late John Scott, of Largs, N.B., sold by Messrs. Sotheby, Wilkinson & Hodge March 27th to April 7th, the following high prices may be noted: Holinshed's *Chronicles*, Shakspeare edition, 1577, 44l. Hume of Godscroft's *Families of Angus and Douglas*, a hitherto unknown edition, probably printed in 1633, 60l. Proofs of the Pretender being truly James III., finely bound for the Old Pretender, 1713, 35l. James I., *Essays of a Prentise in the Divine Art of Poetry*, 1585, 68l.; *Poetical Exercises at Vacant Hours*, 1591, 80l.; Basilikon Doron, 1599, 174l.; *Dæmonologie*, 1597, 31l. Ben Jonson's *Entertainment of K. James II. through London*, uncut, 1604, 68l. Jordanus Nemorarius, *Arithmetica*, 1496, 68l. Knox's *Liturgies*, 1575, 109l. Livius, Venet., V. de Spira, 1470, 35l. 10s. Maitland Club Publications, 1828-59, 87l.

The following were the highest prices realized in the Mary, Queen of Scots, collection: Against the Scottishe Queene, that She Ought Not to Live, &c., contemporary MS., 24 ll., 100l. Unfinished and Unsigned Autograph Letter of the Queen (14 pp.),

900l. Baif, *Chant de Joie sur les Espousailles du Dauphin et la Royne d'Escoce*, 1558, N. Bodragan, *Epitome of the Title that the Kinges Majestie hath to the Realme of Scotland*, 1548, 45l. Buchanan, *De Jure Regni apud Scotos*, first edition, 1579, 35l. Burleigh, *The Execution of Justice in England*, &c., 1583, 35l. 10s. Caussin, *The Holy Court*, 1674, old morocco, with cipher of Charles II., 59l. P. Cockburn, *In Dominicam Orationem Meditatio*, printed in St. Andrews by John Scot, 1553, 201l. Collections relating to the Funerals of Queen Mary, with inserted illustrations, 1822, 75l. Defence of Queen Elizabeth for the beheading of Mary, Queen of Scots, contemporary MS. (15 ll.), 1587-8, 36l. Grande et Magnifique Triumphe fait au Mariage du Dauphin et la Royne d'Escoce (8 ll.), 1558, 85l. Discourse de la Mort de la Royne Marie (4 ll.), 1587, 114l. Documents relating to a Robbery of Jewels from Queen Mary, 1576, 108l. Harangue de la Royne d'Escoce dans les Estats de son Royaume, 1563, 101l. History of Mary, Queen of Scots, 1559-87, contemporary MS., 116l. Leslie's Defence of the Honour of Marie, Queen of Scots, 1569, 127l. A Register of the Proceedings in the Charge of Ambassador of John Leslie, Bishop of Ross (MS., 113 ll.), with arms of Prince Henry, 1573, 164l. Whole Proceedings at the Tryal of Thos., Duke of Norfolk (MS., 9 large folio sheets), 1571, 126l. Original Letters and Papers relating to Mary, Queen of Scots (from the Ashburnham Barrois Collection, where it sold for 196l.), 355l. John Stubbs's *Discovery of a Gaping Gulf*, 1579, 101l. Udall's *History of Queen Mary*, illustrated with 214 portraits, 1624, 76l.

The whole collection of works relating to Queen Mary, numbering 391 lots, realized the very large sum of 4,750l.

#### Literary Gossip.

MESSRS. LONGMAN hope to issue soon after Easter 'John Knox and the Reformation,' by Mr. Andrew Lang. The author attempts to get behind tradition, and, while recognizing Knox's greatness as a man and a Christian, finds him much less admirable in his public and political life. It is pointed out in the preface that

"if Knox, both as a politician and an historian, resembled Charles I. in 'sailing as near the wind' as he could, the circumstance (as another of his biographers remarks) only makes him more human and interesting."

As modern history is not uninclined to canonize Knox, following Carlyle's lead, some pretty sparring may be expected.

MR. AND MRS. EGERTON CASTLE's novel 'Rose of the World,' which has been appearing in *The Cornhill Magazine*, will be published in book form by Messrs. Smith, Elder & Co. on May 8th. The "Rose" herself, in her half-awakened girlhood, married a splendid young soldier, who met his end defending a fort on the Indian frontier. In a kind of spiritual numbness, she then married a fussy lieutenant-governor, but awakened to the overwhelming fact that she was passionately in love with her first husband's memory.

MR. FISHER UNWIN is to publish a volume by Dr. William Rainey Harper, President of the University of Chicago, entitled 'The Trend in Higher Education in America.' It deals with such subjects as the university and democracy, religious education, the training of theological students, the university and commercial education, alleged luxury among college students, and Latin *versus* science.

THE May number of *The Independent Review* will include, amongst other articles of interest, a criticism, by Sir Edmund Verney, of certain recent proposals with regard to agricultural education; a summary, by Mr. Hilaire Belloc, of the recent campaign in Manchuria; and an account,

by Sir Lauder Brunton, of the proposed National League for Physical Education and Improvement.

MR. MURRAY is going to publish 'Five Years in a Persian Town,' by the Rev. Napier Malcolm; 'The Life of Sir Andrew Clarke, of the Royal Engineers,' by Col. R. H. Vetch; and 'Memoirs of General Sir Henry Dermot Daly,' by Major H. Daly.

A LETTER which recently appeared asking for letters of the late Duke of Cambridge for the 'Life' now being prepared by the Sub-Dean of the Chapels Royal has given rise to widespread misapprehension. Some years ago his Royal Highness entrusted the writing of his military 'Life' to Col. Willoughby Verner, to whom he handed over all papers and documents necessary for the purpose. This book is now nearly ready for publication, and will be brought out by Mr. Murray. The work on which the Sub-Dean is engaged is the private 'Life' of the Duke, and was only begun after his death.

MR. ELLIOT STOCK announces for early publication 'A History of Pembroke Dock from the Earliest Times to the Present Day,' by Mrs. Stuart Peters. It will be copiously illustrated, and contain an interesting reproduction of an early plan of the town.

MESSRS. MACMILLAN & Co. will begin in the first week in May the publication of a new weekly paper called *The Nursing Times*, which will be conducted on strictly non-controversial lines. The aim of the publishers is to provide a useful and practical paper for nurses, brightly written and well illustrated. The new journal will deal with all aspects of a nurse's work, and many well-known authorities have already promised contributions. It is proposed to include lectures and addresses by medical and nursing experts; articles on new methods, treatments, and appliances; and accounts of nurses' work at home and abroad.

THE publication of the Ibsen letters, which were to have been issued last month by Messrs. Fox, Duffield & Co. of New York, has been delayed by an accident. Part of the manuscript of the translation was dropped into the North River by the messenger who carried it from Elizabeth, New Jersey.

MR. HENRY JAMES will lecture in Brooklyn on May 10th upon 'The Lesson of Balzac.'

WE regret to notice the death at Greenock, on Sunday last, of Mr. Allan Park Paton, for many years librarian of Greenock Watt Library. Mr. Paton published two volumes of poems, the first in 1845, the second in 1848, and wrote frequently in the public journals. He was related to the well-known Rev. Dr. Park, of St. Andrews, from whose papers he derived the material for 'A Greenockian's Visit to Wordsworth,' published in 1887. Mr. Paton had reached the age of eighty-seven.

WE referred last week to the sale of the Rowfant Library, and we may now mention a fact not previously published, namely, that the copy of the First Quarto Shakspeare, 'The Second Part of Henrie the Fourth,' 1600, sold at Sotheby's in April of last year



for 1,035l., was from the Locker-Lampson collection. Nothing is said in the catalogue of the Rowfant Library as to the source of this quarto. So far as it can be traced, it once belonged to Richard Wright, M.D., F.R.S., whose "mark of possession" it bears, and whose choice library was dispersed by T. & J. Egerton on April 23rd, 1787, and eleven following days. The quarto in question was lot 1,926 in the ninth day's sale, and realized 2l. 13s., the purchaser being George Steevens. Steevens possessed two copies of the same edition, and these formed lots 1,269 and 1,270 in the sale at King's in May, 1800, one realizing 3l. 13s., and the other 2l. 15s. One of these copies eventually passed into the British Museum, and the other (Dr. Wright's), *longo intervallo*, found a refuge at Rowfant, and is now, we understand, in the Public Library, Boston, U.S.A.

MR. JAMES L. DOUGAN, chief librarian of the Public Library at Oxford, writes:—

"A propos of your note in *The Athenæum* of the 1st inst. on the Library for the Blind at Hamburg, it may be of interest to some of your readers to know of a Blind Library at Oxford which is probably unique. It is housed in the City Library, and its object is to supply every book necessary for the University examinations. It contains now nearly five hundred volumes, and the number is rapidly increasing. Most of these books have necessarily been written by hand, and are the only copies.

"The library has done much to stimulate the higher education of the blind, and applications for the loan of books come from intending undergraduates in all parts. Only recently a German gentleman, studying at Bonn, wrote to ask if he could borrow certain Anglo-Saxon literature from the library, being desirous of competing for a scholarship for a blind man at Oxford, lately founded by Mrs. Barker in memory of her son, one of the conditions of which is that the successful candidate should read for honours in English language and literature."

MR. OSBORNE'S 'Life of Dolling' is to be brought out immediately in a sixpenny edition (unabridged), by arrangement with Mr. E. Arnold, the original publisher. This is in response to many demands.

THE most important lot in the third and fourth portions of the fine library of M. E. Daguin, just dispersed at the Hôtel Drouot, Paris, was a fine copy of the first edition of the 'Cid,' 1637, a volume of 148 pages, bound by the elder Cuzin. This was bought by Mr. Pearson for 22,800 francs. At the same sale a copy of a comedy by Collé, 'La Partie de Chasse de Henri IV.,' 1770, with the arms of Marie Antoinette, sold for 6,905 francs, whilst an example of the original French translation of 'Don Quixote,' 1618, in contemporary binding, fetched 3,555 francs.

THE death is announced of M. Robert de Bonnières, a novelist and *chroniquer*, who at one time enjoyed considerable celebrity, but whose work is now almost forgotten. He was fifty-five years of age, and became attached when a young man to the *Figaro*, in which he wrote under the name of "Janus," and to the *Gaulois*, to the readers of which he was known as "Robert Estienne." He published in the *Revue des Deux Mondes* three successful romances, 'Les Monach,' 'Le Petit Margemont,' and 'Lord Hyland,'

which dealt with life in aristocratic circles. He also published 'Les Lettres Grecques de Mme. Chénier,' and a volume of poems, 'Les Contes à la Reine.' Since the publication of a series of studies entitled 'Mémoires d'Aujourd'hui,' 1883, he had almost given up writing.

A GROUP of students in Florence, under Prof. Palmarini as director, have started an "Istituto delle Carte," to provide information, transcriptions, collations of MSS., photographs, &c. There are to be corresponding secretaries in all Italian towns. The idea is certainly good. The director's address is Via delle Lane, 7, Florence.

RECENT Parliamentary Papers likely to be of interest to our readers are the Annual Report on the Finances of the University of Aberdeen (4d.); and the Annual Statistical Report of the same University (1½d.).

## SCIENCE

*Antarctica; or, Two Years amongst the Ice of the South Pole.* By Dr. N. Otto G. Nordenskjöld and Dr. J. Gunnar Andersson. (Hurst & Blackett.)

THE International Geographical Congress held in London in 1895 may be said to have begun a new epoch of Antarctic discovery. It was then recognized that the magnetic and other problems awaiting solution were too vast to be grappled with by a single expedition, and that the best chance of success lay in international collaboration within separate and distinct areas. Fortunately the world has travelled far since the close of the first epoch in 1839-40, when a French and an American expedition were competing with each other in the South Pacific to outstrip Sir James Ross, the discoverer of the Northern Magnetic Pole, who had just been sent out to the same region by the English Government. As is well known, the new idea took shape in the dispatch of three expeditions—English, German, and Swedish—in 1901, which were all to winter in their respective spheres, and carry on the necessary scientific observations simultaneously. Germany chose as her field of operations the district south of the Indian Ocean; and our own country preferred the coast of Victoria Land, where all the more important discoveries had been made under her flag. There remained for Sweden the third area beyond the South Atlantic; and here, too, there was a certain fitness in the work assigned, for the most successful single-season incursions into this quarter had recently been made by sealing vessels of the sister nation of Norway, under Capt. Larsen and Even- sen.

The volume before us records the chequered fortunes of the Swedish expedition, which owed its inception in great measure to the enthusiasm of its leader, Dr. Nordenskjöld. He was the geologist of the party—a position for which he had prepared himself shortly before by a visit to Tierra del Fuego. For the command of his vessel, the *Antarctic*, he was able to secure the services of Capt. Larsen, whose experience of the ice-conditions was unrivalled. Dr. Nordenskjöld modestly says: "In the

matter of valuable equipment, we could not think of competing with our richer sister-expeditions." But the scientific staff was well manned. It included a zoologist, a botanist, an experienced cartographer, and a meteorologist; and, at the request of the Buenos Ayres Government, a young Argentine lieutenant, who was to assist in the magnetic work, was added to the wintering party. According to the plan of the expedition the Antarctic was to land this party on the east coast of the little-known mainland, and was then to spend the winter in South Georgia and the adjacent waters. In view of the uncertainties of ice-navigation, the policy of sending away the ship appears a doubtful one; but the reason for this was the difficulty of finding a suitable harbour. The first part of the programme was successfully accomplished. After employing the short summer in exploring work, Dr. Nordenskjöld and five companions were landed in February, 1902, at Snow Hill, in 64° 22' S. lat., where they erected a wooden hut; and the Antarctic, after narrowly escaping destruction in a storm, returned to the Falklands.

From this point the fortunes of the ship are related by Dr. Andersson, who passed a useful winter in South Georgia and Tierra del Fuego. Early in November the party turned southwards to rescue their marooned companions; and nearly a month was spent in mapping the Gerlache Channel on the western side of the mainland. This was probably the one serious mistake of the expedition, for, as the following year was to prove, the ice-conditions in these latitudes are more favourable in the spring. But it is only fair to add that the Antarctic summer of 1902-3 was one of the coldest ever known; and Dr. Nordenskjöld gives some parallel tables, which show that the mean temperatures at Snow Hill for the three summer months were lower than those experienced by the Fram in 84° N. lat., and fourteen degrees lower (on an average) than the summer temperatures in 64° N. lat. at Godthaab, in Greenland. Anyhow, the Antarctic found her way to the east coast barred, and on December 29th Dr. Andersson decided to be put on shore with two companions and a depot at a point about eighty miles north of the wintering station. It was supposed that this distance could be covered on the inland ice in a few days; and if the Antarctic did not reach Snow Hill by a certain date, the two parties were to be taken off from the depot on the western side. Both branches of this plan miscarried; for the relief party, who were without a boat, found their way cut off by an open arm of the sea, and had to winter amid great hardships at the depot; while the Antarctic, in trying to force her way to the east, was nipped in the ice, and sank on February 13th, about twelve miles from Paulet Island. All hands managed to reach the island in sixteen days over the drifting floes with a bare supply of necessaries; and there, in a hastily constructed hut, they had to eke out a subsistence for nine dreary months on seals and penguins. One sailor died from disease and exposure—an equal loss of life, though from a different cause, to that sustained by the English expedition. Meanwhile, Dr. Nordenskjöld's party,

though comparatively in greater comfort, were deprived of their expected relief; and it was not till October, 1903, when on a sledging trip, that they luckily came across the "three wild men" from the depot, who were making a second attempt to join them. Three weeks later a relief ship, dispatched most seasonably by the Argentine Government, was able to communicate with Snow Hill; and on the same evening Larsen, with a boating party from Paulet Island, arrived at the station. The shipwrecked crew were taken off, and within five weeks of the time when the three parties were struggling independently for very existence, the whole company had returned to Santa Cruz and civilization.

In the rapidly increasing literature of Polar enterprise Dr. Nordenskjöld's volume will take a high place. The photographic illustrations are numerous, and so excellent that its price may be considered very moderate. The narrative is graphic, concise, and—rarest of all merits in books of this class—free from monotony. This result is partly due to the fact that it is by four different hands, but more, perhaps, to the spice of misfortune and real hardship which attended the expedition. Dr. Nordenskjöld has been well advised in finding room for Dr. Andersson's interesting account of his wanderings in South Georgia and Tierra del Fuego during the cruise of the vessel in sub-Antarctic waters. The book is also much brightened by four admirable paintings from the brush of Mr. Stokes, an American artist, who accompanied the ship during the first summer. Those who had the good fortune to inspect the delightful sketches by Dr. Wilson, shown in the London Antarctic Exhibition last autumn, will readily believe that Mr. Stokes's brilliant colours are not exaggerated. Dr. Nordenskjöld himself gives a vivid description of the marvellous sky-colouring of the Antarctic spring:—

"Above us was the vault of a cloudless sky—first of a light, then growing of a darker blue—in which the stars were slowly kindled one after another, Jupiter and Sirius, with the Southern Cross in the zenith, and then, straight in front, the flaming belt of Orion. Far down in the west comes the newly-lighted crescent of the moon; and, where the sun has gone down, the heavens glow an intense dark, blood-red, against which the sharp contours of Lockyer Island, with the precipitous headlands, the snowy dome, and the glorious row of glaciers, are distinctly lined. It grows darker and darker; more stars, and still more, come peeping out, and soon we see nothing before us but a far-reaching, fading shadow, which may be land, which may be sea."

But in winter there was another side to the shield, which he records with the same spirit and faithfulness to detail:—

"Although the scenery which surrounded us was of uncommon interest, indeed magnificently grand, it had in the long run a fatiguing and depressing influence upon us. I, at least, very much missed the presence of verdure; with what delight should we not have greeted one little blade of grass! The absence of colours was also felt exceedingly. Red, green and yellow—that is, the colours which, more than all others, have a stimulating influence upon the senses—were almost entirely wanting, both indoors and out; one saw only white, blue, brown, and those almost preternaturally fine, pale, pure tints which are

so characteristic of winter in Polar lands. They can never be reproduced by the artist's brush, but they attract the beholder with wondrous power, although they seem to radiate a something which resembles the chill of death."

The thirteen chapters by Dr. Andersson are full of exciting adventure and written throughout in the liveliest vein, without a trace of self-consciousness, or even a hint that the hardships he records were excessive. Here is his account of the winter fuel arrangements in the extemporized hut, roofed with sealskins, at the depot in Hope Bay:—

"For the tent-lamp we had a flat herring-tin, which was filled with small squares of blubber in the midst of which was put a wick made of tent-rope.....At first we had much trouble in getting the lamps to burn, so that it sometimes took five or six hours to boil the penguin-soup, but by the end of the winter we had become real *virtuosos* in the art of turning the blubber into a burning mass of flames, smoke and soot, and all within the space of a minute or two. We called our lamps by the abusive name of 'smokers,' and not without good reason, for sometimes when the snowstorms stopped up a chimney we had made of old tins, and which led into the open air, the smoke became so dense that we could scarcely distinguish each other's faces..... Once the tent-lamp went wrong altogether—the whole mass of partly burned blubber suddenly taking fire and developing a heavy smoke, which might have suffocated the whole party had not one of us wakened and put the thing out."

The account of the shipwreck and of the nine months on Paulet Island is by Mr. C. J. Skottsberg, the botanist of the party. He has a remarkable gift of terse and graphic narrative, and his picture of the sinking of the vessel is like a series of instantaneous photographs:—

"We stand in a long row on the edge of the ice, and cannot take our eyes off her. She has neared us again, so that she is not thirty yards away. The engines are still moving; the fires are out, it is true, but there is a little steam left. The pumps are still going, but the sound grows fainter and fainter—she is breathing her last. She sinks slowly deeper and deeper; for a moment we think she is going to the bottom bows first, but she soon recovers her balance. Now the name disappears from sight. Now the water is up to the rail, and, with a rattle, the sea and bits of ice rush in over her deck. That sound I can never forget, however long I may live. Now the blue and yellow colours are drawn down into the deep. The mizzen-mast strikes against the edge of our floe and is snapped off; the mainmast strikes and breaks; the crow's-nest rattles against the ice-edge, and the streamer, with the name 'Antarctic,' disappears in the waves. The bowsprit—the last main-top—she is gone!"

The above extracts may also serve to show that the translator, who has preferred to be anonymous, has performed his task with success.

No attempt is made in this volume to give a survey of the scientific results of the expedition, which are to be published by the Swedish Government; but the collection of fossils—many of them depicted in the illustrations—was unexpectedly rich. Dr. Nordenskjöld discovered the bones of a giant penguin of the Tertiary period, much larger than any existing species; yet he found no certain remains of any land verte-

brate, and the theory of an extended Antarctic continent, as a means of accounting for the existence of allied forms in the other three continents of the southern hemisphere, received no direct corroboration. On the question of an existing continent in the Antarctic area he speaks with rather an uncertain voice. But he proposes, as the title of his book suggests, that the name "Antarctica" should be given to the whole region, even if it should hereafter "prove to be a collection of large islands"; and he thinks that Victoria Land and Wilkes Land should be styled "East Antarctica," and the scene of his own researches "West Antarctica." He admits, however, that "in this part of the world the terms east and west are of unusually little significance." The geographical discoveries of his expedition are valuable, though not very extensive. The Swedish, like the German expedition, did not pass the Antarctic circle; but in many important points Dr. Nordenskjöld has corrected the maps of his predecessors. He discovered that Snow Hill and Mount Haddington are not, as Ross supposed, parts of Louis Philippe Land, but are distinct islands—the latter, which he calls Ross Island, being separated from the mainland by a long sound or channel leading into Erebus and Terror Gulf. He also claims to have proved, on a sledge expedition in 1902, that Louis Philippe Land and King Oscar Land are continuous, and not, as Larsen had fancied, separated by a broad sound. On this expedition he came across an extraordinary ice-terrace, extending eastwards for fifty miles from the mainland to beyond the Seal Islands. Over this he travelled for three days before he could make up his mind whether it was sea-ice or glacier-ice, but decided finally in favour of the latter. Yet to the last he seems uncertain on the subject; for though the Seal Islands appear on his map as mere "nunataks," Robertson, the largest of them, which abuts on the ice-terrace, is still termed an island. Dr. Nordenskjöld expresses a positive opinion that

"the Antarctic icebergs need not necessarily have their origin on land, but can also be built up on a basis of sea-ice in shallow water near the land."

This view would have some bearing on the question, lately much disputed, whether the great ice-barrier off Victoria Lands, is afloat. Capt. Scott, in his recent lecture, favoured the affirmative, but if the above principle be accepted, there would be a good deal to be said on the other side.

Dr. Nordenskjöld has provided two excellent maps, but his chapter on Antarctic exploration strikes us as incomplete, and he takes some liberties of a rather doubtful kind with the discoveries of his predecessors in other parts of the area. The naming of regions dimly seen and not properly explored is always a difficulty; but if names are to be shifted unnecessarily by each successive explorer the history of new lands will soon become unintelligible. In previous maps the name "Palmer Land" is always given to an insular mass south-west of the Orleans Channel, and De Gerlache, of the Belgian expedition, who found that this consisted of several islands (to which he gave new names),



proposed to call the whole the Palmer Archipelago. Dr. Nordenskjöld, however, has transferred the name "Palmer Land" to a part of the mainland on the other side of the channel, forgetting, apparently, that Biscoe in 1832 landed on and partly described the true Palmer Land, and that Smiley in 1842 claimed to have sailed round it. Again, on the Swedish map the Bismarck Straits of Dallmann, which probably represent the southern entrance of Gerlache Channel, are not found at all, but the name is applied to a bay in the mainland many miles to the south. The problem of these straits, however, has, according to a recent telegram, been definitely solved by the returning French expedition under Dr. Charcot.

#### ANTHROPOLOGICAL NOTES.

M. GEORGES COURTY, whose researches into rock-markings in the Department of Seine-et-Oise were mentioned in *The Athenæum*, No. 4001, has since pursued them in the same Department at Étampes and Milly. In some exposed places, mixed up with modern figures, letters, and other penknife scratchings, he found some marks of the Neolithic type. At the Roche de la Briche he was more fortunate. Removing a natural growth of vegetation from some of the rock surface, he came upon a number of untouched petroglyphs. At Pont-Martine, near Étampes, he also discovered flint implements at a depth of nearly twelve metres, which he believes to be relics of a quaternary industry earlier than the Chellean, and designated by him "Stampienne." The same author, in his capacity of member of a commission to the high plateaus of Bolivia, made some interesting ethnographical notes on the country and its inhabitants, which he communicated to the Society of Commercial Geography at Paris at a meeting held on October 22nd, 1904.

Dr. M. Baudouin and M. Bonnemère have contributed to the Society of Anthropology of Paris a paper on the references in history to polished stone hatchets, which have all over the world been described as lightning-stones or thunder-stones, and have accordingly been the centre of much folk-lore. They quote Lucretius:—

Arma antiqua manus, unguis, dentesque fuerunt,  
Et lapides, et item sylvarum fragmina rami.

But there the reference would seem rather to be to unworked stones than to worked weapons. They quote also at length from Gesner and Aldrovandus their descriptions of the keraunia, and from Michael Mercatus his more scientific observations; nor do they omit to refer to the "all-dreaded thunderstone" of Shakspeare's *Cymbeline*.

Three papers published by the same society relate to European anthropology—by M. da Costa Ferreira, on the capacity of the cranium and the probable ethnic composition of the people of Portugal; by Prof. A. Niceforo, on the cephalic index in Switzerland; and by Dr. L. Bolk, on the distribution of the blonde type and the brunette type in the Low Countries.

Mr. H. R. Hall has been searching, in company with Mr. E. R. Ayrton, for palæoliths in the Western Thebaid, and has published in *Man* for March a selection from his discoveries, which he compares very effectively with some British specimens. They support the affirmative side of the question whether real palæoliths have been found in Egypt. Mr. C. M. Woodford, local correspondent of the Anthropological Institute at the Solomon Islands, sends some additional information as to the funerary ornaments in use there, with a specimen of one now in the Sydney Museum, supplementary to Messrs. Edge-Partington and Joyce's paper on that subject, mentioned in *The Athenæum*,

No. 4013. A short and sympathetic notice by Dr. A. C. Haddon of Prof. F. G. B. Howes gives expression to the sense of loss anthropologists feel at his untimely death. He was for some years a valued member of the Council of the Anthropological Institute.

Since the very sudden death of Mr. T. W. Shore, a paper by him on the 'Origin of Southampton water' has been issued by the Hampshire Field Club. The paper is in the main geological, but under the heading 'Some Account of its Earliest Navigators,' Mr. Shore discussed the question in its anthropological aspect. We understand that this indefatigable student has left much manuscript material, embodying the results of his researches in various directions, and that selections from it may be published.

#### SOCIETIES.

ENTOMOLOGICAL.—April 5.—Mr. F. Merrifield, President, in the chair.—Mr. H. St. J. Donisthorpe exhibited specimens of a melanic Grammoptera, discovered by Mr. J. C. T. Poole at Enfield, which appeared to be distinct from any member of the genus hitherto recorded in Britain.—Mr. M. Jacoby brought for exhibition a specimen of *Megalopus melipoma*, an insect which so much resembles a bee that Bates had said they were indistinguishable in nature.—Mr. A. Bacot presented on behalf of Dr. Culpin specimens of *Papilio macleayana* and *Hypocysta metirius* captured in Queensland, illustrating the use of "directive" markings in the Rhopalocera in influencing their enemies to attack non-vital parts.—Mr. G. J. Arrow exhibited an example of *Ceratopterus stahli*, West., a beetle from Australia possessing notable powers of eripitation.—Mr. A. H. Jones and Mr. H. Rowland-Brown showed a series of *Erebia alecto* (*glacialis*), var. *nicholli*, Oberth., taken by them at about 8,000 ft. above Campiglio, South Tyrol, with specimens of *Dasydia tenebraria*, var. *rocecaria*, caught in the company of the *Erebia*s in the same localities: when upon the wing the two species were not dissimilar. Mr. Jones also exhibited examples of *Erebia melas* from the Parnassus Mountains, Greece, for comparison, and fine forms of butterflies found at Mendel, near Botzen.—Mr. K. T. Kaye exhibited a series of bred *Papilio adonis* from British Guiana, with the dimorphic black-and-white female.—Dr. F. A. Dixey exhibited the social web and pupal shells of *Eucheira socialis*, Westw., together with specimens of the perfect insect, being the actual nest from Mexico described and figured by Westwood in the *Transactions* for 1836.—Prof. E. B. Poulton read a note recently received from Mr. S. A. Neave, giving further evidence of the superstitious dread, on the part of the Rhodesian natives, of larvæ with terrifying eye-like markings.—The President read a note on experiments conducted by him to ascertain the vitality of pupæ subjected to submersion.—Mr. H. A. Byatt read a paper on '*Pseudacra poggi* and *Limnas chrysippus*, the Numerical Proportion of Mimic to Model,'—and Mr. G. Bethune-Baker contributed 'A Monograph on the Genus *Ogyris*.'

PHILOLOGICAL.—April 7.—Prof. Gollancz in the chair.—Dr. H. Bradley made his yearly report on the M-words he is editing for the Society's 'Oxford Dictionary.' Since his last report the three editors of the 'Dictionary' had each issued a double section of his work, and Mr. Craigie had also issued a single section, though he had another double one nearly ready. Dr. Bradley had now 168 pages in type, his last word being *measure*, though his material was prepared further. In technical words he had had the help of experts (for *manor*, Sir Frederick Pollock), and Mr. James Platt had given valuable aid in the etymology and list of words of far-away lands. Dealing with special words, Dr. Bradley said that *marcpane* was a kind of philological romance; it probably came from early Italian, with the meanings of a small box, a weight, a coin. The Venetian coin *matapanus*, bearing a figure of Christ on a throne, represented, says Kluyver, the Arab *manthaban*, "a king that sits still." The word first occurs in English in 1494, in Fabyan's 'Chronicle,' "a march payne garnysshed with dyuerse fygures of angellys," and meant a cake of pounded almonds, sugar, &c. It was then transferred to anything exquisite or dainty, like Ben Jonson's "the very Marchpane of the Court," "A march paine wench," &c. As the sweetmeat has lately been imported from Germany, the form "marzipan" is widely used for it; indeed, "marzepaines" is found in Udall in 1542. *Manure* has changed curiously in meaning. It is the same

word as *mancurre*, *manu operare*, to work with the hands, and meant, 1, to hold land, to manage (1430, "The tenantz dar not inhabite, maynour, nor occupye the saide toun"; 1577, "The Commonwealth of England is manured by three sortes of persons"); 2, to till land (c. 1400, "A mede maynoyrede bott lytyle"); 3, to train (1632, "manuring her as a plant"; 1561, "a soul manured with the hand of the heavenly Spirit"); 4, to enrich land with manure (the noun occurs first in 1549, "laye ther mucke and meanor upon the grene"; 1599, "Retailing theyr dung to manure landes"); 5, to spread or spill like manure (1592, "valiant Bassowes slaine, whose bloud hath bin manured to their earth"); 6, to work upon with the hand (1431, "John has selled the Underwodde, to kutt downe, and maynoure, and lede away"; 1575, "not so brytl too manure as stone"); 7, to manœuvre a ship (1569, "We were scantlye able to manure oure ship"). *Manipulation* was known before its verb *manipulate*; it is defined, c. 1730, as "a term used in the mines, to signify the manner of digging the silver, &c., out of the earth"; its chemical use dates from 1796, and its general use of handling objects for a particular purpose from 1826. But the verb *manipulate* seems to have been first used by Faraday in 1827, though in 1598 Florio has the Italian "*Manipolare, Manipulare*, to gripe with the hands, to make bottles or wads of hay. Also to arme with a gantlet, to bundle vp." The noun *maslin* has a profusion of forms. It is two words: 1, a kind of brass, and a vessel made of it, which has 43 different spellings; and, 2, mixed grain, or bread made of it, and generally a mixture, which has 78 spellings. The root of 1 is an unrecorded *mas*, early G. *mess*, brass; that of 2 is O.E. *mestallion*, from L. *mistus*, mixed. The figurative use is shown in 1668, Kirkmau's "pockets well lined with Maslin of Gold and Silver." *Mark*, sb., boundary, limit, has 22 meanings, ending with the slang and dialect "an astonishing appetite for," "a mark on strawberries and cream" (1883). The use of the word for the tract of land held by a primitive village community dates from Kemble in 1848. But his fancy that O.E. *mearc* was the name of a territorial organization next below the shire has no foundation. The alleged O.E. *mearemot*, mark-moot, has no existence; the *mearemot* of 971 probably means "parsley-bed." *Masterpiece* is formed after Dutch *meesterstuk* or G. *Meisterstück*. In 1579 the Aberdeen Guild-Rules have "the maisterstik of the person to be admittit," and in 1658 A. Fox englishes G. *Meisterstück* by "Master-piece." In 1660 Hexham has "*een meesterstuck*, a Master-peece, or a choise peece of worke." *Master* takes up twelve columns, or four pages, of the 'Dictionary.' It has three main senses: 1, one who has control or authority over others (with nine subdivisions, ending with "At Bowles every one craves to kisse the maister," or mark-bowl, 1579); 2, a teacher; 3, a holder of a title of office or honour. In its earliest form, c. 1000, in Ælfric's *Exodus*, it is "magestras," Lat. *magistros*. *Manner* and *matter* have a great range and variety of senses. *Manner* went from "the way in which something is done or takes place" to "a form of expression," behaviour, morals, conduct, habits of animals, action of a horse, polite deportment, style of execution in art, species, reason, moderation, &c. *Matter* takes eight columns of the 'Dictionary.' It is from a prehistoric *dmateria* related to the Indo-Germanic root *\*dem*, *\*dom*, occurring in *domus*, a house, and our *timber*, for which it is once used in the Englished Palladius, c. 1420 ("Nowe matere is to falle.....for pale, or hegge, or hous, or shippe"). It starts from the concrete substance out of which a thing is made, and ranges through the fluids of the body, to pus, subject-matter, chaos, something to say, theme or topic, sense, importance, reason or cause, means, element, kind, allegation, type set up, manuscript copy, affair, event, subject of dispute, &c. Dr. Bradley also dealt with *mark*, *mart*, *meadowsweet*, *maze*, and was warmly thanked by the meeting for his report and his services to the 'Dictionary.'

INSTITUTION OF CIVIL ENGINEERS.—April 11.—Sir Guilford Molesworth, President, in the chair.—The paper read was 'The Maintenance and Strengthening of Early Iron Bridges,' by Mr. W. Marriott.—It was announced that ten Associate Members had been transferred to the class of Members, and that six candidates had been admitted as Students.—The monthly ballot resulted in the election of one Member, eight Associate Members, and one Associate.

ANTHROPOLOGICAL INSTITUTE.—April 4.—Prof. W. Gowland, President, in the chair.—Mr. R. N. Hall read a paper on the fort and stone-lined pits at Inyanga contrasted with the Great Zimbabwe. The walls of the fort are built upon a curved plan, and

the fort itself is divided into enclosures for purposes of defence. The fort has twenty-five entrances pierced through the walls, which are themselves pierced with a great number of loopholes. The fort is also peculiar for the employment of banquettes walls, which are not met with except in a few ruins in Southern Rhodesia. Another peculiarity of the building is the absence of buttresses. The stone-lined pits are very numerous throughout Inyanga, and are usually found in clusters of twos and threes. Mr. Hall was of opinion that they were not used as slave-pits, as had been supposed, but as shelters from the variable temperature. The pits consist of a hole, lined with masonry, and a curved, paved passage, used as an entrance. In almost every case the pits have a drain running through the rampart, and another peculiarity is the erection near them of a stone monolith. Mr. Hall also referred to the hill terraces found in the neighbourhood, and in conclusion contrasted the architecture of the fort and pits with the temple and acropolis at Zimbabwe. The paper was illustrated by excellent lantern-slides. — In the discussion which followed Dr. Haddon paid a high tribute to the care with which Mr. Hall had conducted the excavations, while Dr. Garson laid stress on the fact that the ruins were a precious monument of antiquity, and as such the Rhodesian authorities had had committed to them a great trust, which it was to be hoped they would carefully guard.

## MEETINGS NEXT WEEK.

- MON. Institute of Actuaries, 5 — 'On the Importance and Practicality of a Standard Classification of Impaired Lives,' Mr. S. W. Carruthers; 'Social Conditions as affecting Widows' and Orphans' Pension Funds,' Mr. S. J. H. W. Allin.
- TUES. Institution of Civil Engineers, 8 — Annual General Meeting. — Zoological, 8½ — 'Notes on Ento-Parasites from the Zoological Gardens, London, and Elsewhere,' Mr. A. E. Shipley; 'On Hybrids between *Lepus timidus* and *L. europæus* from Southern Sweden,' Dr. E. Lonnberg; 'Notes on the Muscular and Visceral Anatomy of a Leatherly Turtle (*Demochelys coriacea*),' Mr. R. H. Burne.
- WED. Chemical, 5½ — 'Complex Nitrites of Bismuth,' Mr. W. C. Ball. Meteorological, 7½ — 'An Account of the Observations at Crinan in 1904, and Description of a New Meteorograph for use with Kites,' Mr. W. H. Dines; 'Rate of Fall of Rain at Seathwaite,' Mr. H. R. Mill.
- Folk-Lore, 8 — 'The Snake-Ammonite Myth of Whithy' and 'Some Scotch and Irish Evil-Eye Charms and Appliances,' Mr. E. Lovett; 'Congo Folk-Lore,' Mr. R. E. Dennett.
- Geological, 8 — 'The Bica Wyke Rocks and the Dogger in North-East Yorkshire,' Mr. Robert Heron Rastall; 'Notes on the Geological Aspect of some of the North-Eastern Territories of the Congo Independent State,' Mr. Gaston Félix Joseph Preumont.
- Microscopical, 8 — 'On the Application of the Undulatory Theory to Optical Problems,' Mr. A. E. Conrady.

## Science Gossip.

MR. H. B. MEDLICOTT, F.R.S., who died on the 6th inst., at the age of seventy-five, had spent the best portion of his life on the Geological Survey of India, of which he was for many years the Superintendent. Most of his writings, necessarily of a special character, are to be found in the 'Records' and 'Memoirs' of the Survey, but he was also the author, jointly with Dr. Blanford, of the first edition of the well-known 'Manual of the Geology of India.' More than fifty years ago Mr. Medlicott had written on the geological structure of parts of Ireland, and on going to India he became Professor of Geology at the Thomason College of Engineering, Roorkee. After retiring from his position on the Indian Survey some seventeen years ago, he returned to this country, received the Wollaston Medal from the Geological Society, and passed the remainder of his days in retirement at Clifton.

THAT familiar and long-established periodical, *Proceedings of the Royal Society*, is henceforth to be brought out in a new form. It will assume royal octavo size, and be printed in larger type than is the case at present. Also two series will appear in future, one embracing mathematical and physical papers, the other biological papers, and each part will be on sale to the public separately.

WRITING in *Broad Views* under the now familiar heading 'The Structure of the Atom,' an "occult student" congratulates Prof. J. J. Thomson upon having arrived at certain conclusions harmonizing with the results of occult investigation, and especially upon recognizing that the actual number of the constituent parts of the chemical atom stands "in a direct ratio

with the atomic weights." This, says the occult student, was already announced to the world in *Lucifer* for November, 1895, as the result of "a clairvoyant study of the subject." The atom of hydrogen, he continues, consists of 18 corpuscles, and that of oxygen of 290, which, divided by 18, "gives almost exactly the value assigned by ordinary chemistry to the atomic weight of oxygen, namely 16." But until "ordinary science" uses clairvoyance, he cannot, it appears, even guess

"as to the likelihood that it will be enabled to get hold of that root number 18, the number of the hydrogen molecule, which is the clue to an accurate comprehension of those chemical phenomena vaguely classified at present under the tentative phrases 'valency' and 'atomicity.'"

If this catches Prof. Thomson's eye, he will no doubt see a dazzling vista of fresh intellectual triumphs opening before him.

F. L. writes:—

"May I correct an error in 'Research Notes' of April 8? I did not mean to say *ex cathedra* that the time had come when hydrogen should be recognized as divalent, but merely that this was the contention of M. de Forcrand. How the mistake in the proof escaped me, I cannot say."

DR. THEODOR KOCH, who for the last two years has been travelling in the interior of Brazil, sends a very interesting account of his travels. He followed the course of the Rio Uaupès beyond the last rapids, and spent a considerable time with the Kobéua Indians, whose religious mask dances are so curious. He made a thorough study of their language, and in their company visited the Rio Cuduiary. The whole district watered by these rivers is of great interest, as it is inhabited by a number of tribes who speak distinct dialects, and retain all their ancient habits and customs, as the nature of the river renders their dwelling-place almost inaccessible. Dr. Koch has been successful in obtaining photographs, and has a fine collection of weapons, masks, costumes, and domestic utensils.

THE new member of the Paris Académie des Sciences Morales et Politiques, in succession to M. Henri Germain, is M. Eugène d'Eichthal, who won the election easily against five other candidates. His best-known works include 'Tocqueville et la Démocratie Libérale,' 'Socialisme Communisme, et Collectivisme,' and 'Souveraineté du Peuple et Gouvernement.' M. d'Eichthal, who was born in Paris in 1844, is the son of M. Gustave d'Eichthal, a correspondent of J. S. Mill, a distinguished philosopher, and one of the most celebrated members of the École Saint-Simonienne.

AMONG recent explorers in China, Lieut.-Col. C. C. Manifold, of the Indian Medical Service, is entitled to a foremost place. He has successfully accomplished three separate journeys in that country during the last five years, and the paper in which he describes the last of them was read before the Royal Geographical Society on Monday evening last. His first journey was in 1900 from Burmah to the Yangtse Valley, and as the Boxer rising was then in full swing, it says much for the tact of the young explorer that he passed several months among the Chinese population of remote provinces, cut off from Europeans, without a single dispute or disagreeable circumstance. His second journey, in 1901-2, was from the north. Starting from Tientsin, he followed the route of the Peking-Hankau railway, then under construction; and he gave a very full and interesting account of these two journeys in a paper read before the Geographical Society in 1903. Last year he returned to China with the object of completing his surveys by a careful examination of the Han River valley, and of the approaches to the great province of Sse-chuan from the pro-

vinces of the Lower Yangtse. It is with this journey that he dealt in 'The Problem of the Upper Yangtse Provinces and their Communications.' On this last occasion Col. Manifold was accompanied by two Royal Engineer officers, viz., Capt. Barnardiston and Mahon, and the expedition was completed by five native Indian trained surveyors. For rapidity of work the expedition divided into three parties, and that under the lecturer himself took the section formed by the Han river valley immediately north of Hankau. Here Col. Manifold again came across the so-called Belgian railway, which he had followed in 1901, and he made the interesting statement, which has not yet got into the daily papers, that this line is now finished, with the exception of the bridge across the Yellow River, which appears to be a task of some magnitude. The Han valley is most fertile and productive, and the region through which the river passes is described as rich in coal and minerals. There are important towns in this part of China whose names even are almost unknown. An instance of this is Lao-ho-kou, a centre of trade beyond the ken of any merchants save the Japanese, who buy up all the varnish oil that its active citizens and their immediate neighbours can manufacture. The latter part of Col. Manifold's paper related to railway construction in Yunnan.

AN occultation of  $\eta$  Virginis by the moon will take place on Monday evening, the 17th inst.; disappearance at 8<sup>h</sup> 18<sup>m</sup>, reappearance at 9<sup>h</sup> 12<sup>m</sup>, Greenwich mean time.

GIACOBINI's new comet (*a*, 1905) was seen at the Lick Observatory on the 27th ult., and at several European observatories on the 28th. Its orbit has been calculated by Dr. Strömgren; the perihelion passage took place on the 3rd inst. at the distance from the sun of 1.128 in terms of the earth's mean distance, and the comet is also receding from the earth (its distance now is 0.77 on the above scale), and its apparent brightness is slowly diminishing. It is now situated in the northern part of the constellation Gemini, moving in a north-easterly direction, and will pass about five degrees due north of Castor on the 18th inst.

ANOTHER small planet was discovered by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg, on the 26th ult.

MR. T. E. HEATH has recently published a book under the title 'Our Stellar Heavens: a Road Book to the Universe' (Knowledge Office), in which an ingenious attempt is made to depict the stars of which the parallaxes and proper motions are approximately known as they would be seen in three dimensions. The unit of distance is a light-year—63,000 times the distance of the sun from the earth—and this is taken as a mile on the scale. In order to represent the solid universe in section, he considers it projected on a plane at right angles to the equator, passing through the sun and the equinoxes. It is supposed to be looked at from the direction of 6<sup>h</sup> right ascension, so that the stars from 6<sup>h</sup> to 18<sup>h</sup> R.A. are shown on the right-hand side of the picture, the others on the left. To assist the conceptions, a map of the British Isles is given at the back, a mile representing a light-year, so that the sun being placed at Greenwich and taken as origin,  $\alpha$  Centauri (4.34 light-years from the sun) is placed near Bromley in Kent. By another method, equally ingenious, the stars are represented as if seen at the distance of 500 light-years from the sun, and regarded with eyes many light-years apart. In this it is intended that a stereoscope should be used, and the results are, of course, rather startling. The whole scheme is, perhaps, somewhat premature; but it is not without interest, and the author has incorporated a good deal of information about stellar magnitudes and distances.



## FINE ARTS

## GEORGE MORLAND.

*George Morland.* By G. C. Williamson, Litt.D. (Bell & Sons.)

*The Life of George Morland.* By George Dawe. With Notes and Introduction by J. J. Foster. (Dickinson.)

It is perhaps not to be wondered at that Morland's life has so often been written, for he fitted into the pattern which the public likes to keep in mind for the genius and the artistic temperament better than most painters who have risen to fame. It is true that he was an affectionate and faithful, though a careless husband; but this lapse into bourgeois virtue can be overlooked in view of his striking exemplification of the Bohemian life in other respects.

Of the two lives in question, Dr. Williamson's is made up mainly from George Dawe's, but with the addition of certain details from Collins's unkindly account and from the other scanty sources; while Mr. Foster's book, published as a commemoration of Morland's centenary, is a reprint of Dawe. On the whole, this is the most satisfactory way of giving Morland's life again to the public, for Dawe's life is in every way the best that has been written. It is authoritative, since the author's friendship with Morland gave him every opportunity of ascertaining the facts; he is perfectly frank without ever being malicious, and his estimate of Morland's genius shows fairness and judgment, though it certainly does not err in excessive praise. It is, moreover, agreeably written. Dr. Williamson tells the story over again in his own words, and, with the help of copious extracts from Dawe, well enough; but there is something in the flavour of the style of the period which brings the artist's character more vividly before us in the pages of his contemporary.

Morland appeared to typify all that Reynolds strove to dissipate in the popular theory of genius as a divine gift, entirely unrelated to the faculties of ordinary intelligence and thought. Here was a man who could spend half his time drinking and loafing with potboys, and who, when he was half asleep and three parts drunk, could turn out, as it were by the unconscious motions of his hand, drawings that even his creditors would take for current coin. Here, at least, it would seem that the magic, incalculable power of genius was revealed.

And in truth Morland must have had the most astonishing innate faculties; but these by themselves would not have given him his extraordinary facility. It was the severe and scholarly training of his father, who was both artist and connoisseur, that impressed certain principles of composition and design so firmly in his mind that at last, by constant repetition, they became part of the unconscious nervous impulses of his hand. Add to this his total want of serious ambition, which made him unwilling to attempt any advance, any alteration of the principles which he had assimilated in his youth, so that he was content to repeat himself indefinitely, and one gets some

explanation of the apparently mysterious power he possessed. It was from the Dutchmen and from contemporary English art that he got his composition, and his technique was part of the common inheritance of the artists of his day. Another thing that was in his favour was the want of intensity in the drawing of the eighteenth century. Morland inherited a number of ready-made formulæ which passed for natural forms — which were, in fact, quite sufficient pictorial counters for natural objects, and all that was necessary was to combine these with skill and to record them with an easy, flowing touch. Morland's touch had, in fact, all the qualities that the eighteenth century admired. It was only by not thinking at all, by not striving to do anything but what he had learnt at the very outset to do with consummate ease, that Morland managed, in his short and misspent life, to produce a mass of work which, were it of a more strenuous quality, would argue a long life of arduous toil. It was this combination of an excellent early training with the total want of serious ambition that gave his works their immense popularity. They never appealed to anything that was not immediately discernible by the humblest intelligence, and they were executed with an ease and spontaneity which pleased the connoisseur by the delicacy and rapidity of the handling, and the populace by the sense of actual life they conveyed. In fact, Morland was one of the rare cases of a popular painter who is also a genuine artist, though of humble rank. He deserves, and always will deserve, a slight and effortless appreciation.

Both these lives are copiously illustrated. The collotypes in Dr. Williamson's book have the advantage of being taken from the pictures themselves, though they are not always very strong in tone. The illustrations to Mr. Foster's book are in photogravure, and, for the most part, very well done, but he has made too much use of engravings after the pictures, in which we miss, of course, the felicity of Morland's handling. A list of pictures, compiled by R. Richardson, occurs in Dr. Williamson's book, and both contain a list of engravings after Morland, of which that in Mr. Foster's book is certainly the more complete.

*The Ancient Castles of Ireland.* By C. L. Adams. (Stock.)—The author of this pretty book has done well to bring together pleasant gossip about the many castles which every traveller through Ireland sees on every journey. In the present case the authorities cited generally for each castle's biography are very good; but it would evidently require years of labour to master them. Some not very obvious sources, such as the *Dublin Penny Journal*, which was admirably illustrated by Petrie, have been used, and from it the author might have drawn many good views in addition to the excellent ones furnished by Canon Lucius O'Brien, who naturally draws these castles with much sympathy, since his ancestors owned so many of them. We do not think that the alphabetical order adopted is by any means the best. The geographical would be not only more obvious, but also more instructive. Thus the many castles of the county Dublin should have been brought together, and their relations explained. Or else the architec-

tural classification might have been adopted, and they might have been arranged under Danish (if such exist), Norman, Tudor, &c. We might also recommend the distinction into castles still inhabited and castles in ruins. The author, indeed, tells us in each case which of them is still a residence, and the owner's name; but a complete catalogue of these ancient dwelling-houses would have been most interesting. The author also modestly acknowledges the incompleteness of the work, and only professes to give "some fortress histories and legends." We cannot, therefore, complain that, even in co. Dublin, Dalkey and Monkstown are omitted, though several far less known places are discussed. We would gladly have heard something of Gormanston and Killeen, both still inhabited by their ancient families, and of the Taaffe house in co. Meath, which has a high reputation for antiquity. Of Tudor houses, Rathfarnham, near Dublin (built by Adam Loftus), is still inhabited, and we suppose such fine mansions as Slane Castle (Lord Conyngham's) and Mitchelstown Castle (till recently Lord Kingston's) are ancient fortresses rehandled. The White Knight was the owner to whom Lord Kingston succeeded by marrying his heiress.

There is therefore, as the author knows, plenty of material for an enlarged edition of this work, which would be a most useful handbook for the traveller of a better class than the tourist, and also for the remaining gentry in each county, who generally show lamentable want of interest in the antiquities around them. But then the book must be purged of many small errors, and even of some which shock the Irish reader. Henry II. cannot have received the Irish chiefs "in Dame Street" at Dublin, seeing that no such street existed for centuries after his visit. Probably Hoggen Green, through which Dame Street ultimately made its way, or "outside Dame's Gate" is intended. The second Duke of Ormond was the son not of the first, but of the chivalrous Ossory. The representation of Granuaile carrying off the heir of Howth is not a picture in that castle, but a carving over an antique press. There is no probability that Corr Castle, near it, was the original seat, since it was merely the keep to protect a bawn, where cattle were penned at night on a peninsula threatened by sea-rovers from two sides. The real castle is certainly of great age, and was only remodelled in Elizabethan days. The hall does not occupy the whole length of the building. Carlingford Head is not one of the Mourne Mountains. Doe Castle, one of the most picturesque in Ireland, was owned till recently by the Hart family (not Harte), and was bought not by "Mr. Ards," who does not exist, but by Mr. Stewart of Ards. Irish proprietors are never called by the name of their lands, as is the case in Scotland. We conclude, therefore, with the author's next sentence on Doe:—

"The history of this castle is not altogether so clear on some points as could be wished, for the authorities seem to be greatly confused over many important points."

Though we should not have expressed ourselves thus, we are here in agreement with the author.

## THE GOUPIL GALLERY.

If it were only for the three Corots which this exhibition contains, it would be noteworthy, for they are at once unusual and singularly beautiful. If we knew nothing of Corot's life, and judged him by his work alone, and if we regarded the immense number of landscapes based on a single idea of design, of colour and tone, which he produced, we should almost inevitably pronounce him an artist of great character, who, having once hit the popular taste, ruined himself by repeating his success *ad nauseam*. We know as a matter of fact that

this was not the case, but, none the less, any one who sees much of modern painting is bound after a time to grow weary of the grey willow tree so deftly smudged in, the boat half hidden by the shore, and the pearly distance of Corot's stock composition, and to feel a corresponding sense of delighted relief when contemplating such a naïve and intensely felt motive as that of his *In the Woods* (No. 45), with its inviting depths of deep and yet cool green gloom, its tender glow of sunlight on the more distant tree masses, and its vaporous sky. Corot's delicate sensibility to colour is seen to perfection in pictures like this, where the green predominates, for it is in the treatment of green that most modern landscape fails, and Corot had the art to give it its full value and intensity without making it either metallic or acid; moreover, he could make its shadows transparent without making them hot. This little picture is a perfect example of this power. *L'Approche du Village* (58) is perhaps more in his usual key, but the *Tow Horse* (63) is again an unusual motive, treated with spontaneity and directness. It is indeed little more than a transcript of an effect seen early on a summer morning beside the Seine, but it is made with a fine discretion and intense poetical feeling for the charm of pale sunlight upon trees and grass from which the morning mists and dew have scarcely evaporated.

After Corot there is a gulf; Bosboom, Maris, Mauve, and Weissenbruch scarcely do more than repeat in enfeebled and sophisticated tones the motives of their French masters. The Israëls, *Old and Worn* (59), has another aim, and here for once comes nearer to realization than usual. Michel's *Fisherman* (85) has a sombre Rembrandtesque beauty, though the colour is, as usual, rather dull and opaque.

There is, however, one other artist here whose work shows up even beside Corot, and that is Hervier, who still awaits due recognition. His name is not to be found even in Muther's history, where so many minor reputations have their meed of praise. Though not belonging strictly to the Barbizon group, he was evidently in close sympathy with its aims. One of his pictures here, *Returning Home* (46), has something of Dupré and Jacque in it, but the design shows more research, is more deliberate and calculated, and the expression is more restrained. Another picture by Hervier, *The Farmyard* (1), is still more remarkable and original. He clearly had a personal style, a particular manner of suggesting relief by flat, scarcely modulated touches of opaque paint upon a dark transparent ground. He obtains thereby an effect of solidity with extreme restraint of modelling, and a quality that at times reminds one of Chardin. Hervier's sentiment for colour is, in this instance, distinct and exquisitely subtle; a pearly grey predominates, with rare accents of apricot and green.

Some romantic but rather overcharged water-colours by Cecil Lawson, a delightful drawing by Diaz, and some admirable Muirhead Bones also deserve notice.

## THE ROYAL SOCIETY OF PAINTERS IN WATER COLOUR.

WATER-COLOUR painting—for it is, alas! that, and not water-colour drawing, that is for the most part shown here—is regarded as a peculiarly English art. Such as it is, it is here seen cultivated to its highest perfection. It is an odd insular performance in a secluded backwater of sentiment. It is impossible to relate it either to life or to art. It is something entirely *sui generis*. It has a certain prim old-maidenly distinction, its little scrupulous neatnesses and careful proprieties. It is not vulgar or ostentatious or slipshod, but almost, in its peculiar and isolated way, scholarly.

There are many little pieces here which, seen in their own private surroundings, would strike an agreeable note of refinement, would almost suggest elegance. But gathered in a gallery, with their gilt mounts and with their pictorial pretensions so accentuated, they appear at their worst. Exhibitions of oil paintings are bad enough; exhibitions of water-colours made to look like oils would be, if they were not still so surprisingly popular, altogether impossible. The general note of the exhibition is one of a refined sugary prettiness. Prettiness is, of course, always essentially vulgar; it is much further removed from beauty than ugliness; but one must admit that here prettiness almost puts on the airs of good breeding. Still one looks longingly for some frank, sincere declaration of feeling, some uncompromising contrast of tone, some wilful severity or dryness of colour. One's eye is satiated everywhere with the cloying sweetness of cheap and obvious harmonies. A certain washed-out yellowish-green is everywhere opposed to a pale greenish-blue, with notes of rose to complete the scheme. It is altogether too flattering to the eye to arouse any real emotion of beauty.

There are exceptions to this rule. Mr. Sargent's *Palazzo Grimani* has cruder notes; it has, too, his amazing power of construction, as witness the vigorous rendering of the key-pattern ornament round the base of the palace. Mr. J. M. Swan's *Tigress and Cubs* (120) has undeniable force, though the colour is perfunctory and unconsidered. Mr. Paterson's large vague cloudscapes and Mr. Cameron's river are seen in a broad manner, which would be impressive if it were not so excessively facile and summary.

Mr. Callow is almost alone in maintaining the real tradition of water-colour draughtsmanship, and this, in spite of the fact that his colour-schemes sometimes break down into pure chromolithography, as in the *Hastings* (93), gives to his work a real distinction. It has, in fact, what scarcely anything else here possesses, a really expressive touch, a definitely calligraphic quality, which is perhaps the most essential beauty in water-colour design.

Mr. Edwin Alexander's *Peacock and Python* (115) is a serious and praiseworthy effort. It shows real thought, and the artist has managed to get a definite rhythm into his design by contrasting the long, springy curves of the tail feathers with the heavy sinuosities of the snake's body. As a drawing in water colour it is, however, spoilt by over-elaborate realization, which means, in fact, want of finish, since he has stopped short in the process of condensation. The forms here arrived at require a further process of selection and elimination to make them capable of being beautifully expressed in the medium.

Mr. Albert Goodwin's *Bosham* (10) struck us as a drawing which might have real charm in more appropriate surroundings.

## ETCHINGS AT PATERSON'S GALLERY.

This small collection contains some interesting and rather unfamiliar pieces. The examples of Rembrandt, though the finest things in the room, are in no way unusual; but the work of his eighteenth-century French imitator, Jean Pierre Norblin de la Gourdain, is very curious. For the most part he is content to be a pure imitator, working out Rembrandt's fine manner with a minute and patient finish which proclaims the taste of the eighteenth century. The result is a certain sophisticated grace, which is really the antithesis of Rembrandt's style, in spite of its extraordinary superficial likeness. But in one piece, his own portrait (No. 9), Norblin, working directly from nature, has achieved something personal and really striking.

The collection of Méryons is remarkable. There are some of his most celebrated plates—the *Ministère de la Marine*, with the grotesque

flying-machines in the sky giving a touch of extravagance to the severe solemnity of the classic façade, the *Galerie de Notre Dame*, the *Morgue*, the splendid *Bainfroid Chevrier*, and the wonderful *Entrée du Couvent des Capucins à Athènes*, in which for once Méryon's feeling for classical serenity is untroubled by any haunting sense of dread.

Then we find some excellent Charles Keenes, of which *On the Beach* (27) and the *Canal Lock* (31) are drawn with wonderful delicacy and refinement. Some of Sir J. C. Robinson's etchings are also shown. From time to time we have had the pleasure of noticing his works at the exhibitions of the painter-etchers, and it is interesting here to see a larger number of them. They appear to us very unequal. In some he seems to have tried effects of light which eluded him; but in the *Newton Manor* (34), with its great cloud battlements shining through a haze of drifting rain, he shows how genuine his artistic feeling is, and how striking his success as a creator might have been. The *Corfe Castle* (38) is another fine plate.

Near these hang some selections from a series of thirty etchings by Manet, which Mr. Paterson is bringing out in England. Some of them are from plates never published in the artist's lifetime, from which a hundred impressions only have been taken. They all show strongly the influence of Goya, not only in the composition, but also in the actual treatment of the etched line; *Les Gitanos* (39), in particular, might almost be taken for one of the *Caprichos*. The *Olympia* (40), etched from the picture, is more solid in modelling, and denser in light and shade. It is a splendid plate. The rest of the exhibition is more familiar, and scarcely needs detailed notice. A selection of Whistlers, some delicate little impressions by Mr. Roussel, some familiar plates by Mr. D. Y. Cameron, and a few extremely promising designs by a Canadian etcher, Mr. D. S. MacLaughlan, complete a very interesting little exhibition.

## THE NATIONAL ART COLLECTIONS FUND.

At the annual general meeting of the body which controls this important fund, held in the rooms of the Society of Antiquaries last Friday week, the first annual report was presented. It contains an account of the purchases effected during the year. These are certainly encouraging for a beginning. In many instances the Fund merely came to the aid of our museums, and in certain cases thereby turned the balance in favour of our national collections as against foreign competitors. The most conspicuous example of this is the magnificent Greek bronze relief purchased from the Hawkins sale. If it were only for this one instance of the effects of the Fund upon our national collections, we should still say that its formation was amply justified. But though as yet it has relied almost exclusively upon the ordinary subscriptions of its members, and has not put forth special appeals, the Fund has succeeded in securing at least one masterpiece of importance—namely, the early Watteau which was handed over to the Dublin Museum. The decision to allocate this to Ireland, in spite of the fact that the National Gallery is without any example of the master, seems justified when we consider that at Hertford House Englishmen have always the opportunity of enjoying Watteau at his best. It is to be hoped that Ireland is not too entirely absorbed in its efforts to secure works of modern art to respond to the appeals of a fund from which its National Gallery has already benefited so remarkably. The other picture acquired by the Fund is a Madonna by Lazzaro Bastiani, which it is intended to submit to the Trustees of the National Gallery as soon as a Director is



appointed, through whom it may be brought officially to their notice. In this case the historical importance of the work is no doubt greater than its pure artistic merit, but for the understanding of the Venetian School as a whole, Bastiani, who was Bellini's contemporary and lifelong competitor, and who was moreover the master of Carpaccio, is of great importance. He is scarcely represented in any of the galleries north of the Alps, and but slightly in Italy itself. Nor is there any other known painting of a Madonna by him. He shows here a personal feeling for decorative design and space composition, though in his actual forms he was content to lean on the Vivarini and Bellini.

If only the remarkable little Madonna by Alvise Vivarini, which now lies hidden in the Director's Room at Trafalgar Square, were brought out to accompany the work of his contemporary Bastiani, the two pictures would complement in a remarkable way an admirable but rather one-sided collection of Venetian painters. No one would pretend that either Alvise or Bastiani was the equal of the Bellinis, but looking solely at the influence they had on the artists of the succeeding generation, the student cannot afford to forget their work.

Sir Edgar Vincent, in proposing the adoption of the report, hinted at a criticism which is no doubt likely to be made, when he suggested the advisability of the Fund's confining its purchases to works of supreme artistic merit, and not assisting in filling up gaps in the historical sequence of our national pictures. Nothing could be more desirable than that the Fund should have at its disposal sufficient money to acquire masterpieces, and we may well look forward hopefully to the time when adequate support for this will be forthcoming; but in the meanwhile it is a valuable though a humbler service to assist in completing the Gallery as a museum of ancient art. For the National Gallery is obliged to fulfil a dual function — that of a gallery of masterpieces and a museum. In the case of the minor branches of art we have two institutions which divide these functions between them. At the British Museum objects are arranged on an historical plan, and an effort is made to obtain as complete a series in every class as possible. At the Victoria and Albert Museum the ideal of arrangement is technical and industrial.

The National Gallery should, and we think can, fulfil both these ideals as regards the art of painting. For, indeed, if the historical selection is well made, it will be found no obstacle, but rather a help to the highest æsthetic enjoyment. If we want to understand a great master thoroughly and enjoy his work perfectly, we shall not do ill to consider him in relation to his surroundings, to examine the condition of art as he found it, and the changed tradition he handed on to his successors. Such, at all events, has been the theory acted on from time to time in forming our National Collection, else what are Bissolo, Cordeliaghi, Bartolommeo Veneto, Bonifazio, and many admirable but scarcely superlative school pieces doing at Trafalgar Square? In the presence of these and many other pictures it is, we think, useless to contend that the theory of a select group of undeniable masterpieces has been the guiding principle at the National Gallery. Indeed, many of the works of the Primitives, which we now look upon as our rarest treasures, were bought at a time when their only claim appeared to be that they assisted a wide historical survey of ancient art.

#### THE ABERDEEN SCULPTURE GALLERY.

ABERDEEN has set an excellent example in her new Sculpture Gallery, which was opened on Saturday last by Sir George Reid. Nowhere else in Great Britain, outside London, Oxford, and Cambridge, is there so fine a collection of

casts of the best sculpture as Aberdeen now possesses. It is housed in the Art Gallery, which was erected twenty years ago, but has been so greatly enlarged and reconstructed as to be virtually a new building. The private committee which has managed the Art Gallery is responsible for the whole expense of the reconstruction, estimated at 12,000*l.* It secured the site from Gordon's College at a nominal price, and obtained a grant of 8,000*l.* from the Clark Trustees. It also induced 160 citizens of Aberdeen to present one or more casts apiece, to the total value of 3,500*l.*, so that the entire gallery is a free gift to the city. Aberdeen will now be asked to support the institution out of the rates, and to develop the collection of pictures, which at present contains very little of interest except the Kepplestone collection of artists' portraits.

The casts are arranged in a large central hall with an open balcony and a glass roof, and in spacious rooms leading from it on the ground floor. Round the hall, between polished columns, which represent all the different varieties of granite, are placed some of the best Greek and Græco-Roman statues, including a fine Attic torso of Venus from the National Museum, Rome, a Roman statue of a girl in the likeness of Polyhymnia from the Vatican, and several other works of which no English museum possesses casts. The Nike of Pæonius is placed high up on the balustrade of the balcony, where the cast is seen to even better advantage than in the British Museum. In the balcony is a good collection of Greek and Roman stelæ and votive reliefs, and round the upper part of the walls runs a portion of the Parthenon frieze. The general effect of this court, which is painted white and draped with pale green canvas, is very good, and the handsome granite pillars contrast well with the statues. In the adjacent rooms, which are lighted from side-windows and decorated in a similar manner, without the granite columns, the casts are arranged in schools. Assyrian and Egyptian sculpture is represented by a few choice pieces, such as the head of Amenophis III. from Thebes, and the well-known relief of Sargon. The Greek section includes the group from the east pediment of the Parthenon, two panels from the Treasury of Athens at Mycenæ, and a large relief from the "Harpy Tomb" at Xanthus. The Nike of Samothrace is unfortunately placed on the ground instead of being raised up on high, as in the Louvre; but this is almost the only mistake that has been made in the arrangement of the collection. The Italian section is large and well chosen. The Pisani, Orcagna, and Ghiberti are represented by ten casts; Donatello by eleven, including 'Il Marzocco,' the Florentine lion; Verrocchio by three; the Della Robbia by ten; Benedetto da Maiano by his great pulpit in Santa Croce, Florence; Jacopo della Quercia by his tomb of Ilaria del Carretto; Michael Angelo by five, including the Bruges Madonna and the Jason; and among other well-known pieces is the recumbent statue of Braccioforte at Ravenna. A small but highly interesting selection of French sculpture from the Middle Ages to Houdon and Clodion, and of German sculpture by Krafft, Veit Stoss, and Vischer, is a novel and welcome feature of the gallery, which also contains casts of Celtic crosses and monuments, and a series of inscribed tablets. These two last-named sections are specially intended for the benefit of the Aberdeen granite workers, whose monuments and tombstones might often be designed in better taste. But it is hoped that this gallery will also stimulate some of the Aberdeen youth to become sculptors, and to use their native granite, which, for public monuments, wears better than marble in our climate.

The credit of establishing the new Sculpture Gallery belongs to Mr. James Murray, chairman of the Art Gallery Committee, in whom enthu-

siasm and generosity are combined with great organizing power. He secured the services of Mr. Robert F. Martin, of the South Kensington Museum, to select and arrange the casts, with the help of Sir George Reid and Prof. Ramsay. Not content with raising the money for the gallery, Mr. Murray entertained at his own expense a large party of artists and art-critics from London and elsewhere, as well as Mr. Thomas Hardy, Maarten Maartens, Prof. Bury, Mr. Haverfield, Mr. Edward Robinson, Director of the Boston Museum of Fine Arts, Commendatore Galli, Director of the Vatican Museum, and others upon whom Aberdeen University conferred honorary degrees. The University held a crowded reception on Friday night, and the city gave the visitors a banquet on Saturday. Aberdeen has good reason to be proud both of her new Sculpture Gallery and of the distinguished citizen who founded it. Mr. Murray's guests will never forget his princely hospitality nor his generous enthusiasm for art.

H.

#### 'AUTUMN LEAVES' AND FORD MADOX BROWN.

3, St. Edmund's Terrace, Regent's Park, April 7th, 1905.

I OBSERVE in your paper of the 1st inst. a notice of the Whitechapel Art Gallery, including a critique of a painting named 'Autumn Leaves' ascribed to Ford Madox Brown. I affirm, without the least hesitation, that this picture was not painted by Brown. I knew him intimately from the summer of 1848, and became his son-in-law in 1874; am well acquainted with all his paintings executed from 1848 onwards, and with most of those of an earlier date. He never painted any picture named 'Autumn Leaves,' nor any composition resembling the one now at Whitechapel. He painted a picture, larger than this, named 'An English Autumn Afternoon': it is an entirely different composition, and I know the house in which it is kept. The title 'Autumn Leaves' belongs to a famous and admirable picture by Millais, and (so far as I know) not to any other work.

Your reviewer refers to a rumour that the picture ascribed to Brown was produced when he "was in Antwerp under Wappers," i.e., several years before 1848, when the English Pre-Raphaelite movement began. This rumour is sufficiently answered by saying that the picture was not painted by Brown at all. It might further be maintained, and I think with unanswerable truth, that until after the commencement of the Pre-Raphaelite movement no picture whatever of this particular type was produced in either England, Antwerp, or anywhere.

Whether the picture at Whitechapel is a good work of art, or good enough for Brown to be its painter, is a question of critical opinion which I leave undiscussed.

I do not know who painted this work; but I have a vague impression that I saw it ere now, in the early days of Pre-Raphaelitism, and I think it *probable* that the painter was a Mr. Rainford. This Mr. Rainford (I presume he is not now alive) was lodging in the house in Cleveland Street, Marylebone, in which Mr. Holman-Hunt and my brother took a studio in 1848. He was then a painter, or painter-student, of aims totally alien from the Pre-Raphaelite; but, seeing the methods of work adopted by Mr. Holman-Hunt, he aspired to accomplish something in the same line, and he became rather aggressively Pre-Raphaelite. His works in that direction (so far as they became known to me) were produced towards the years 1851 to 1853. One of them was exhibited in the British Institution: 'Hotspur and the Fop.'

Let me add that, if any one wishes to see a list of the works which were produced by Madox Brown, he will find one in the valuable book written by his grandson, Mr. Ford M. Hueffer,

named 'Ford Madox Brown,' and published by Longmans in 1896. This list does not contain the faintest trace of any such work as the 'Autumn Leaves' now at Whitechapel.

WM. M. ROSSETTI.

#### BRYAN'S 'DICTIONARY OF PAINTERS.'

THE article on Leonardo da Vinci in the new edition of Bryan's 'Dictionary of Painters' contains a paragraph accepting Dr. Carotti's identification of the portrait of Cecilia Gallerani with a picture in the Czartoriski Collection at Cracow, and stating that he has "definitely proved" that 'La Belle Ferronnière' is not by Leonardo. As writer of the article, I wish to say that for this paragraph I am not responsible. By a printer's error what should have been an editorial note has become incorporated with the text.

EDWARD MCCURDY.

#### SALES.

MESSRS. CHRISTIE sold on the 8th inst. the following pictures: E. Verboeckhoven, Ewes and Lambs under some Trees, 199*l.* H. Fantin-Latour, Roses, 462*l.*; Grapes, 294*l.* H. W. B. Davis, "Now fades the glimmering landscape on the sight," 120*l.* Colin Hunter, Landing Haddock, 147*l.*; Voices of the Sea, 199*l.* A drawing by P. De Wint, A River Scene with a barge, brought 50*l.*

The same firm sold on the 10th inst. the following. Pictures: Early German School, a Triptych, with an Emperor and Empress on horseback, and a procession, 136*l.* Gaudenzio Ferrari, The Madonna, in green and red dress, holding the Infant Saviour, 194*l.* H. Holbein, Thomas Cromwell, Earl of Essex, 173*l.*; Edward Godsalvo, 105*l.* Holbein School, Erasmus, 135*l.* N. Lucidel, Head of a Child, in green dress, 120*l.* B. van Orley, The Madonna, in red dress with blue cloak, holding the Infant Saviour on her knee, 183*l.* Drawings: J. Downman, Lord Munster, when a boy, in blue coat, 64*l.* Lawrence (after?), Nature: the Calmady Children, 50*l.* Millais, A Highland Lassie (head of Mrs. Ruskin), 136*l.*

The same firm sold on the 11th inst. the following engravings, the property of Mr. H. G. Huggins, excellent prices being realized for many examples. After Opie: The Sleeping Nymph, by P. Simon, 34*l.*; A School, and A Winter's Tale, by V. Green, 51*l.* After Hoppner: The Sleeping Nymph, by W. Ward, 71*l.*; Lady Louisa Manners, by C. Turner, 46*l.*; Countess Cholmondeley and Son, by the same, 231*l.*; Lady Charlotte Greville, by J. Young, 29*l.*; The Daughters of Sir Thomas Frankland, by W. Ward, 588*l.*; The Duchess of Bedford, by S. W. Reynolds, 44*l.* After H. Thomson: Crossing the Brook, by W. Say, 34*l.* After Peters: The Gamblers, and The Fortune-Teller, by J. R. Smith (a pair), 81*l.* After and by J. R. Smith: The Promenade at Carlisle House, 75*l.* After J. Ward: Selling Rabbits, and The Citizen's Retreat, by W. Ward, 65*l.* After Morland: The Return from Market, by J. R. Smith, 81*l.*; A Party Angling and The Angler's Repast, by Ward and Keating, 81*l.*; The Farmer's Stable, by W. Ward, 57*l.*; Innocence Alarmed, by R. Smith, 84*l.* After Westall: Maternal Affection, by Cheesman, 28*l.* After A. Kauffman: Content and Innocence (Lady Rushout and Daughter), by Burke, 69*l.* After Lawrence: Sir Francis Baring, with Mr. Charles Baring and Mr. Wall, by J. Ward, 31*l.* After Maria Cosway: Mrs. Cosway, by V. Green, 48*l.* After Lawranson: Mrs. Edwards, by J. Jones, 40*l.* After Gardner: Mrs. Gwynne and Mrs. Bunbury, by W. Dickinson, 92*l.* After Lawrence: Marchioness of Exeter, by C. Turner, 32*l.*; Lady Aeland and Children, by S. Cousins, 54*l.* After Romney: Lady Charlotte Legge, by J. Grozer, 105*l.*; Hon. Mrs. Beresford, by J. Jones, 28*l.* After Reynolds: Lady Elizabeth Foster, by F. Bartolozzi, 87*l.*; Lady Smyth and Children, by the same, 54*l.*; Mrs. Braddyll, by S. Cousins, 52*l.*; Miss Polly Kennedy, by T. Watson, 33*l.*; The Dilettanti Society, by W. Say, 31*l.*; Col. Tarleton, by J. R. Smith, 65*l.*; Warren Hastings, by T. Watson, 52*l.*; Lady Taylor, by W. Dickinson, 42*l.*; Lady Beaumont, by J. R. Smith, 71*l.*; Countess of Carlisle, by J. Watson, 31*l.*; Miss Mary Horneck, by R. Dunkarton, 60*l.*; Ladies Amabel and Jemima Yorke, by E. Fisher, 27*l.*; Viscountess Crosbie, by W. Dickinson, 36*l.*; Mrs. Abington as the Comic Muse, by J. Watson, 33*l.*; Mrs. Musters, by J. R. Smith, 42*l.*; Mrs. Carnac, by the same, 69*l.*; Georgiana, Duchess of Devonshire, by V. Green, 25*l.*; Duchess of Rutland, by the same, 30*l.*; Lady Bampfylde, by T. Watson, 90*l.*; Countess of Salisbury, by V. Green, 66*l.*; Mrs. Beresford, Mrs. Gardiner, and

Viscountess Townshend, by T. Watson, 50*l.*; Mrs. Pelham feeding Chickens, by W. Dickinson, 409*l.*; Lady Elizabeth Compton, by V. Green, 525*l.*; Countess of Harrington, by the same, 682*l.*

#### First-Art Gossip.

THE private view of the tenth annual exhibition of the Royal Society of Miniature Painters takes place to-day at the Modern Gallery. The exhibition will be open to the public from April 17th to May 13th.

THE season at the New Gallery begins on Tuesday, April 25th.

A REPRESENTATIVE exhibition of the works of H. G. Hine, the painter of Down scenery, who died in 1895, is to be opened to-day at the Leicester Galleries.

ON the same date will be shown for the first time a series of water-colours of Sussex by Mr. Wilfrid Ball, and a collection of drawings and studies by M. Paul Helleu.

THE Association des Artistes Français (fondation Taylor) has had a windfall in the shape of a legacy of 50,000 francs. It was bequeathed by the sculptor M. Maurice Ferrary, who won the Grand Prix de Rome in 1882, and who lived at Neuilly, where he died last November. To Neuilly he has left one of his most important works, 'Le Bourreau,' and a sum of 10,000 frs. to the hospital of Levallois-Perret.

IN an interesting appreciation in *L'Éclair* M. Raoul Aubry points out that the new member of the Académie des Beaux-Arts, M. Denys Puech, the sculptor, some twenty-five years ago "gardait une demi-douzaine de moutons dans la montagne aveyronnaise et désespérait les gens de son village par ses allures farouches, son aspect taciturne et son obstination à ne rien apprendre."

The local priest was the first to encourage his genius, and he obtained work congenial to his tastes with a "marbrier" at Rodez, his earnings amounting to the "somme fantastique" of 75 centimes per day. In about two years he had saved 800 francs, with which he went to Paris and studied under Falguière and Chapu at the École des Beaux-Arts, winning the Grand Prix de Rome in 1884. Since then his progress has been rapid. He has won several medals at the Salon, three of his works are in the Luxembourg, others are in possession of various provincial municipalities, whilst the number of his busts of celebrities is very great, ranging from the Princess Mathilde to Coquelin and Jules Simon. There still remain two vacancies at the Académie des Beaux-Arts, the election to which is postponed until after May 6th, as many of the Académiciens are taking part in the Archæological Congress at Athens.

THE death is announced of M. Henri Frédéric Iselin, the sculptor, who was born at Clairegoutte (Haute-Savoie) in 1826. Iselin first exhibited at the Salon in 1849, to which he sent a bust of M. Marmier. His conscientious work procured him a large number of commissions, particularly from the French Administration of the Fine Arts. He obtained medals at the Salons of 1852, 1855, and 1861, and his busts are numerous. His statues include 'L'Élégance' in the foyer of the Opera-House, 'L'Observation' at the Luxembourg, and 'Le Génie du Feu' at the Louvre. He ceased to exhibit some years ago, and has lived in retirement.—The death is also announced of the engraver Adolphe Gusman, of Spanish descent, born in Paris on December 14th, 1821. He obtained a medal at the Salon in 1857 for an engraving of the 'Noces de Cana,' by Paolo Veronese, and executed many plates after Gustave Doré, Bida, Daubigny, and S. Langlois.

THE artistic remains of Menzel include a number of sketch-books and some five thousand

drawings, black and coloured. The heirs intend to offer them for sale, and have given the Berlin National Gallery the right of refusal; but this gallery already possesses a large number of Menzel's drawings, so that it seems somewhat doubtful whether the Directors will avail themselves of this opportunity.

MR. MURRAY announces 'Reason in Architecture,' by Mr. T. G. Jackson, R.A.; 'The Life and Works of Giovanni Antonio Bazzi,' by Mr. R. H. Hobart Cust; and vol. iii. of 'The Arts in Early England,' by Prof. Baldwin Brown.

AT the monthly meeting of the Society of Antiquaries of Scotland held this week, there was submitted an interesting communication on the excavation by the Society of the Roman fort on the Antonine Wall, near Falkirk. The fort is described in the report as "a square with rounded corners, measuring 223 feet each way in the interior space, which is surrounded by ramparts of earth and turf, with a bottoming of stones 20 feet in breadth, with two trenches in front on three sides, the fourth side being formed by the Antonine Wall." There are four gates. This system of defence is unique in Britain, but is described by Cæsar as having been used in his Gallic campaign.

THE third open meeting of the British School of Rome during the present season was held in the library of the School on April 3rd. The chair was taken by Prof. Pelham, who is President of the Executive Committee of the School. The first paper was read by Mr. T. Ashby, jun., Acting Director of the School, upon Monte Circeo, the promontory which rises abruptly from the flat coast about ten miles to the south-west of Terracina, and which, though it was never an island within the memory of the human race, has from a distance all the appearance of one, and is very likely to be identified with the magic isle of Circe. Here in early days a Roman colony was established, when the promontory still marked the frontier of Latium, as a post of observation against the Volscians. The ruins of an ancient city wall exist under the enceinte of the modern village of S. Felice Circeo (which lies at the east end of the mountain), and are connected by long walls with a citadel on the top of the ridge; but whether or no this is the site of the original colony (founded, according to Livy, by Tarquinius Superbus, according to Diodorus in 393 B.C.), the town of the imperial period seems to have been situated some distance further to the north-west, below the other end of the promontory. Considerable remains of it still exist, though it was never a place of great importance, and is, indeed, rarely mentioned. Monte Circeo appears as a resort of the Emperor Domitian, and there are scattered over it the ruins of several large villas, though their owners cannot be identified.

MR. W. ST. CLAIR BADDELEY followed with a paper upon a large and important villa upon the Colle di S. Stefano, to the south-east of the well-known villa of Hadrian, near Tivoli, of which it has until recently been believed to have formed a part. Fragments of an inscription which appears to have been erected in honour of the Vibii and Plancii Vari indicate the name of the real owners, and with this agrees the character of the construction, which dates from the reign of Hadrian. An isolated building, not far from the villa, may well have been a temple, though it is of unusual form; but the neighbourhood of some shrine is attested by the further discovery of a marble tablet bearing the words LVCV(S) SANCTV(S), which was dug out close by. The use of *sanctus* for *sacer* is noteworthy, and so is the form of the inscription itself, which must have been set up, one would imagine, at the entrance to the grove. Plans and drawings of these little-known remains were exhibited.



## MUSIC

## THE WEEK.

QUEEN'S HALL.—*London Choral Society.*

MR. ARTHUR FAGGE, conductor of the London Choral Society, gave two English works at his concert at Queen's Hall on Monday evening. The first was Sir Edward Elgar's 'Caractacus,' originally produced at the Leeds Festival of 1898. Two years later came 'The Dream of Gerontius,' a work of far greater technical skill and emotional power. There are effective lines and scenes in Mr. H. A. Ackworth's 'Caractacus' poem; but there is also much that is conventional. The music, too, is unequal, some of it very beautiful, some dull. It is, however, interesting, in the case of such a composer, to hear a work in which there is great promise rather than actual achievement. The performance was rather rough. Of the soloists Mr. Dalton Baker was the best; he gave a dignified rendering of the Lament. Mr. Joseph O'Mara was announced, but sudden indisposition prevented him from appearing; his place was taken by Mr. Henry Beaumont. The second work was Dr. F. H. Cowen's clever and humorous setting of 'John Gilpin,' at the close of which the composer was summoned to the platform.

QUEEN'S HALL.—*London Symphony Orchestra.*

MR. GEORGE HENSCHEL was the conductor of the first of the two extra concerts given by the London Symphony Orchestra at the Queen's Hall on Tuesday afternoon, and his name recalls the series of "London Symphony Concerts" which he gave at St. James's Hall from 1886 to 1897. He not only encouraged native art, but also his programmes included many Wagner excerpts and works by Brahms, of whom Mr. Henschel proved himself an able and specially sympathetic interpreter. At the present day Wagner reigns supreme even in the concert-room, while the symphonies of Brahms, or, at any rate, the first two, are favourites with the public. In developing the taste of the public for high-class orchestral music, Mr. Henschel was largely instrumental, and other men have benefited by his efforts, which at the time did not meet with the support which they deserved. With our present plethora of orchestral concerts, and with the admiration entertained towards works once considered dry or extravagant, it is well to remind the musical public of services formerly rendered by Mr. Henschel, with whose name might also be coupled that of Sir August Manns.

Tuesday's concert needs only brief notice. The programme included no novelties. Splendid performances were given of the 'Meistersinger' Overture and of the Brahms Symphony in D. Mr. Henschel's enthusiasm for these two composers is still as warm as ever, and his reception by the audience was most cordial. Miss Evangeline Anthony was heard in Max Bruch's Violin Concerto in G minor, with the orchestra under the direction of Mr. A. W. Payne. This young artist

displays taste and feeling, but as yet her playing lacks soul and technical mastery. Mr. Ffrangcon-Davies sang 'Wotan's Abschied,' while the 'Vorspiel and Liebestod,' from 'Tristan,' brought the concert to a successful close.

QUEEN'S HALL.—*Madame Wanda Landowska's Pianoforte and Harpsichord Recital.*

"J'AVOUERAI franchement que j'aime beaucoup mieux ce qui me touche que ce qui me surprend." Thus wrote François Couperin in the preface to his 'Pièces de Clavecin.' At the first of two recitals given by Madame Wanda Landowska at the Queen's Hall on Tuesday evening, she won the hearts of her hearers by her sympathetic renderings of old music. The programme bore the title 'John Sebastian Bach and his Contemporaries.' Bach was represented by his English Suite in E minor, and the lady's interpretation of the music was instinct with life and feeling, while her technique was irreproachable. We cannot understand, however, why the Allemande was omitted; it was certainly not on account of its length. Next came short pieces by Italian composers, the last being Domenico Scarlatti, whose 'Sonate Pastorale' was given without the usual modern additions. There followed Handel's Variations in E from the Fifth Suite of the first collection. France was represented, first in a group of interesting solos by Mattheson, Telemann, Rameau, Clérambault, and Daquin, and afterwards by some of Couperin's daintiest pieces: 'Les Folies Françaises ou les Dominos,' 'Le Dodo, ou l'Amour au Berceau,' and 'Muséte de Taverni.'

The Bach Suite was played on a pianoforte, but not in modern style; and no use was made of the pedal. Strictly, the harpsichord ought to have been used, but the music did not suffer by the change. Madame Landowska proved herself an admirable performer on the harpsichord in Handel's Variations, while nothing could have been more crisp and quaint than her rendering of the Couperin music. She met with a very warm but thoroughly well-deserved reception, and her second recital this afternoon ought to draw a full house. In these days of noisy music, of clever though unsatisfactory transcriptions of Bach's organ fugues, of storm and stress, of symbolism and pessimism, it is most reposeful to hear eighteenth-century music interpreted with true soul and spirit. With regard to Louis Clérambault and Couperin it may be noted that, although they were contemporaries of Bach, as regards publication of their music they were his predecessors. The examples given were, however, most welcome.

## Musical Gossip.

Mlle. CAMILLE LANDI gave a song recital at the Bechstein Hall on Monday evening. Her programme was both varied and interesting. Her rendering of Marcello's Psalm 'Volgi mio Dio' was highly dramatic. Other numbers which deserve special mention were Schubert's 'An die Musik,' Bruneau's 'La Sarabande,' and Chaminade's 'L'Anneau d'Argent.' The audience was requested to refrain from applause before or after the sacred numbers, an admirable

suggestion, which ought to be placed on the programmes of oratorio performances. There are even many songs not sacred after which applause is disturbing.

DR. WALFORD DAVIES'S 'Everyman' was performed by the Bach Choir, under the composer's direction, at Queen's Hall on Wednesday evening. The rendering of the work was highly impressive. Mr. Lane Wilson sang the important part of Everyman with declamatory power. The choir displayed earnestness and enthusiasm.

THE youthful violinist Mischa Elman made a second appearance at Mr. Charles Williams's fourth concert at Queen's Hall yesterday week, and his performance of Mendelssohn's Concerto was very astonishing. It is, indeed, strange to see a mere boy displaying the calm assurance and strong feeling of a mature artist. We only hope that all possible care will be taken to prevent overstraining either of his body or brain.

ST. MARYLEBONE PARISH CHURCH was crowded last Tuesday on the occasion of the wedding of Miss Ada Crossley. Her husband is Dr. Francis Muecke, an Australian by birth, who is at present attached to the medical staff of the London Hospital.

ANOTHER pupil of Sevcik, Robert Trebini, nineteen years of age, and of Italian parentage, will soon be heard in London.

IN *The Quarterly Magazine of the International Musical Society* (April to June) there is a highly interesting article by Henri Quittard, entitled 'A Forgotten French Musician of the Seventeenth Century, C. Bouzignac,' a name not to be found in the musical dictionaries, not even in Eitner's 'Quellen-Lexicon.'

RIMSKY-KORSAKOFF has resigned his professorship at the St. Petersburg Conservatoire. His opera 'Kascheg' was performed last Sunday at the Kommissarjevsky Theatre, when the students expressed with marked enthusiasm their sympathy with him.

A SPECIAL fête has been organized at Usinghen, near Wiesbaden, to celebrate the sixtieth anniversary of the birth of Prof. August Wilhelmj on September 21st.

## PERFORMANCES NEXT WEEK.

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| SUN.  | Sunday Society Concert, 3.30, Queen's Hall.    |
| —     | Sunday League, 7, Queen's Hall.                |
| TUES. | Royal Amateur Orchestra, 8.30, Queen's Hall.   |
| FRI.  | Queen's Hall Orchestra, 3.30, Queen's Hall.    |
| —     | Sacred Concert, 3.30 and 7.45, Crystal Palace. |
| —     | Sacred Concert, 7, Albert Hall.                |
| —     | Sacred Concert, 7.30, Queen's Hall.            |

## DRAMA

## THE WEEK.

DUKE OF YORK'S.—*Alice Sit by the Fire: a Page from a Daughter's Diary.* In Three Acts. By J. M. Barrie.—*Pantaloon: a Plea for an Ancient Family.* By J. M. Barrie.

WHAT intentional burlesque has not been able to do for the serious drama seems in the way of being accomplished by the mockery of our latest school of dramatists. In face of the kind of satire launched against situation and sentiment by writers such as Mr. W. S. Gilbert, the late Oscar Wilde, Capt. Marshall, Mr. Bernard Shaw, and Mr. Barrie, it seems as if humanity was only created for the purpose of being satirized or caricatured, and he will apparently be a bold man who will dare in time to inspissate his play with sentiment or inform it with passion. There's "nothing either good or bad," says Hamlet, "but

thinking makes it so," and the way of "turning to mirth all things of earth" may possibly with much effort win acceptance. We own, however, to finding it in the end more than a little oppressive, and to pining, even in carnival-tide, for a spot out of hearing of the tin trumpet and the mouth organ. It is improbable that Mr. Barrie will fail to supply us with pretty suggestion as well as with wit. But, while we admit that much of the laughter he provokes is of good alloy, and that there are occasionally "fancies chaste and noble," we find fatigue nearer neighbour than we had hoped or anticipated. The influence exercised by the dramatist over his public is undeniable, and the audience assembled on the first night was kept in a whirlwind of amusement. Nothing, moreover, unworthy or malodorous interfered with the enjoyment of the spectator. It seems grudging and churlish to say that an occasional sense of unreality and vapidness was inspired, and that there were moments when resentment of the coruscation set before us was as near at hand as admiration. Resisting all temptation to recapture a plot that is somewhere in the clouds, we will only say that what is shown is the effort of a romantic and extravagant young lady, a sort of modern Lydia Languish, whose notions of life are drawn from a too close study of the terminations of French plays and a familiarity with the various developments of *le ménage à trois*, to save her mother from a purely imaginary danger. In this gratuitous attempt she succeeds in compromising herself, but as nothing comes of her proceedings, all is well. In the conduct of the intrigue, if such it can be called, there is much that is quaint, ingenious, and whimsical. The mother and daughter, each mistrustful of the other, are admirably played by Miss Ellen Terry and Miss Irene Vanbrugh, and the general performance leaves nothing to be desired.

While no less quaint and extravagant than the companion piece, 'Pantaloone' is more dramatic. Conscious that his powers are failing and that his jokes—almost a superfluity in the part he plays—are growing threadbare, Pantaloone becomes distressed. The obstinacy of his daughter Columbine, who elopes with penniless Harlequin instead of marrying Clown, who is a man of substance, subjects him to indignities on the part of the latter which further embitter his cup. The fugitive lovers are banished from his roof, and it is not until they return with a son, who is himself a juvenile clown, that old Joey, as he is called, begins to pick up his spirits. This piece has some tenderness, and furnishes opportunity for good acting on the part of Mr. Gerald Du Maurier. The use of the machinery of the harlequinade is not wholly successful, but it is pleasant to see the characters played with a kind of poetic suggestion that is generally wanting from modern performances of the class.

#### SHAFTESBURY.—*Othello*.

THE revival of 'Othello' at the Shaftesbury attempted by Miss Tita Brand is chiefly noteworthy for the promise displayed by our younger actors, among whom, as a rule, the parts are distributed. Not wholly to be trusted are such manifestations. Young

actors have a habit of coming out of the ruck only to fall back into it and drop even into the rear so soon as their performances meet with encouragement. Many features in the present representation are praiseworthy. Mr. Hubert Carter's Othello has every gift short of intensity and inspiration. Miss Tita Brand's Desdemona conveys the idea that she is clever and will be of service when more scope is furnished for latent gifts of passion with which we credit her. Mr. Henry Ainley's pleasing Cassio is more suggestive of the court than the camp, and perhaps of the grove than of either. Mr. J. H. Barnes is virile and in all respects excellent as Iago, but stands aloof inasmuch as he alone ranks as an actor of experience. Many other performances merit commendation. It is sincerely to be hoped that the promise exhibited will lead to fulfilment. Courage, taste, and discretion are shown in the treatment of the text, and the applause—most of it, though not all of it, real—with which the whole was greeted was, as a rule, well deserved.

#### COURT.—*The Trojan Women*. Translated from Euripides by Gilbert Murray.

To the literary merits of Dr. Gilbert Murray's rendering of the 'Troades' tribute has been borne. With the exception of a few weak or doubtful rhymes—such as "cup" and "hope," "bears" and "prisoners," and the like, which make us wonder why rhyming verse has been employed elsewhere than in the lyrics—the whole still commends itself as literature. Thanks to a capable interpretation, some features in which, such as the Cassandra and the Andromache are excellent, the estimate of the acting value of the play is much raised, and something like a vindication of the Euripidean method is afforded. At the close of what is treated as the opening action, when Astyanax is borne off to his doom at the reluctant bidding of Talthybius, a point of harrowing intensity is reached. The resemblance between the wailings of the captive women and those of the mourning queens in 'Richard III.' and the contrast between the sorrowings of Constance in 'King John' and of Andromache over Astyanax, call for mention under Shakspeare rather than Euripides. The latter is, however, very instructive and significant. In place of the delirious rage of Constance—more passionate and eloquent, perhaps, than anything else in Shakspeare—we have a cowed submission to the inevitable, the acquiescence in the view that woman is the legitimate spoil of the victor. The Trojan women counsel and encourage each other to accept with patience what servile ministrations may be forced upon them in their new life. In a specially noteworthy speech Andromache contemplates with shame and almost with prescience the time when she shall "stand a traitor to the dead" Hector, and mourns that

One night,.....aye, men have said it.....maketh tame  
A woman in a man's arms.....O shame, shame!  
What woman's lips can so forswear her dead,  
And give strange kisses in another's bed?

Cassandra is not long on the stage, and it is impossible and unwise to compare her part with that in the 'Agamemnon.' Her

words are, however, eminently dramatic when, with bitterest irony, she addresses Hecuba:—

O mother, fill mine hair with happy flowers  
And speed me forth. Yea, if my spirit cowers,  
Drive me with wrath! So liveth Loxias.  
A bloodier bride than ever Helen was  
Go I to Agamemnon, Lord most high  
Of Hellas!.....I shall kill him, mother; I  
Shall kill him, and lay waste his house with fire  
As he laid ours.

Effective, also, is the outburst of Talthybius breaking through the spell cast on him by the woman; while among the reflective passages which prove effective may be mentioned that of Hecuba:—

O vain is man  
Who glorieth in his joy and hath no fears:  
While to and fro the chances of the years  
Dance like an idiot in the wind.

We have little but praise for piece and performance, and trust that the coming years have much of similar work in store. Listening to Dr. Murray's lines spoken as they are, we forget, if we cannot wholly forgive, the ineptitude and inanity to which it is often our fate in these days to listen.

#### SHAKSPEAREANA.

*A Life of William Shakspeare*. By W. J. Rolfe. (Duckworth.)—This life, we learn from a publishers' note, "was written as a supplement to the New Century (subscription) edition, and for this reason has not been hitherto available as an independent work." It is now reprinted without alteration or addition.

In a brief preface Dr. Rolfe tells a somewhat mysterious story of how his original MS. was stolen, and how he had to undertake the depressing task of rewriting it. Whether, as he says, it is better for being a twice-told tale he cannot say, but he inclines to think it no worse. We, of course, are not in a position to decide. His aim, he tells us, has been to give the main facts, traditions, and conjectures concerning Shakspeare's personal and literary history, adding, so far as his limits allow, the evidence for the facts, and the reasons for accepting or rejecting the traditions and conjectures. Within his limits Dr. Rolfe may, we think, be fairly congratulated on having achieved his purpose; but he has nothing to add to the present state of our knowledge, nor do we find any of the few known facts of the poet's existence presented in any novel or striking way. Basing his work mainly on Halliwell-Phillipps's well-known 'Outlines,' &c., and quoting very largely from other commentators, he has contrived to make up a handsome book of some 550 pages, excellently printed, with ample margins and well bound. Altogether, it is a goodly volume, though, perhaps, rather heavy for the hand.

In the "Athenæum Press Series" (Ginn), which has no connexion whatever with ourselves, being of American origin, *The Sonnets of Shakspeare* have been edited, with an introduction and notes, by Canon H. C. Beeching. It is, as he says, an edition for students, and it should fulfil its purpose admirably, for it contains an able and temperate survey of all the best work that has been done on the subject up to date. It is probably safe to say that no two scholars agree entirely as to the problems of this most perplexing part of Shakspeare. But the present reviewer finds himself cordially in agreement with most of Canon Beeching's positions, which are stated firmly where previous expert opinion is combated, but never with the slightest degree of malice or offence. It is pleasant to see the late Samuel Butler's work on the Sonnets recognized. Whether Butler's arguments against the



noble rank of the young man addressed have been answered here, may be doubted; it is shown, at any rate, that Southampton and Pembroke do not fit the place, and at present it seems a sound conclusion that with the figure known as the rival poet they remain unidentified.

The editor's contention that we have real passion and real persons behind it in this strange set of poems will have the vote of very many students of Shakspeare, who was human like the rest of us, not an impossible demigod. Canon Beeching brings forward Gray and Bonstetten, and adumbrates other parallels which seem to us in point. He collects various expressions used both in the Sonnets and in '1 Henry IV.' as showing that a later date than 1594 is probable for the Sonnets. The present reviewer is not convinced by the examples brought forward; but there is no space to enter on what must be a lengthy discussion. The notes give full credit to previous editors, and contain some interesting new matter—concerning, for instance, "buds of marjoram." We may note that even now so near London as Buckinghamshire dog-roses are called "cankers," as in Sonnet liv. Altogether the edition is so well equipped that it is not likely to be superseded for many years. Advanced scholars will find it an excellent summary of rival views, almost entirely free from the strange temper and fantasy which are a feature of latter-day Shakspearean criticism.

Messrs. Dawbarn & Ward send us a new edition of *Shakspeare's Town and Times*, by H. S. Ward and C. W. Ward, which is reduced in price, though it contains a few extra pages and the binding is both strong and handsome. Four photogravure plates are added, which are excellent pictures, and the volume is well calculated to give the intending visitor a good idea of the district. The authors have made a speciality of the photography of historic spots, and do their work admirably. Appendix A, concerning some of the old sports and customs, is of value. Appendix B is not critical enough to be really useful in the portion concerning recent books on Shakspeare. It contains some clumsy writing too, due, we presume, to haste. One looks in a volume like this for something above the guide-book level of style.

### Dramatic Gossip.

EASTER stood once next to Christmas as a time for dramatic change. That character, long forfeited, it is likely this year to resume. Among Easter performances are the reappearance at Drury Lane of Sir Henry Irving in 'Becket'; Mr. Lewis Waller's presentation at the Imperial of 'Romeo and Juliet'; the reopening of the Great Queen Street Theatre under Mr. Philip Carr with 'The Critic'; the production of 'Chow' at the Criterion; that of 'Her Own Way' at the Lyric; that of 'Leah Kleschna' at the New; of a play promised at the Strand; of 'Two Little Girls' at Daly's; of 'John Chilcote, M.P.' at the St. James's; and of Mr. R. H. Davis's play 'The Dictator' at the Comedy. In this account, unprecedented for a period extending over little more than a week, no note is made of Mr. Tree's series of revivals at His Majesty's.

'FRANCIS OF ASSISI, SAINT AND MYSTIC,' given at the St. George's Hall on the 6th inst., is a not very successful attempt to revive the religious drama. It deals with two episodes in the life of St. Francis, and is, as might have been anticipated, gloomy and undramatic. No name of author was given, but the piece was acted by the Elizabethan Stage Society, whose weakest production it is.

THE next appearance in London of Mr. Fred Terry and Miss Julia Neilson, after their departure from the New Theatre, will be in 'Dorothy of

the Hall,' in which Miss Neilson will appear as Dorothy Vernon, a part in which she was seen at Newcastle in November last. This is not to be expected before autumn.

DURING Holy Week performances of 'Othello' will be suspended at the Shaftesbury, and Miss Wynne-Matthison and Miss Tita Brand will appear in 'Everyman.'

'BESIDE THE BONNIE BRIER BUSH,' an adaptation from Ian Maclaren by Messrs. James MacArthur and Augustus Thomas, which has been played for some time in America, has been given for the first time in England at the Shakspeare Theatre, Liverpool. Mr. William Molison played Lachlan Campbell, the Kirk Elder, and Miss Lucy Wilson was the heroine Flora. No special warmth of approval was demonstrated in the reception.

MR. AND MRS. KENDAL will return to the St. James's Theatre in the autumn, and will reappear in 'Dick Hope,' in which they were first seen at the Coronet.

THE Mermaid Society will begin on the 24th inst. a new series of performances, with a representation at the Great Queen Street Theatre of Sheridan's 'Critic.' Webster's 'Duchess of Malfi' will be the second revival.

SIR CHARLES WYNDHAM, who has returned from America, finds himself unable to play, as was hoped, in the forthcoming production of 'Leah Kleschna.'

As a thanksgiving for the twelve-hundredth anniversary of the founding by St. Eadhelm of the town, bishopric, and school of Sherborne, what is called 'A Sherborne Pageant' is to be given on June 12th to 15th in the ruins of the castle. This will consist of a spectacular folk-play on the history of the town, the work of the facile and indefatigable pen of Mr. Louis N. Parker. It is a welcome sign that spectacular and histrionic exhibitions are once more to enter closely into our civic and academic life. Sherborne may be congratulated on its public spirit, and it is to be hoped that June will be as "propitious" as, according to Milton, is May.

'SCARRON,' by M. Catulle Mendès, which has been given at the Gaité, is a triumph for M. Coquelin, who presents a striking picture of the poor Cul de Jatte, as Scarron was sometimes extravagantly called. Mlle. Sylvie was Françoise d'Aubigné, the wife of the crippled poet and subsequently Madame de Maintenon; and Mlle. Gilda Darthy, Ninon de l'Enclos.

In spite of a fine performance of Geneviève, by Madame Réjane, 'L'Age d'aimer' of M. Pierre Wolff, the latest production at the Gymnase, failed to stimulate greatly the Parisian public.

'MONSIEUR PRÉÇON,' the latest novelty of M. Alfred Capus, is in three acts, and is admirably rendered at the Renaissance by MM. Guitry and Guy and Mlle. Brandès.

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On 'Iliad' i. 418. R. C. SEATON.

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April 14, 1905.

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CONTENTS.

|   |          |
|---|----------|
| MR. SYMONS'S STUDIES IN PROSE AND VERSE ...   | PAGE 487 |
| THE ROMANCE OF SAVOY ...  | 488      |
| IN UNKNOWN AFRICA ...   | 489      |
| A THIRTEENTH-CENTURY ARCHIEPISCOPAL REGISTER ...  | 490      |
| WILLOBIE HIS AVISA ...  | 491      |
| NEW NOVELS ('Mid the Thick Arrows; Patricia, a Mother; Monarch, the Big Bear of Tallac; The White Causeway; The Master Mummer; A Spoiler of Men; Strange Partners; Wanted a Cook')  | 492-493  |
| BOOKS ON BALZAC ...   | 493      |
| SHORT STORIES ...   | 493      |
| OUR LIBRARY TABLE (Italian Letters of a Diplomat's Wife; Studies in Colonial Nationalism; Slavery; Bird Life and Bird Lore; L'Eden; Reprints; Change for a Halfpenny) ...   | 494-496  |
| LIST OF NEW BOOKS ...   | 496      |
| HISTORICAL MANUSCRIPTS COMMISSION; THE LITERARY DEPARTMENT AT SOMERSET HOUSE; THE FIRST USE OF ARABIC AND SYRIAC TYPE IN ENGLAND; SHELLEY'S STANZA-NUMBERING IN THE 'ODE TO NAPLES'; SCOTT'S 'BONNETS OF BONNIE DUNDEE'; WORDSWORTH SOURCES; SALE ... | 496-500  |
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| MUSIC—GOSSIP; PERFORMANCES NEXT WEEK ...  | 509      |
| DRAMA—GOSSIP ...  | 509      |
| MISCELLANEA—THE STATUES IN 'EREWON' ...   | 510      |

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It is possible to care less for the formulation of abstract accuracies than for the disclosures of imaginative experience. These disclosures enable us to surprise the privacies of poverty as well as the privacies of wealth, and we relish Mr. Symons's failure in the apprehension of Mr. Stephen Phillips as keenly as his success in the apprehension of Mr. Yeats. He sees nothing good in the one and nothing bad in the other, yet we feel that an accident of adjustment might have led him to see nothing bad in the one and nothing good in the other. For the most judicious critic is a prey to the whims of circumstance and the caprice of environment. There are moods in which a dandelion fills us with ecstasy, just as there are moods in which a violet pierces us with disgust. The mystery of this inner persuasion eludes our brain. A touch, and we are captured by a distaste or an obsession; a breath, and we are overwhelmed by an idolatry. Then our pride turns our momentary mood into a judgment, and the vice of consistency resists the modifying recoil. Fluidity of impression is hard to come by, and most of us fall into a polished gelidity of opinion. We are deluded by a false unity, forgetting that art is not science, and poetry is more fluctuant than algebra, that each soul is a multi-personal complexity, and that the thought of yesterday is a caricature of the thought

of to-day. In his study of Oscar Wilde Mr. Symons points out subtly that Wilde

"made for himself many souls, souls of intricate pattern and elaborate colour, webbed into infinite tiny cells, each the home of a strange perfume, perhaps a poison. Every soul had its own secret, and was secluded from the soul which had gone before it or was to come after it. And this showman of souls was not always aware that he was juggling with real things, for to him they were no more than the coloured glass balls which the juggler keeps in the air, catching them one after another."

Is not this the tragedy of every artist who tries to transmute life into visible or audible form? Is it not the tragedy of the critical artist who endeavours to formulate those impressions which are the adventures of the soul among the formulated impressions of other artists? As the soul suffers its perpetual sea-change into something rich and strange, the old impressions fade into anachronisms, and the spiritual alchemy of the new experience derides the old. Mr. Symons does homage to this fundamental truth by carefully dating each of these essays, thereby hinting that the attitude of 1900 is not necessarily the attitude of 1905, and that the soul is but a varying phase of ephemeral feeling.

He is essentially modern in his passion for the outline of sensation, and in his revolt against the outline of action. He hates abstract ideas, and he winces at the touch of exteriority. He realizes that the kingdom of life is within us, and he turns away from the meaningless violence of events. The battle of Mukden is to the soul that gazes on itself an irrelevant noise less significant than the sound of far thunder, and this spiritual isolation explains the ferocity of Mr. Symons's attack on newspapers. The newspaper, he fiercely says, is

"an open sewer, running down each side of the street, and displaying the foulness of every day, day by day, morning and evening. Everything that, having once happened, has ceased to exist, the newspaper sets before you, beating the bones of the buried without pity, without shame, without understanding."

Mr. Symons is stung by the energy of humanity. He does not see the Gargantuan humour of it all. He does not perceive that the comedy of the artist is as humorous as that of the man of action, and that it is as fine a joke to spend your life looking into your soul as it is to spend it in looking out of it at the harlequinade of other souls. He does not suspect the jest hidden in a man of genius like Gabriele d'Annunzio, although he sees the jest brandished publicly by Mr. Andrew Carnegie. But this is the very antinomy of humour, and he would be a rash man who should decide which is the more gorgeous fool — the man who is bemused by the shadows of the physical world outside us, or the man who is bemused by the shadows of the spiritual world within us. There is a harmony in these mysteries, and probably it is best achieved by a delicate compromise between the kingdom that is within and the kingdom that is without. The grand tragedy of life is that we die before we can arrive at the perfect state of equilibrium. Mr. Symons, like most of our modern decadents, is an imaginative voluptuary. For him nothing exists save



in the mind. His criticism is, accordingly, sensitive rather than sweeping, delicate rather than robust.

He is the antithesis of Macaulay, being most felicitous in praise and least felicitous in blame. His voice loses its feminine sweetness when he scolds. He is acutely miserable in the presence of such writers as Robert Buchanan and Mr. Stephen Phillips. His misery is nervously imaginative rather than logical; it is like the misery of a man who hates cats. His temperament is that of the intellectual gourmet whose palate craves for the exotic and the bizarre. He is not fascinated by the great full-blooded giants of literature. His vivid little portrait of Ernest Dowson aches with life's keen pain—the sting of hot tears dropping on human flesh; but as a rule he writes with a cold hand, and yet his coldness is not reticence. It is coldness of blood rather than coldness of manner, a chilly temperament dominating an eager brain. By a whim of paradox, this cold temperament is full of curiosity about life, and the best of these essays is the penetrating study of Balzac. It is in the novels of Balzac that he feels "the shock of life." Here is his admirable plea for a return to Balzac's method:—

"Since Stendhal, novelists have persuaded themselves that the primary passions are a little common, or noisy, or a little heavy to handle, and they have concerned themselves with passions tempered by reflection, and the sensations of elaborate brains. It was Stendhal who substituted the brain for the heart as the battle-place of the novel—not the brain as Balzac conceived it, a motive-force of action, the mainspring of passion, the force by which a nature directs its accumulated energy, but a sterile sort of brain, set at a great distance from the heart, whose rhythm is too faint to disturb it."

This passage is significant, for it shows that even our subtlest symbolist is "half sick of shadows."

*The Romance of Savoy: Victor Amadeus II. and his Stuart Bride.* By the Marchesa Vitelleschi. 2 vols. (Hutchinson & Co.)

THE connexion of the Stewarts with the house of Savoy was no doubt the Marchesa Vitelleschi's main inducement to put this book before the British public. But apart from dynastic considerations, the reign of Victor Amadeus II., Duke of Savoy and first King of Sardinia, is interesting to historical students for two reasons. If it was Victor Amadeus's son who really began the policy of eating up Italy like an artichoke, it was his father whose astute diplomacy and military and administrative ability made this possible by freeing Savoy from the clutches of France. And although the present royal family of Italy is descended from a younger branch, the house of Savoy is the trunk from which it springs. Had it not been for the successful resistance of Victor Amadeus II. to the tyranny of Louis XIV., and the tenacity with which his successors of the elder branch clung to the position which he had won, Sardinia, in the persons of Charles Albert and Victor Emmanuel II., would not have been able to claim the primacy of Italy when the time came for union and headship. The Marchesa

has had access to both the French and Sardinian archives, and enjoyed the valuable co-operation of the late Monsignore Lanza, Court chaplain to the King of Italy; and she has not wanted encouragement and assistance in the highest quarters. The result is that her book as a dynastic record and a picture of Court life is all that could be wished, though in some other respects it may be found defective.

The tone throughout is decidedly legitimist, and some of the general historical statements are somewhat loose. In the first chapter, which is chiefly concerned with Henrietta Anne, Duchess of Orleans, who was the mother of Victor Amadeus's first wife, the traditional view as to her death is repeated in face of its recent discrediting by scientific evidence. The death of Henrietta's elder daughter, Marie Louise, wife of Charles II. of Spain, is also, with even less foundation, confidently attributed to poison.

We do not quite understand why the secret Treaty of Dover (which was certainly not in its entirety "signed by the English ministers") should be said to have "detracted considerably from the prestige" of Louis XIV., whatever may have been the case with regard to Charles II. It is surely stretching a point to charge Cromwell with having "fomented" the massacre of the Waldenses "in order to maintain his influence abroad," though he doubtless took advantage of the persecution to attempt that general union of Protestants the design of which Mazarin is rightly said to have foiled. The "days of the Guelphs and Ghibellines" seems an expression lacking in precision if intended to indicate an epoch in history; and who was "Sigismund, Emperor of Luxemburg"? Mr. Loftie, apparently, is the authority for the statement that the old Savoy Palace was destroyed by the rebels under Wat Tyler to show their vindictive sentiments towards the Duke of Lancaster for the protection he had afforded Wycliffe's followers from the rabble. Most of these things lie however, outside the main purview of the book, wherein the facts appear to be substantially accurate.

Certain peculiarities of diction betray deficient knowledge of English on the part of the author or the translator, if it has been found necessary to call in the latter. Should the latter be the case, no inkling of the fact is afforded the reader in the preface. The occurrence of some words seems to point to a translator's hand. But, again, we have such expressions as "expose" in the sense of *state, set forth*; "voyage" for a journey by land; and "conclusions for peace," which look as though they came from the pen of a foreigner.

Some of the phrasing would be explicable on either hypothesis, such as the frequent use of the word "combine," "combined," in a way in which no English writer ever employs it; "concerted to" for *agreed to*; "inseparable for," "suffer.....at," "tenure of conditions," "acquiescenceon," "ignorant from," "attributed to be," and the curious sentence: "Never let a chance slip to *deteriorate from* the most sincere motives of others." If these slips, and many others we have noted, should be due to shortcomings in the process of translation, we cannot

compliment the publishers on the choice they have made; but on the alternative hypothesis they are easily explicable, and more readily overlooked.

Victor Amadeus II. was doubtless an able ruler, but we do not find him attractive as a man. The following appreciation of his character, which is accepted by the author as "accurate in the abstract," is scarcely flattering:—

"He was a prince with many good and an infinite number of bad qualities; he had a vivid imagination, wonderful memory, great facility for expressing his views, and serious application for [*sic*] affairs; he was led by ambition and a love of fame, to which he was assisted by unusual dexterity in hiding his designs. He had but small sense of justice, or enlarged views on things; he possessed greater brilliancy than solidity, a bad heart, and a strong feeling of hatred and ingratitude towards every one; his avarice was extended even to his mistresses; he had but little knowledge or sense of religion; his decisions were guided more by ostentation than unbiassed sincerity, and his judgment was perverted through his obstinacy; above all, he had a great love of his own opinions and contempt for those of others."

He made no scruple of sacrificing his subjects, the poor Waldenses, to the policy of the French king, which he was ready enough to combat in his personal interests; and when his elder son died he held the doctors responsible, charging them with neglect because the recovery predicted by the astrologers did not result from their efforts. And although his treatment by his son appears unnecessarily harsh, one cannot deny that his attempts to recover the power which he had himself voluntarily abdicated necessarily demanded firm measures. It is noteworthy that abdication developed into a kind of tradition with the Sardinian dynasty; three cases have occurred since that of Victor Amadeus II. All of them, however, unlike his, have been felicitous; the last was that of the father of Victor Emmanuel, the first King of Italy.

The picture of Victor Amadeus II. as a soldier may be quoted as a fair example of the Marchesa's style:—

"His appearance alone formed a striking picture as, seated on horseback, he surveyed the army under his command. An enormous wig fell in curls from under a three-cornered hat on to his shoulders; nothing escaped his restless blue eyes, that took note of all that was going on in the different quarters of the attack; his face bore traces of his recent illness, and his nose was slightly marked with the ineffaceable signs of smallpox; but there was no symptom of any relaxation of his wonderful vitality. Each time that the cannon boomed those near him overheard grumbling imprecations escape his lips in broken sentences against France; and as he muttered 'So France considers me her slave'—'She prohibited my journey to Venice'—'I am the hatred of Louvois,' he emphasized his grievances by striking the saddle with his fist. All the bitterness of the past years that, like a festering wound, had been eating into his soul found relief in these soliloquies."

An excellent little thumbnail sketch of Prince Eugene, his cousin and colleague, follows this.

In her chapters 'In the Waldensian Valley' (vol. i.) and 'The King and Queen of Sicily' (vol. ii.) the Marchesa gives evidence of some descriptive power. She

portrays the celebrations held on the anniversary of Charles Albert's emancipation of the Waldenses in 1848, as follows:—

"On that day the churches are filled to overflowing, the boys from the different schools march to the service headed by the masters and followed by their relations; and at the close of the pastor's address Psalms are sung and poetry declaimed, after which both masters and scholars then perambulate the village streets with fifes and drums; to each boy is given a pamphlet recording the glorious deeds of his forefathers. As evening falls over the valley, bonfires burn on every hill, after which the more sedate of the villagers scatter in happy groups bound for their homes, and the stillness of the afterglow is only broken by the voices of peasants chanting evening hymns as they wind their way up the narrow tracks, past foaming waterfalls and placid streams, to their cottage doors."

We wish we could find space for a passage relating to the above-mentioned "glorious deeds" (pp. 235-6), or for a selection from the author's account of the festivities which accompanied the proclamation of the Duke of Savoy's short-lived reign as King of Sicily. Another passage to which we may invite the attention of the curious reader is that in the first volume relating to the *Sindone* or holy shroud, last shown in public during the Turin Exhibition of 1898. We are told that it was mended for that occasion by the sister of King Humbert, who worked with gold needles for two hours in presence of four bishops.

Amongst the twenty-six full-page illustrations, the most notable are those representing the adoration of the shroud by the Duke and Duchess of Savoy, and the features of the Marchesa di Spigno, the latter reproduced for the first time from a portrait in the monastery of Santa Maria, Pinerolo. The Marchesa was the second wife and evil genius of Victor Amadeus. A fairly satisfactory index is annexed to the book.

*In Unknown Africa.* By Major P. H. G. Powell-Cotton. (Hurst & Blackett.)

MAJOR POWELL-COTTON's book is chiefly concerned with sport—not, however, in the sense of that indiscriminate killing which makes some of the older travel-books such monotonous records of butchery. His object was to collect specimens for scientific purposes, and he carefully refrained from unnecessary slaughter, though forced to shoot suicidally-minded rhinoceroses with a frequency which quite bears out the statements of previous travellers as to the abundance of those animals in the Kenya country. He also took a great deal of trouble in securing photographs of live animals, with very fair results. We may mention more especially the Uganda kob on p. 253 and the waterbuck on p. 255. The Grant's gazelle on p. 435 would have made a very pleasing picture had it been larger—it is only an eighth-plate—and a little more clearly defined. But the best of the book, considered from this point of view, is the giraffe. The author was fortunate enough to secure not only two fine specimens (now mounted at South Kensington) of the five-horned variety discovered by Sir H. H.

Johnston near Mount Elgon, but also what turns out to be a new sub-species, since named after him. There are beautiful coloured drawings of both these animals. Before quitting this part of the subject we may refer the reader to a remarkable elephant story on p. 336, and the account on p. 379 of "the place where the elephants come to die," a curious rehabilitation of a supposed myth.

The route followed by Major Powell-Cotton was, first, by rail from Mombasa to Stony Athi, thence *via* Mounts Donyo Sabuk and Kenya to Lake Baringo, and through mountainous country to Mumias. From Mumias the general course taken was northward, till the Murosokar Hills and the upper waters of the Tarash were reached, when the party turned north-westward along the Dodinga Hills, and, after some difficulties with the wild tribes inhabiting them, pushed on to Loguren, where they found a friendly Latuka chief. From Tarangole, a few miles north-west of Loguren, they returned to the south-west, and reached the Nile at Nimule (or Lemli), by way of Obbo. Crossing the Nile, Major Powell-Cotton made his way to the Congo State station of Wadelai, and thence to Mahagi, on Lake Albert, intending to shoot in the forest country to the west, and also to explore the head-waters of the Ituri. But, finding that the game was strictly preserved—of which he had received not the slightest hint beforehand—over an area extending a month's journey from the station, he decided, as it was now the worst season of the year for shooting, to return to England by the Nile route. The whole of his travels covered a period of about twenty months.

The most interesting part of the book is that dealing with the cave-dwellers of Mount Elgon, and the little-known Suk and Turkana tribes, of whom, as well as of the Dodinga and the mysterious Tepeth (who have an uncanny reputation), some good photographs are included. The Elgon caves and their inhabitants were discovered by Joseph Thomson in 1883. He was unable to make a thorough exploration, but came to the conclusion (supported by the assertions of the people themselves) that the caves were the work of a long-vanished race, being clearly of artificial origin, while it was no less clear that the natives now living there, with the scanty resources at their command, would have found it utterly impossible to excavate them. Sir H. H. Johnston, on the other hand, who visited the caves in 1899, and found them "practically deserted," inclined to the view that they were natural cavities, perhaps slightly enlarged by the hand of man. Major Powell-Cotton sides with Thomson, the "innumerable chisel-marks" on the walls allowing, in his opinion, of no other conclusion. He was able to examine several caves, both inhabited and deserted, pretty thoroughly, and succeeded in making friends with the "Wongabuney" (Wangabuni?), as they appear to be called. The caves—in agreeable contrast to Sir H. H. Johnston's experience—were surprisingly sweet and clean, in spite of the sheep and goats habitually stalled there. The people, now that they enjoy some measure of protection against the raids of their

neighbours, and of passing caravans, are gradually leaving the caves, and building their huts in the plain. The account given of the British stations on the Nile is sad reading, and should be found instructive by those enthusiasts who think patriotism consists in advocating reckless extensions of territory. No doubt most of the evils complained of are due to understaffing and other manifestations of an economy, perhaps mistaken, perhaps simply unavoidable. But there are other things which ought not so to be. These columns are not the place to discuss them, yet we cannot help quoting one or two passages deserving careful attention:—

"One thing at Nimule struck me very forcibly, namely, the entire absence of native visitors to the civil station. In the posts which I have already described there was a constant succession of chiefs and their followers coming in on one pretext and another to see the white man. Here this appeared to be severely discountenanced. On my way to the Nile the different chiefs expressed strong aversion to going near Nimule, while the Kilio Sultan even described by pantomime that people who went there were put in chains and never came back, or else had their throats cut."

This is bad enough, and, whatever the cause, fatal to good government and friendly relations; but we find (apparently) a higher and more responsible official guilty of wanton discourtesy to native power, if nothing worse:—

"I found that Limoroo [the friendly Latuka chief referred to above] had just returned from Gondokoro, his first visit to a Government station, where it seemed he had met with scant courtesy. Moreover, in return for a gift of two fine elephant tusks, he had only received an old coat and a few other insignificant trifles. He told me that never again would he set foot in Gondokoro, where apparently the official did not know the difference between Latuka's Sultan who could put 10,000 spears in the field, and a trader's porter. From Macdonald he had evidently always met with his due, and it seems a pity that this man, who has invariably treated Europeans with respect, and whose influence extends over so wide an area, should have felt himself slighted, when a little tactful attention would have encouraged his loyalty to the white man."—P. 461.

The eulogies bestowed by Major Powell-Cotton on the Congo State stations of Dufle, Wadelai, and Mahagi may strike the reader as strange; but, without entering into controversial questions, we may point out, first, that these stations seem to be fortunate in their commandants; and, secondly, that the Nile territory, or Lado tenclave, being only leased, and not permanently occupied by the King of the Belgians, the concession system, which is at the root of so much of the mischief, is not in force there.

In an appendix are short vocabularies of Masai, Nandi, Turkana, and several other languages, but these consist solely of the names of animals, and are intended for the benefit rather of the sportsman than the philologist. In any case the system of spelling adopted is somewhat puzzling. In the Swahili column—the only one of which we are in a position to judge—some words are correct according to the standard usually adopted, while others appear to be spelt phonetically, after the fashion in vogue in the days of Mungo Park and Tuckey.



Thus we find "chartu," "Mbarwarla," "nearni" (for *nyani*), "kema" (for *kima*), "numebu," which is scarcely recognizable as *nyumbu*, and "M'bometu, wild dog," which turns out to be *mbwa wa mwitu*, literally, "dog of the bush." Probably these were taken down by ear by Major Powell-Cotton himself, while the rest were written for him by a native, possibly the iniquitous Peter, whose schooling, little as it seems to have done for his moral character, would at least have qualified him for such a task. The languages given, with the exception of Swahili, however else they may be classified, are all non-Bantu. We may point out in passing what appears to be a slip on the author's part. He says (p. 477) that the *Bantu Kavirondo* originally came from the Obbo country. Surely the non-Bantu (Nilotic) Kavirondo are meant. See Sir H. H. Johnston's 'The Uganda Protectorate,' ii. 764-5.

*The Register of Walter Giffard, Archbishop of York.* Edited by William Brown. (Surtees Society.)

AMID the mass of valuable historical material, with but little dross, pertaining to the north of England, that the Surtees Society has issued, in over a hundred volumes, since its establishment in 1834, it is not a little strange that the episcopal registers of the great see of York have hitherto been neglected, with the exception of the register—or rather concise roll—pertaining to the Acts of Archbishop Gray, 1215-55. That roll was edited by the late Canon Raine as long ago as 1872, and it is satisfactory to find that this highly important work is now being resumed, after an interval of over thirty years. Of the next two archbishops, Boveille and Ludham, no registers are extant. Walter Giffard, who ruled the see and province from 1266 to 1279, left behind him a far fuller chronicle of his work than did Walter Gray, though there are some obvious gaps. It is not a little curious to find that part of the 146 folios of this register is occupied with Giffard's acts when Bishop of Bath and Wells (1264-6). This portion has already been printed by the Somerset Record Society.

In consequence of Giffard continuing to serve as a fairly active member of the royal council whilst archbishop—although he resigned the chancellorship of the kingdom on leaving Bath and Wells—a number of documents of a more or less national character appear in his register. All the more important of these documents have, however, already been made public by the late Canon Raine in 'Letters from Northern Registers' and in the third volume of 'Historians of the Church of York,' both of which appeared some years ago in the Rolls Series. Mr. Brown, in editing this register, has adopted a wise course. The parts that have been already printed are not repeated, but in each of such cases exact reference is given to the place where the transcript will be found. All mere formal documents of a brief character, such as institutions, are given in a slightly abbreviated form in English; but everything else is set forth faithfully in extended

Latin. To facilitate reference, numbers have been prefixed to the documents, whilst the particular folio of the original appears in the margin. In the margin, too, is given a brief small-type English summary or heading of the contents of each Latin document. Only those who have tried their hand at such summaries know how difficult and tiresome is the work of appropriately wording these very brief generalizations, and Mr. Brown is to be congratulated on the thorough and successful way in which he has accomplished this part of his task.

The style in which such work as this has hitherto been done has been most diverse. Admirable as has been the persistent labour of many years devoted by Canon Hingeston-Randolph to the episcopal registers of Exeter, those volumes, of an elaborate index type, are not satisfactory models to be followed. Undoubtedly the best volume of episcopal registers hitherto issued is that by Mr. Baigent on the Winchester registers of bishops Sandale and Asser. The transcripts are presented with minute fulness and exactness throughout, whilst the introductions, notes, and citing of illustrative documents are beyond praise. It is not reasonable, however, to expect work of so full a character as that of Mr. Baigent, and it would be hard to find men of sufficient learning and leisure to undertake like tasks.

Warm as is the praise that can be extended to Mr. Brown's method of editing, to his marginal summaries, and to his occasional brief foot-notes, undiluted appreciation cannot in fairness be extended to the short introduction. Eleven years have gone by since Mr. Brown was commissioned by the Surtees Society to undertake the editing of the Giffard register, and therefore lack of time to prepare a suitable introduction cannot be pleaded. After reading and re-reading the eighteen preliminary pages of very large type, it is difficult to find a single point relating to ecclesiastical procedure or the social life of the times that is in any way elucidated or explained. In fact, though there are but few sins of commission in this introduction, it would have been better had it been altogether omitted. As an example of what might, with much profit and pertinence, have been discussed, mention may be made of the ordination lists of 1267-74, wherein the "titles" of the secular clerks are set forth. This subject needs much elucidation, and has come to the front in other printed registers, notably in the "Sede Vacante" registers of Worcester. This is but one of a variety of questions which occur in connexion with so exceptionally large a register as this, and which many a student would desire to see discussed on comparative principles.

Mr. Brown, in this introduction, devotes two paragraphs to remarks on "one very important class of documents in which the York registers are very rich, namely, the visitations by the archbishop of different religious houses in his diocese." To begin with, it is a mistake to say of this, or indeed of any of the York registers, that they are "very rich" in such visitations. Less than half of the religious houses of the great diocese of York were subject to the visits of the

diocesan. They all had their regular system of visitations, but the Archbishop of York could not visit the twelve great Cistercian abbeys within his diocese, nor any of the houses of Gilbertine, Premonstratensian, or Cluniac foundation, nor any of the numerous friaries. His authority was limited to the Benedictine monks and nuns and the Austin canons. Archbishop Giffard succeeded in visiting the various small houses of Cistercian nuns, but had to face the vigorous opposition of the Cistercian abbots. He could not obtain admission to the one house of nuns at Brodholm, and possibly not to the Cluniac nuns of Arthington.

The following are absolutely all the visitations undertaken by Giffard or his commissaries, as recorded in his register, which is said to be so "very rich" in such matters: the Austin priories of Bolton (2), Felley, and Newburgh, the Cistercian nunnery of Swine, and the Benedictine monastery of Selby, with its cell of Snaith, that is to say, a total of seven visits. When it is recollected that there were actually fifty-six religious houses subject to episcopal visitation in this diocese, and that the diocesan was expected personally or by commission to visit them at least once in three years, the truth is that this register, instead of being "very rich" in such matters, is astonishingly meagre, for if all monastic visitations were recorded, there ought to be about one hundred and fifty instead of a paltry seven! At Bolton Priory there was a depraved prior, with the result that the discipline of the house was in a lax state throughout; whilst the Abbot of Selby, in 1274, had brought matters to a still worse condition, the epithet applied by the visitor to one of the monks, Alexander Niger, of *fetidissimus*, being evidently richly deserved.

There is no reason to suppose that Mr. Brown had any intention to be unfair or to give deliberately any wrong impression as to the general level of monastic life and discipline in York diocese during the thirteenth century; but the broad result of the references in the two paragraphs to the visitations and "a very low state of morals" cannot fail to impress wrongly the majority of readers, who may not have given any general attention to the subject. Common fairness ought, however, to have led the editor, if he alluded to the subject at all, to point out the negative evidence of this register. If Mr. Brown had had any wide acquaintance with episcopal registers, he must have known that, broadly, only those visitations are entered that resulted in the issue of injunctions. In such cases, where more or less serious lapses were detected, full entry was made, in order that it might afterwards be ascertained whether the *reformanda* had been carried out. The visitations that resulted in *omne bene*, or in nothing worthy of correction, would but rarely encumber the pages of a register. It is true that in some cases, as in the diocese of Norwich at a much later date, separate registers were reserved for the exclusive record of monastic visitation tours; but there is nothing whatever to indicate that such was the case in York diocese under Archbishop Giffard; indeed, the evidence is all the other way. The

true study of this register bears weighty evidence as to the morality and disciplined life of the vast majority of the monasteries, for during a period of over twelve years Giffard had to find fault on only seven occasions with the fifty-six religious houses in his charge.

The Archbishop had about twenty-five Benedictine and Cistercian nunneries under his care. We know from this register that he was sufficiently well acquainted with many of them to think them worthy of his alms, and there is only one record against them, namely, in the case of the Cistercian nuns of Swine, who were visited in 1268. Amice was a backbiter, untruthful, and impatient, whilst Sybil, Bella, and Amy rebelled against the corrections of the prioress, and there was a certain laxity of discipline; but when the Archbishop forwarded his injunctions to the convent in the following March, he prefaced them by the statement that he recognized their general and commendable observance of their rule, and merely wished to assist them in freeing it from imperfections. He stated, too, that there was nothing in the discharge of his various duties about which he was more solicitous than all that concerned the religious of his diocese. Certainly they seem to have given him the minimum of trouble.

One point in this Swine visitation is of particular interest: reference is made to the two windows through which food was passed to the canons, and a charge of gossiping thereat directed against the two sisters who had charge of the windows. The association of canons with a nunnery, and the use of such windows, make it almost appear as if Swine was a Gilbertine and not a Cistercian house; but it is always stated to be the latter. Canons, however, were associated, for administrative purposes, with the older Benedictine nunneries, such as Wherwell and Romsey, in Hants; and if Mr. Brown had a more general knowledge of English nunneries and episcopal registers, he would not have seen anything unusual or out of the way in the appointment, in four cases cited in the introduction, of stewards (*yconomi*) to look after the temporalities of such houses. In not a few of the smaller English nunneries there was a resident religious of the other sex, termed warden or prior, whose chief duty was the management of the property and stock.

One other of the editor's misconceptions, as set forth in his paragraphs on the monasteries, may be named. After saying that matters at the dependent cell of Snaith were little better, in 1275, than at the Abbey of Selby, he proceeds at once to state that "of the clerks ministering in the (parish) church two were married." These two were obviously in minor orders and not "religious," corresponding to the parish clerks of later days. Their married state was an irregularity, but one of fairly frequent occurrence, and generally condoned. Dr. Wickham Legg, in his recent introduction to 'The Clerk's Book' of 1549, cites many instances of the recognized marriage of such clerks. A detailed strict parochial visitation of Sarum diocese in the fourteenth century, as set forth in the (unprinted) episcopal registers, shows that married parish clerks were "presented," but a small fine was accepted as the penalty. Lynd-

wood goes so far as to sanction the performance of duty by such married clerks, provided they have not been married twice, and retain the tonsure and clerical dress. At all events, the offence of the parochial part of Snaith church being served by two married clerks was a comparatively trivial matter, and it would have been well for the cell if nothing more could then have been alleged against it.

Although the contents of this volume are distinctly valuable, and the editing (apart from the introduction) sound and scholarly, the same minutely scrupulous care that has usually been displayed over the Surtees Society publications is not noticeable in this instance. The long list of about forty *errata* at the beginning of the book by no means exhausts the slips of editor or printer that can be pretty readily detected, although none that we have noticed is of material importance. One of these careless slips is rather amusing. It is stated in the introduction that the York ordination list for Michaelmas, 1268, is the earliest existing, and that "there is no record of another occurring before 1842." This latter date is, we suppose, a misprint for 1342. If so, the statement is otherwise careless, and in contradiction to the facts in the register, for there is a list of those ordained at Kirkham in February, 1267/8, and full ordination lists are subsequently given for 1273 and 1274.

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*Willobie His Avis.* With an Essay towards its Interpretation by Charles Hughes. (Sherratt & Hughes.)

AMONG the minor problems which arise in Shakspearean criticism, the value of Willobie's 'Avisa' takes a not unimportant place. Published in 1594, it attests in some prefatory verses the popularity of 'The Rape of Lucrece' within a few months of its issue. It tells of a chaste maid of low degree, who refuses the unlawful love of a noble, and marries an innkeeper. Henceforth her fidelity is submitted to a series of trials, till at last Henry Willobie — "Italo-Hispanensis" — falls in love with her at first sight, and asks the advice of his familiar friend W. S., who was just recovered of the like infection. The friend,

"because he would see whether another could play his part better then himselfe, and in viewing afar off the course of this loving Comedy .....determined to see whether it would sort to a happier end for this new actor, then it did for the old player,"

gave him advice not far differing from that in 'The Passionate Pilgrim,' "And to her will frame all thy ways." Willobie's suit is unsuccessful, and Avis is left triumphant. He is gone abroad on Elizabeth's service in 1594, and is lately dead in 1596. No question would have arisen as to the story if there had not been, it seems, a certain amount of ill-feeling aroused among the ladies of birth in the neighbourhood; but in 1596, while a poem dedicated to Lady Horsey reflects on the mean birth and condition of Avis, a second edition of the 'Avisa' contains a poem by Thomas, brother of Henry Willobie, and a statement by "Hadrian Dorrell" explaining that Avis

was an allegory, and that no such person ever existed.

Mr. Hughes set himself the task of finding whether any place could be identified with the notes of locality given in the poem, and whether Shakspeare could be brought upon the scene in any plausible way. His conclusions are (1) that the local allusions in the poem point to Mere and Cerne Abbas, while the hostelry pointed out by H. W. to W. S. was probably situated at Mere; (2) that there are very strong reasons for believing that Shakspeare may have been in the neighbourhood of Mere about a year before the publication of Willobie's 'Avisa.' The first of these conclusions may well be correct, though Mr. Hughes's attempt to identify Avis fails, as Avys Forward was but nineteen in 1594, while Avis had been married nine years—

Then I have felt, thrice three yeares space and more

(p. 136). It is quite probable that a youth of eighteen would fall desperately in love with a pretty woman of twenty-five to thirty, and yet have sense enough to publish his poem under a veil of anonymity, while the constancy of the fair one and the indignation of the local dames at seeing her praised for it are alike comprehensible. Our editor's second conclusion depends on the acknowledged growth of intimacy between Shakspeare and Southampton during the latter part of 1593. As this was a plague year, they were possibly together in the country. Southampton's sister was married to Thomas Arundel, of Wardour (seven miles from West Knoyle, Willobie's home), who was probably living in Shaftesbury. Southampton perhaps paid her a visit there, with Shakspeare in his train. Willobie possibly went over to Shaftesbury, and there, not improbably, made Shakspeare's acquaintance. There is nothing impossible in this chain of events, but that is all one can say. There is evidence of an acquaintance between Sir Thomas Arundel and the Horseys, and as the former went abroad early in 1595 to fight the Turk, it is possible that Willobie went with him after taking his degree (February, 1594/5). Indeed, we think that with industry several more cobwebs might be gathered to support Mr. Hughes's hypothesis; as, for example, many years ago Mr. Fleay showed that it was probable that 'Troilus and Cressida' was written at two separate periods, and placed the first, on quite sufficient grounds, in 1593. Now there are two references to this story in the poem, both of which are unmistakably Shakspearean in tone as opposed to Chaucerian. What more likely than that Willobie had derived his knowledge of Cressida and Troilus, as well as of Lucrece, from the very lips of Shakspeare meditating the first draft of his play?

Mr. Hughes has done a real service in recalling the 'Avisa' to our memories, and in making almost certain the verisimilitude of her little romance; but one would rather see in the episode of W. S. the young lover's personification of the poem in 'The Passionate Pilgrim' (which had reached him in some manuscript copy under Shakspeare's name) than an actual occurrence in the great poet's life. It does not feel like him, to our mind; it is the Shakspeare of



G. W. M. Reynolds. If Mr. Hughes really believes that W. S. is Shakspeare, it was imperative on him to go a step further, to show the bearings of the incident on his conception of the dramatist's personality, and this he has not done.

As Mr. Hughes has endeavoured to reproduce the exact spelling of the original, he may be glad of a few *errata*, gathered in a trial collation of some of his pages: P. 4, "Your" for *Yours*; p. 18, l. 8, "Intist" for *Intisd*; l. 27, "wing'd" for *winged*; p. 19, l. 3, "Sheapheards" for *Sheepheards*; l. 26, "perelesse" for *peerlesse*; p. 25, l. 31, "Aboun" for *Abound*; p. 26, l. 8, "thy" for *my*; p. 28, l. 18, "she" for *see*; p. 30, l. 4, "patient" for *patients*; l. 13, "wreakfull" for *wreakful*; p. 31, l. 21, "sicknes" for *sickness*; p. 135, l. 3, "husband" for *husband*; l. 13, "lore" for *love*; p. 137, l. 6, "hath" for *has*. We do not think that Windet's type in 1594 could ever have produced the disagreeable impression on the men of his time that the type of the "Artistic Printing Co. (Manchester), Ltd.," has produced on us.

#### NEW NOVELS.

'*Mid the Thiek Arrows*. By Max Pemberton. (Hodder & Stoughton.)

MR. PEMBERTON continues his task of skilfully purveying fiction for the average man or woman. He is untiring and ingenious, and believes in himself, so that his readers are disposed to do so likewise. Nothing comes amiss to him, and you find him in all fields. His latest book is a compromise between a racy tale of adventure and a modern novel. It has a dramatic prologue, in which a beautiful young woman falls from a trapeze and is apparently broken to pieces. This immediately sets one wondering, for among the spectators of the tragedy have been one Philip Rose and his charge, the young Earl of Alcester. The reader's attention is at once engaged, as he puzzles over the problem of the connexion between these characters and that event. Mr. Pemberton is a cunning hand, and that is how he catches hold of you. Then we are introduced to a fashionable wedding, with Lady Dickys, and a general air of "smart society," and we learn that Mr. Quentin Caird is being married to Lord Alcester's sister. This hitches our curiosity still higher, and presently we are agog for the secret—La Belle Esmeralda was not killed, and she is Caird's wife. There you have the plot. But it is only right to say that in Mr. Pemberton's hands it is very brightly treated, and that the people are not mere shadows or puppets, but have some real human blood in them. This is true more particularly of the heroine, an attractive girl, and of La Belle Esmeralda, who does not act in any melodramatic manner, but is a reasonable, decent sort of woman. We should be inclined to say that this is one of the best stories Mr. Pemberton has written, and we are sure that it will be one of the most popular.

*Patricia: a Mother*. By "Iota." (Hutchinson & Co.)

"IOTA" has travelled far from the days of the 'Yellow Aster.' That novel had a trick

of fluency and brightness that floated it into popularity. In her latest book Mrs. Caffyn is not merely bright, and she is not fluent at all. One feels that she has written with greater care than heretofore, and with a better appreciation of what Art exacts of her votaries. The result is much the best story she has given us. The problem is simple, but it is none the less a problem. The opening chapter is sufficiently dramatic. It describes the reading of a will, in which a young widow is deprived of the guardianship of her boy, and both are confided to the charge of the grandmother. Patricia behaves admirably in these circumstances, which are all the more intolerable as her husband was a hypocrite and a humbug. She has the alternatives of telling the truth about him to the mother who adored him and adores his memory, and of holding her tongue and suffering. The will has the inevitable effect of blackening her name in the gossiping countryside; yet the revelation of her husband's infamy would kill his mother. Patricia's sacrifice in deciding on silence is all the greater since it involves a slow estrangement from her son. Yet it is not she who finally tells the truth, but an old servant who can endure the injustice no longer. In this way do events move happily to a conclusion. But the cleverness of the novel lies not so much in its plot as in the graphic characterization. Patricia, her mother-in-law, Venour, the friend, the boy himself—all are excellently handled and life-like. It is a piece of work of which the author has reason to be proud.

*Monarch: the Big Bear of Tallac*. By Ernest Thompson Seton. (Constable & Co.)

THIS is the life story of a giant grizzly. In his infancy he is captured and tamed; but, after he has changed owners once or twice, "the call of the wild" will no longer be denied, and he escapes to enjoy the Arcadian simplicity of his own natural life, which is largely devoted to the slaying of men and sheep. His taste is by no means exclusively for mutton, however, and presently, a long-indulged weakness for honey having proved his undoing, he is captured by the very man who trained him as a cub, and taken to San Francisco. Mr. Seton is as picturesque and vivid as ever in this book, the writing of which shows real insight. His chapter headings are not over and above illuminative, and such extreme Americanisms as "When the semblance of his mate was gone, Gringo quit the place," rather interfere with the charm of the story—at all events, for readers upon this side of the Atlantic. But these are small matters.

*The White Causeway*. By Frankfort Moore. (Hutchinson & Co.)

WITH a present-day case of ten personalities in one body under investigation, we feel thankful to Mr. Moore that he has confined his attention to duality, and there is nothing so oppressively psychological in 'The White Causeway' as to frighten away those who look only for the sparkling dialogue and epigram of this author. Well-authenticated instances of annihilation of memory have been investigated by doctors, and as in the case of Olive Strickland, Arthur

Garnett's betrothed, the mental balance disturbed by one catastrophe has, in several cases, been restored by a second. The best piece of character-drawing in the book is undoubtedly Lady Calthorpe—a charming type of conventional womanhood—eminently sane, healthy, tactful, and devoted; and some of the situations brought about by the heroine's loss of memory are well conceived. The hero's position becomes almost Gilbertian. "Should a man consider himself bound to a young woman who had at one time responded to his affection for her, but who had since lost all consciousness of having done so, and become indifferent to him?" In this case the man remains steadfast, and is rewarded. It seems a pity that Mr. Moore should introduce so material an incident as that of the jewelled hairpin into the most psychological part of his book—there is something almost jarring in this attempted fusion of matter and spirit—and one could cheerfully spare some of the almost prosy passages in the earlier part of the story, as well as the illustrations.

*The Master Mummer*. By E. Phillips Oppenheim. (Ward & Lock.)

MR. PHILLIPS OPPENHEIM is obviously of opinion that the plot's the thing, for he throws every other consideration to the winds in writing his romances. We fail to find any sense of character here or any attempt at verisimilitude. The author is not regulated by these things. He is set on inventing an engrossing story, and writing it simply. The result is that he attains a measure of popularity which more scrupulous and clever novelists do not reach. It is an attraction to have a royal person in your tale; so here is a princess. Furthermore, you are bound to have a mystery if you would catch the ear of groundlings; so here is a mystery. Then there is demanded of you an engaging hero, and a plausible set of foes. All—all are present. The figure of the master mummer himself is not altogether in keeping. It is too melodramatic, and Mr. Oppenheim could have very well managed without melodrama. To be sure, the opening is thereby rendered arresting, for it starts with the murder of an English baronet. But the effect is hardly worth the trick, and we should all have swallowed the narrative more readily if that episode had not been, quite unnecessarily, dragged in. Perhaps this is to counsel perfection. Books such as this are not intended to be broken on the wheel. It is enough that they interest, serve as what we know now as anodynes.

*A Spoiler of Men*. By Richard Marsh. (Chatto & Windus.)

*Strange Partners*. By Gilbert Wintle. (Ward & Lock.)

WE put together two sensational stories which are much better written than the average of such things. Mr. Marsh supposes that by the application of a hypodermic needle in a certain place in the brain the operator can make a man an idiot or subject to his will. With this power he makes pretty play, showing considerable ingenuity in devising situations. His open-

ing scene is mysterious enough to put readers on the stretch, and the explanations are managed without tedium.

Mr. Wintle, whose name is new to us, evidently has education, and should do in future more significant work than this account of a pair of burglars. Though their manœuvres put a heavy strain on our credulity, they are well arranged to keep the excitement going. But it is somewhat unusual to let your villains get right away at the end, even when they are old Etonians.

*Wanted a Cook.* By Allan Dale. (Putnam's Sons.)

ONE of the dictums of that shrewd philosopher Mr. Dooley runs: "I don't think we injye other people's sufferin', Hinnessy. It isn't actually injyement, but we feel betther for it." With something of this comfortable sensation one reaches the last pages of 'Wanted a Cook.' If such a catalogue of domestic catastrophes be possible — and we grant much to the romancing element, the conviction remains that no small modicum of truth underlies this vividly drawn picture of "home life" in New York — how fortunate ought we who live in the old country to think ourselves! The "servant question" may be an unfailing subject for tea-table discussion from John o' Groat's to Land's End, but our sufferings stop short of Anna Carter, and neither Mrs. Potzenheimer, Birdie Miriam McCaffrey, nor Madame Hyacinthe de Lyrolle can be truly said to typify the reigning deity in the average British gastronomic temple. There is a fund of humour and entertainment in 'Wanted a Cook' which makes it delightful reading.

#### BOOKS ON BALZAC.

*Honoré de Balzac: his Life and Writings.* By Mary F. Sandars. (Murray.) — No French biographer has done for Balzac what Lockhart did for Scott, Forster for Dickens. And it is due entirely to the researches of a Belgian, the Vicomte de Spoelberch de Lovenjoul, that the materials for a life of the author of the 'Human Comedy' have at length been collected. Diffident, perhaps, of his own ability to write such a critical biography of Balzac as is required, the Vicomte has generously allowed Miss Sandars to use his materials, and has also had her work translated in order to correct it in the light of his special knowledge of the subject. The result is an account of the events of Balzac's career accurate in matters of fact, and written in a light, agreeable manner. But this is all we can say in praise of Miss Sandars's achievement. It is not really worthy of the occasion. The reference on the title-page to Balzac's writings is misleading, for Miss Sandars, as she admits, has made no "attempt to give what could only be a very inadequate criticism of the books of the great novelist." Her study of his works could scarcely be more inadequate than her study of his character. She has drawn an amateurish portrait of him suitable for the library of a young ladies' seminary. Balzac, was pre-eminently a painter of the passions, writing for men who could excuse a remarkable grossness of taste in a writer of remarkable genius, and it is scarcely a matter for congratulation that the task of composing his biography should have been undertaken by a lady either too nice to explore the depths of human nature, or, happily,

too ignorant of their existence to think of doing so. For Balzac's view of life was so extraordinary that in order to estimate justly the value of his ideas it is necessary to obtain the clearest conception of what he himself was. It has, perhaps, been hitherto somewhat difficult to do this, as he was a *poseur* extremely ingenious and fairly consistent in every attitude he adopted, but enough is now known of him to enable a biographer to portray something of the real man.

Like his father, who was the son of a farm-labourer in Languedoc, Balzac in temperament was a man of Southern France, such as Daudet has drawn in immortal traits. Imagine Tartarin of Tarascon as a novelist of genius settled in Paris at a time when the men of the middle classes, brisk, astute, and possessed by every form of ambition, were beginning to make France what now it is. Incurably romantic in his ideas, he was schooled for a moment by some unsuccessful experiences as an unpractical man of business into a woeful sense of the realities of life; but this only darkened his imagination, instead of restraining and directing it. He saw the world, as has been remarked, through his own cravings. Eager for power and glory, covetous of luxury, and desirous of success among beautiful and cultivated women of rank, he became the representative man of the period he began to describe, and in order to paint its passions in living colours he had but to look in his own heart and write. It is characteristic of Miss Sandars's delicacy that she commonly deals with Balzac's relations with women as affairs of friendship; but this is scarcely the way to understand either the man or his work.

It almost seems as if Balzac thought that it was money that made the world go round, and if the plots in his romances so often turn on matters of finance, it was because about this question revolved the phantasmagoria of his own imagination. But how puissant and luxuriant his imagination was! There were days, he said, when all things around him seemed unreal. Living in a sort of hallucination in a world of fable peopled by gorgeous incarnations of almost every form of human vice and weakness, he composed in feverish haste a strange, original, and magnificent European Nights' Entertainment. He was not, however, so original in his principal ideas as is commonly supposed. Dumas the younger, and other dramatists of the realistic school are called followers of the author of the 'Human Comedy.' But, as a matter of fact, these playwrights merely continued the traditions of the rather brutal comedies of contemporary manners of the Restoration period, in which the types of the adventurers and adventuresses who appear in Balzac's later novels were sketched while he was still writing romances in the style of Mrs. Radcliffe and Maturin. Balzac's greatness as a creator of character consists in the fact that he remodelled these types with such power that they impress themselves upon a reader's memory in almost as ineffaceable a manner as those of Molière. Yet he had strange limitations which are not revealed in this book.

These limitations are clearly pointed out in *Balzac: l'Homme et l'Œuvre* (Paris, Colin), by M. André Le Breton, who is a professor of the University of Bordeaux, and, writing in French, is not hampered by the English traditions concerning the young person. His is the best single volume on the subject that we have seen for some time. He has, of course, profited largely by the labours of previous critics and students of Balzac, who are duly quoted at the bottom of the pages, but he summarizes their views with admirable freshness. He has all the evidence before him that he needs as to Balzac's faults and virtues as a man, and though he is gently sardonic on the former, his attitude seems

on the whole sound and judicious. Balzac, with more than a touch of Tartarin, as we have already explained, rather fostered the idea that he was a demigod, and, his fame being secure, it is as well to look closely into the strange mixture of realities and illusions on which he lived, to be cool about a classic.

In discussing the origins of the novels it is pointed out that Mrs. Radcliffe, "Monk" Lewis, and Maturin were Balzac's earliest literary progenitors in romance, authors little known in this connexion, or, indeed, to-day in any connexion to English readers. Later influences of better masters, such as the authors of 'The Vicar of Wakefield,' 'Clarissa,' 'Caleb Williams' (not "William"), Scott, and Cooper, are much more familiar, but well exhibited here. How and why Balzac broke with the wilder side of romanticism the author explains admirably. The book discusses, *inter alia*, Balzac's powers of realism, typified by 'Eugénie Grandet,' and excess of imagination, shown in 'Cousin Pons.' As he nears the end the author seems to grow unfair in his attacks on some of Balzac's famous figures. We are prepared to maintain, for instance, that Eve Chardon is "sublime," and in no way a "monstre." After all, we think that Prof. Le Breton may be described as an *advocatus diaboli*, but he has written so well that his book might with advantage be made available to English readers.

In his *Aspects of Balzac* (Nash), Mr. W. H. Helm is rather descriptive or reflective than critical, as his title might suggest. He gossips freely and with abundance of humour (which seems occasionally introduced for the purpose of mollifying the general reader) concerning the characters in Balzac's immense world, and sets down the main conclusions about the novelist which most expert readers have reached. We have recently dwelt on the long "slabs" of matter which make his beginnings so dull and unpromising. *En revanche*, Mr. Lang has boldly stated in his last book that Balzac is easy French; so the ordinary man, led on by Mr. Helm's enthusiasm, should read him. The greater part of the book is reprinted from *The Empire Review*, and does not therefore attempt the subtlety which appeals to the specialist. So far as he goes, Mr. Helm is good on Balzac's style, though we should have liked to see an account of the pseudo-scientific element in his vocabulary. Two articles run through the women and men of Balzac, and another deals with Balzac's idea of the English and his admiration for various English authors. In 'Balzac and Dickens' essential differences between the French realist and the "respectable English author" are well indicated. The wonderful reality to both of their own creations might have been dwelt upon, and also the fact that they both spoke of themselves by nicknames in the third person. 'Literary References in Balzac' seems to us the most interesting article. Here the influence of Sterne and Richardson is rightly pointed out.

*Honoré de Balzac: Contes Choisis* is one of the series of "Classiques Français" (Dent), edited by Mr. D. S. O'Connor. The little volume, of the convenient size known as pott octavo, is charmingly produced, with a bibliography at the end, and a French introduction by M. Paul Bourget. He writes cleverly, but displays no great subtlety. However, the stories should need no introduction, and in this form, unnumbered with notes, are likely to win new admirers.

#### SHORT STORIES.

*The Old Cantonment.* By B. M. Croker. (Methuen.) — Mrs. Croker is upon familiar ground in the story which gives its



name to this collection of the favourite number of short tales—thirteen. And upon familiar ground, Anglo-Indian ground, Mrs. Croker can be very entertaining; more so, for example, than when she takes her characters to Monte Carlo and such places, where, for her, are triteness and a tendency to be dull. But stories like 'The Old Cantonment,' 'The Little Brass God,' and 'The Missing Link' show the author at her best, and are pleasant reading. The book as a whole must be pronounced a little scrappy and journalistic. 'On the Grand Trunk Road,' for example, cannot by any stretch of imagination be called a story at all. It is a short magazine article, of only average merit. Similar criticism applies to several other chapters in a volume which has not been well considered. There are parts of the book, however, which will please all Mrs. Croker's admirers.

*The Wedding of the Lady of Lovell and other Matches of Tobiah's Making.* By Una L. Silberrad. (Constable.)—Words like "more" and "less" sound ungrateful in connexion with an author one admires; but we must say we like Miss Silberrad more in sundry of her modern stories, and less in the old-world adventures in this new book of hers. Yet, as regards actual writing and imaginative quality, this sheaf of short stories is above the usual, if not her usual, level. Those who enjoy tales of true love that at the outset never run smooth, but are designed to end well, should read these. Though they are disconnected, a connecting link runs through them. The god of the machine who here (under Providence, as he might himself have said) makes all straight is a certain stout Dissenter named Tobiah. He manages somehow to be always in the thick of the fight or the fun, as the willing or unwilling, yet never too unwilling, aid in the devices of the blind god—if we dare mention the two in one breath. Here, as elsewhere, Miss Silberrad has a way of her own—a pleasant way.

*Captain Balaam of the Cormorant.* By Morley Roberts. (Nash.)—This little book holds half a dozen seafaring yarns, in the concoction of which Mr. Roberts is a careless adept. There is nothing to show that they have previously appeared in any other form, yet the reviewer read 'Captain Balaam of the Cormorant' last year. The whole batch of six are magazine stories, and have not that polish which publication in book form demands. Mr. Roberts is not only prolific, he is prodigal, as a writer. His fund of material is rich, his gift for story-telling considerable, and he is master of a vivid and telling style. But of late, at all events, his work has indicated haste. He knows enough of seafaring life to avoid various remarks he has placed in the mouths of characters in 'Captain Balaam.' There are phrases which only extreme carelessness could lead so capable a writer and man of the world to pass. This is a pity. Mr. Roberts should show more respect for his attainments. The tales are entertaining. Our—perhaps somewhat ungracious—complaint is that they might have been so much better.

*The Peradventures of Private Pagett.* By Major W. P. Drury. (Chapman & Hall.)—An ex-private of the Marines turned landlord is the Mulvaney who recounts these eight stories. They are not without merit and interest as pictures of that amphibious soldiery "invented by King Charles the Second (before his head was cut off) for the purpose of preventin' mutiny in the fleet." True, his humour is as ponderous as his person (according to the portrait and sketches by Mr. A. W. Rackham) and most of his language. But there is an Odyssean air of personal experience about his "It was this way, look"; and the breezy versatility of the Royal Navy and its "Jollies," afloat and ashore, redeems the

book from the mediocrity of what may be described as "railway literature." The ghostly side of things appears in 'The Signal Guns of Gungapore'—the ghastly in a telepathic dream of the sinking of H.M.S. Victoria in 1893.

*Tales from Spain.* By J. G. P. (Greening & Co.)—We have no means of knowing whether the author of this collection of tales has a personal knowledge of Spain, or is merely attracted by its opportunities for romantic situation. Probably the latter hypothesis explains why he has turned author. There is no particular reason why he should on any other ground. He is a novice at telling stories, and those he has to tell have not much point or climax. They are innocent diversions, laudably plain and simple-minded. There is nothing occult or elusive about them. Yet there is a certain agreeableness of flavour which helps them along. The stories deal with other centuries than ours, and some deal with the Inquisition.

#### OUR LIBRARY TABLE.

MRS. WILLIAM WADDINGTON'S first book met with some success. Her second, published by Messrs. Smith, Elder & Co., under the title *Italian Letters of a Diplomat's Wife, January-May, 1880, February-April, 1904*, is better. Unfavourable criticism on the first was easy, but the volume, on the whole, pleasant, and so it is with the second. Madame Waddington's gossiping simplicity disarms the critic, and pleases a wide, though hardly a chosen, public. The present book and the former overlap. It will be remembered that, in the letters from London, M. Waddington was Ambassador to the Court of St. James. In the present volume we find him, on ceasing to be Prime Minister of France, going to spend the spring at Rome before he became, if he ever did become, "a diplomat." Representation of France at the Congress of Berlin did not constitute a diplomatic function in the ordinary sense of the word, though it was with M. Waddington, as with Disraeli, service under a Foreign Office. Mrs. Waddington takes us behind the scenes, but rather among the stage carpenters than among the actors. She is indiscreet, but hardly too much for the critic, and hardly enough for the gaping crowd. There is an account of the visits of condolence paid by the wife of the President to fallen Cabinet Ministers, from which it appears incidentally that such visits were paid by Madame de MacMahon even after "the 16th May," commonly though incorrectly called a *coup d'état*—certainly an unusual and barely constitutional dismissal. After the resignation of the Marshal, it seems, too, that Madame de MacMahon, calling on Madame Waddington, came on Madame Grévy paying an official visit. The scene is extremely curious, and reminds one of similar difficulties in 1814 and 1815, as described by the chroniclers of the Restoration. Everybody seems to have behaved well in trying circumstances, especially the fourth person, the Russian Ambassador, who would, if necessary, have "saved the situation," being on good terms with each of the three ladies. Some of the indiscretions will amuse Americans. The private opinions entertained by American Consuls-General and their wives, when they happen to be great people, about the American Ministers and their wives stationed in the same capital, are of this nature. Mr. Marsh held a high position at Rome. The Government of the United States sent thither the famous writer Eugene Schuyler (whose wife was a near relation of Mrs. Waddington), and strained relations were the result, although in the earlier days, when Eugene Schuyler had been Consul-

General at St. Petersburg, and "Governor" Curtin the American Minister, the relations between these two distinguished men were of the most pleasant nature. Mrs. Waddington writes:—

"They don't seem very pleased with Marsh—our Minister. Always the same old story and jealousy—the ministers consider themselves so far above a consul. But really when the Consul-General happens to be Schuyler and his wife King, one would think these two names would speak for themselves—for Americans, at any rate."

In her present, as in her former book, Mrs. Waddington continually amazes us by the extreme freshness of mind which she brings to the consideration of situations which we are apt to think understood by all the world. There is a long account of the Empress Frederick when visiting Rome as Crown Princess. Mrs. Waddington, in spite of the situations which she and her husband had filled, expected to "find her very formal and German." After conversations with the Crown Princess she thinks it necessary to explain that "she is naturally a Protestant, but very liberal, and quite open to new ideas."

The careless editing which was noticed in Madame Waddington's first book is rather worse in the second, most of the slips being of a description easily avoided, such as the misspelling of French words which are correctly given on other pages. Some of the mistakes are singular, from the fact that they concern the names of well-known persons in diplomacy, and even in the French diplomatic service. Most of them, however, are obvious, and not calculated to mislead the reader; but one has puzzled us. There are repeated allusions to "Comte d'Aulnay" (apparently a French diplomatist), and also to the beauty of his wife. We think that the reference must be to Comte d'Aunay, but, if so, the constant repetition of the error is odd, as the present Senator was a well-known colleague of M. Waddington, and his wife a member of the American colony in Paris to which Madame Waddington belongs.

SIR RICHARD JEBB once wrote to *The Times* to explain that he was not the "Richard Jebb" whose *Studies in Colonial Nationalism* (Edward Arnold) are before us. We do not wonder, for there is an extraordinary diversity about Mr. Jebb's views, and his style would be likely to alarm a staid professor. We do not attempt to reconcile all the various opinions expressed by Mr. Jebb, nor to praise such examples of his style as are to be found in his final chapter; but we recognize that in portions of his book—some of which have seen light already in reviews—he gives facts as to colonial opinion which are of high importance, and which are almost invariably ignored "at home." Mr. Jebb appears to hold the tenets which used to be, and perhaps still are, those entertained by Mr. Deakin—commonly known in Australia as "the allied nations" view. All who have studied the expression in Canada, in Australia, and in New Zealand of the opinion of the electorate are aware that there is no common "colonial view," and that the Australian elector entertains opinions which are in many points diametrically opposed to those attributed to him by uninformed British sentiment. On the other hand, Mr. Jebb is, to put it mildly, not a Free Trader, and he appears to accept Mr. Chamberlain's economic views without adhering to the British form of Imperialism. This, as they think it, making the best of both worlds is, we may assure Mr. Jebb, more irritating to sentimental home Imperialists than is Little Englandism itself. In his preface our author takes the bull by the horns, and declares that the new commercial policy implies the "substitution of alliance for federation, of the colonial ideal for the English ideal..... Alliance recognizes separate national aspirations; federation aims at national unity." If Mr. Chamberlain reads

this preface he may be trusted to make a wry face at the words quoted. All may agree that Mr. Jebb is right when he tells us that "in no two of the four great self-governing colonies is the predominant Imperialism quite the same thing." Our only doubt is whether Imperialism in any sense of the word can be said to be dominant in Australia. The contingents were sent out amid much cheering. So much and no more may be conceded. Further, Mr. Jebb explains that under the new system "questions affecting the American continent would be settled at Ottawa instead of at London." This again is hardly a prospect to attract the British Imperialist, who has made up his mind that under no circumstances whatever will he hold a stiff upper lip against the United States, and who, after spending his money on naval bases useless except on the theory of a possibly hostile America, has suddenly withdrawn the garrisons of St. Lucia and of the other posts which had been armed against the United States up to the present year. Mr. Jebb thinks that Canadian "firmness" towards the United States would be "tempered by moderation." It is highly probable that what might seem moderate at Ottawa would be calculated to alarm the arm-chair Imperialist in Downing Street. A little, but not much, light is thrown by this book upon a recent controversy as to Lord Salisbury's opinion of the Chamberlain scheme. It has been hinted by Mr. Chamberlain that Lord Salisbury was a party to negotiations which preceded the last Colonial Conference, and Mr. Jebb points out that the bald report we have of the proceedings undoubtedly suggests that there had been some attempt beforehand to prepare the way for the proposal which coupled colonial preference with colonial contribution towards our armies or our fleets. Mr. Jebb discusses the interesting proposals made by Mr. Seddon for an Imperial force, and he seems more clear than we are that Australia would have rejected such suggestions if made in the right way, at the right place, and the right time. The main objection to all such plans as those put forward by Mr. Jebb is that they give to the few white people in Australia an undue share of control over the destinies of that Indian empire which must always stand next to England in the minds of home statesmen, not only on account of its stupendous bulk in all the totals of the Empire, but also because it contributes so enormous an amount towards the upkeep of our military strength.

*Slavery.* By Bart Kennedy. (Treherne & Co.)—Most books describing the life of the poor are at best biography. 'Slavery' is autobiography. It is perhaps the first attempt at the use of this method in the universe here described. The most sympathetic writer is describing from outside how things ought to look, or how things might look, in a mind reared in the grey street and tenement dwelling, and from the first in direct contact with the realities of poverty and contempt. Mr. Kennedy, under the thinnest guise of fiction, has attempted the record of the memories of his own bleak childhood. The scene is set in the child mind: the story is of the life of one Jim, and the outward stage on which the drama is played is Manchester under its smoke cloud and the neighbouring countryside. This drama is of real life—not of stage convention. All the characters, except the one central figure, are continually changing. They enter, they make their bow, say their allotted part, and then vanish, and their places are taken by others. They appear, that is to say, as mere phenomena, whose only interest lies in the position they occupy in the pictorial universe in which the individual is for ever enclosed, solitary. Material things also occupy a similar function. From the cloudy continuum of the child consciousness there gradually crystallize out definite impressions of

an austere grey world, as life becomes definite when viewed from a cellar dwelling and through experience of want and perplexity. Mr. Kennedy here reveals himself as extraordinarily sensitive to the appeal of this external stimulus. The workhouse leaves the first indelible impressions; the successive factories provide scenes full of colour and movement, in the leaping furnace flames and shadows; the boy's bathing in the half-stagnant canal gives the joy of physical well-being; the little Catholic chapel offers the experience of mystery and enchantment to a mind starved of beauty; the first hearing of great music at a popular concert opens the entrance to a new world. Jim, though still young when the book closes, has passed through a variegated experience. He has fallen into the "depths," and rejoiced in a day's snow-shovelling with the unemployed. He has served in cotton-mills and at glass-making and as a railway porter, in iron-works, locomotive-works, with the Lancashire Militia. All the while the inner life has continued, the mind, untrained, and from the centre of its limited existence, fretting over the meaning of it all. He is left at the end nourishing the hope of a revolution which in one outburst of fire and blood will make all the crooked things straight.

Every man can write one interesting book—the sincere record of his experience of life. Sincerity is the prevailing note of Mr. Kennedy's most interesting volume. It is the navy become for once articulate. The style is rough, unformed, explosive, mere fragments of English hurled at the reader, but conveying an impression of picturesque description, of strength and sincerity. The matter is of the kind which runs through the mind of the intelligent workman as he pursues the monotony of his daily toil. Sometimes things go well and his heart is uplifted; then prosperity passes and the world seems full of blackness. There are periods of fierce outburst against society, jealousy of the rich, hatred of a system which appears to crush human life into wretchedness. He will rail against machinery and its effects in the displacement of labour. He will call for a vast uprising to overturn the world. Then, again, he will realize the unfitness of his fellows, the impossibility of these doing any better if they are for a moment exalted. Individual hope for a time runs high; through music and his trained voice he will crawl out of the abyss and ultimately find his place amongst those to whom have been given life's good things. Then, again, the first failure produces discouragement; the dreams pass into the accustomed apathy, and the man recognizes again that his place is amongst his fellow-slaves. It is a mournful, somewhat disquieting picture; but it is written from the heart of a real experience, with a determination to reveal how modern life impresses the mind of those who work, for the most part silent, at the base of society in the cities of England.

Wild life and nature have been the diversions of Mr. Bosworth Smith, who was a well-known master at Harrow, and has written weightier works than *Bird Life and Bird Lore* (Murray). His contributions to history and biography, however, can hardly have been so agreeable as this product of his leisure hours. Most of the chapters have already appeared in periodicals, but we are glad to have them in this handsome volume, which is illustrated, and might have been more profusely illustrated with advantage. It does not pretend to deal exhaustively with bird life; the author has his favourites. But incidentally he touches on the habits and traditions of most of our English birds. Birds, he says, "have been to me the solace, the recreation, the passion of a lifetime"; and his object in these pages is to communicate to others that recreation, and to urge the preservation of birds.

These aims are fully realized (or should be) in his interesting book, which does not boast itself as scientific, but belongs rather to the same category as White's 'Selborne' and Waterton's books on natural history. It is pleasantly and allusively classical, for Mr. Bosworth Smith is a ripe scholar, and it is written in a style which is always accurate and often picturesque. The raven, oddly enough, has the most space at its disposal, although the owl runs him close. Here is an anecdote for which the author vouches. A friend of his was catechizing some Devon children on the 'Te Deum,' and asked,

"What are cherubim?" The answer promptly came back, 'White owls, sir,' and revealed a belief among his parishioners of which he might otherwise have remained ignorant. 'What are seraphim, then?' 'Brown owls, sir.' 'What do you mean by "To Thee Cherubim and Seraphim continually do cry"?' 'It means that the white owls are always screeching, and the brown owls always hooting, before God.'

An old print which is reproduced shows a cockney sportsman shooting a white owl, and the legend is 'Cherubim Shooting.' Why is the owl always mobbed by small birds if it appears in the daytime? Mr. Bosworth Smith thinks it is because it is an unfamiliar figure. Certainly the small birds have no reason to treat it as an enemy, for in 706 pellets of the barn owl were "found the remains of 2,525 rats, mice, shrews, bats, and voles, while there were only twenty-two small birds, and those chiefly sparrows." So the owl is and remains the farmer's friend, though by no means all farmers recognize this fact. The cuckoo, one knows, is hustled by birds because of its likeness to the hawk, but in respect of the owl the instinct of the hedge-row seems at fault. Mr. Bosworth Smith is sound on the sparrow, the one bird he cannot be fond of; yet he reminds us of his virtues, which are, after all, rather drab virtues. You see our author is prejudiced, and cannot find it in him to abominate the meanest thing that flies. He has an affectionate eye on all. He notices a peculiarity of the swifts:—

"The old bird never, under any circumstances, cared to leave her nest while I was climbing the ladder to see how it was getting on, but calmly or even callously sat on, allowing herself to be removed without so much as a flutter of the wings or the faintest effort to escape, and to be held in my hand while I examined at my leisure her big round eye, able in the middle of her flight, at the rate of a hundred miles an hour, to detect and intercept an insect."

But pleasant as all this gossip is, the book is not confined to it. One chapter describes with affection the old thatched rectory at Stafford where the author's early days were spent. It is a sympathetic study, and Mr. Bosworth Smith is an ardent partisan of thatch. He offers an interesting proof of its "antiseptic qualities." In 1902 an old cottage was being stripped of thatch, and a brown-paper parcel was found embedded in the roof:

"It contained a roll of white linen, 25 yards long, which, together with the invoice and a letter dated 1791, had been sent by a firm at Gloucester to a tradesman at Ledbury. The roll of linen was absolutely dry and unspoilt, not even spotted by damp, and the covering of brown paper likewise."

In his later years Mr. Bosworth Smith has been so fortunate as to live at Bingham's Melcombe, near Dorchester, which, if we may judge from the illustrations, is a divine haunt of ancient peace, worthy of so fervent a lover of birds. As he admires and appreciates Waterton, one may suppose that he emulates him also in enfranchising all birds on his estate. So must it become a bower of song in springtime, and a delight all the year.

*L'Eden*, by M. Sebastian Voirol (Paris, Librairie Molière), is a curious book, unsatisfactory, confused, lacking in conclusion, but nevertheless calculated to arrest attention. The scene is laid in the earliest days of the great



Egyptian monarchy, and the author gives rein to his imagination in a style which, subject to French judgment, we think striking, and in a fashion hardly suited to the tastes of the British public.

MR. FROWDE sends us in his wonderful "Oxford Bijou Editions" *Morning Prayer, Collects, and Psalms, and Evening Prayer* with similar additions. These tiny books are not toys, in spite of their size, but contain very readable type.

WE pointed out briefly the merits of a one-volume collection of *English and Scottish Popular Ballads* in the "Cambridge Edition of the Poets" published in the United States. The volume now appears in England with the imprint of Mr. Nutt, and unchanged, except for a somewhat simpler binding, which we prefer. All English admirers of ballads will do well to secure it, for it gives a great deal in a handy form.

MESSRS. ROUTLEDGE have paid Mr. Grant Richards's "World's Classics" a close tribute of imitation in their "New Universal Library," which is of the same size and form. They are including some interesting volumes, somewhat, we are glad to see, off the beaten track. Lessing's *Laocoon*, in the late Sir R. Phillimore's translation of 1874, is a sound piece of work.—George Brimley's *Essays* are half-forgotten, and will repay perusal. They represent good, solid criticism in the fifties.—Jeffrey's *Essays on English Poets and Poetry* from *The Edinburgh Review*, some of which are famously inadequate, fill another volume. So vivacious and lucid up to his own lights was Jeffrey, that some brief preface might have been added, pointing out that his criticism does not represent the judgment of the present age, or, indeed, that of his own entirely, since Scott more than once pointed out that Jeffrey had no feeling for poetry, and consequently was not qualified to review it. Bagehot's article on 'The Edinburgh Reviewers' might have been referred to.

IN *Change for a Halfpenny* (Alston Rivers) the ingenious authors of 'Wisdom while you Wait' have made, on the whole, fair fun of the halfpenny press, and chiefly of the *Daily Mail*. The illustrations are capital, and there are comic advertisements. As before, some of the jokes are too bookish to have a wide appeal, but there is plenty to amuse, and the authors are unflagging in their ingenuity.

#### LIST OF NEW BOOKS.

##### ENGLISH.

###### Theology.

Anderson (Sir R.), "For Us Men," 8vo, 2/6 net.  
Newton (B. G.), *The Ideal Mother*, cr. 8vo, 7/6  
Texts and Studies: Vol. 7, No. 4, *A Study of Ambrosiaster*, by A. Soutar, 8vo, sewed, 7/6 net.

###### Fine Art and Archaeology.

Adam (Robert), *Artist and Architect*, with an Account of his System, 4to, 10/6 net.  
Garden Colour, by Various Authors, 4to, 21/ net.  
Nuremberg, painted and described by Mr. and Mrs. A. G. Bell, 8vo, 7/6 net.

###### Poetry and the Drama.

Jacob (V.), *Verses*, cr. 8vo, 3/6  
Neldig (W. J.), *The First Wardens*, cr. 8vo, 4/6 net.

###### Music.

Macfarren (W.), *Memories*, 8vo, 7/6

###### Political Economy.

Pigou (A. C.), *Principles and Methods of Industrial Peace*, cr. 8vo, 3/6 net.

###### History and Biography.

Paul (H.), *A History of Modern England*, Vol. 3, 8vo, 8/6 net.  
Shorthouse (J. H.), *Life and Letters*, edited by his Wife, 2 vols. 8vo, 17/ net.  
United States, by W. E. Chancellor: Part 2, 1698-1774, 8vo, 15/ net.  
Wright (M. R.), *The Republic of Chile*, 4to, 42/ net.

###### Geography and Travel.

Cheshire, by W. M. Gallichan, illustrated by E. Hartley, 12mo, 2/6 net.  
Firth (J. B.), *Highways and Byways in Derbyshire*, 8vo, 6/ net.  
Hutchinson (G. T.), *From the Cape to the Zambesi*, 9/ net.  
Malcolm (N.), *Five Years in a Persian Town*, 10/6 net.

###### Philology.

Browne (H.), *Handbook of Homeric Study*, cr. 8vo, 6/ net.  
Cicero, *Tusculanarum Disputationum Libri Quinque*, edited by T. W. Dougan, Vol. 1, Books 1 and 2, 8vo, 10/ net.  
Thucydides, Book 6, edited by A. W. Spratt, 12mo, 6/

###### Science.

Allen (C. W.) and others, *Radiotherapy and Phototherapy*, roy. 8vo, 22/6 net.  
Atherton (W. H.), *An Introduction to the Design of Beams, Girders, and Columns in Machines and Structures*, cr. 8vo, 6/ net.  
Buel (A. W.) and Hill (C. S.), *Reinforced Concrete Construction*, 8vo, 21/ net.  
Herries (W.) and Pollock (G. C.), *Hay Fever*, cr. 8vo, 3/6  
Lack (L. A. H.), *An Introduction to Physiology*, 8vo, 8/ net.  
Longridge (C. C.), *Gold Dredging*, roy. 8vo, 10/ net.  
Roger (G. H.), *Infectious Diseases, their Etiology, &c.*, roy. 8vo, 30/ net.  
Simpson (W. J.), *A Treatise on Plague*, roy. 8vo, 16/ net.

###### General Literature.

Frenssen (G.), *Jörn Uhl*, translated by F. S. Delmer, 6/ net.  
Fuller (A.), *A Bookful of Girls*, cr. 8vo, 6/ net.  
Gulick (S. L.), *The White Peril in the Far East*, 3/6 net.  
Ireland (A.), *The Far Eastern Tropics*, cr. 8vo, 7/6 net.  
Kennedy (S. R.), *The Lodestar*, cr. 8vo, 6/ net.  
Marigold, by the Author of 'Jewel Sowers,' cr. 8vo, 6/ net.  
Marlow (L.), *The Puppets' Dallying*, cr. 8vo, 6/ net.  
Raine (A.), *Hearts of Wales*, cr. 8vo, 6/ net.  
Rennison (R.), *Mixed Relationships*, cr. 8vo, 6/ net.  
Riego (Mlle.), *Selected Works*, Vol. 2, edited by Mrs. R. Turnbull, 4to, 2/6 net.  
Turner (R.), *Peace on Earth*, cr. 8vo, 6/ net.  
Wells (H. G.), *A Modern Utopia*, cr. 8vo, 7/6

##### FOREIGN.

###### Theology.

Cernik (B. O.), *Die Schriftsteller der noch bestehenden Augustiner-Chorherrenstifte Oesterreichs von 1600 bis auf den heutigen Tag*, 10m.  
Maurer (F.), *Völkerkunde, Bibel u. Christentum*, Part 1, 5m.  
Monnier (J.), *La Descente aux Enfers*, 7fr. 50.  
Wabnitz (A.), *Histoire de la Vie de Jésus*, 7fr. 50.

###### Fine Art and Archaeology.

Annales du Musée Guimet: *La Légende de Koei Tseu Mou*, Chen, 15fr.  
Clère (J. F. C.), *Causeries, Souvenirs, et Réflexions sur la Peinture*, 3fr. 50.  
Speck (B.), *Handelsgeschichte des Altertums*, Vol. 3, Part 1, 7m.  
Vitry (P.), *Les Villes d'Art Célèbres: Tours*, 5fr.

###### Bibliography.

Cim (A.), *Le Livre: Part 1, Historique*, 5fr.

###### History and Biography.

Baudrillart (A.), *Quatre Cents Ans de Concordat*, 3fr. 50.  
Bourgeois (E.), *Manuel Historique de Politique Étrangère*, Vol. 3, 6fr. 50.  
Rieder (K.), *Regesta Episcoporum Constantiensium: Vol. 2, 1293-1383, Part 7*, 11m.

###### Education.

Parisot (E.), *Un Éducateur Mystique*, J. F. Oberlin, 5fr.

###### Philology.

Geiger (W.), *Dipavamsa u. Mahāvamsa u. die geschichtliche Ueberlieferung in Ceylon*, 4m. 50.

###### General Literature.

Claretie (J.), *Brichanteau Célèbre*, 3fr. 50.  
Daudet (E.), *L'Espionne*, 3fr. 50; *Gisèle Rubens*, 3fr. 50.  
Provins (M.), *Le Fond Secret*, 3fr. 50.  
Saussey (V. du), *Femme, Amour, Mensonges*, 3fr. 50.  
Vernon (Y.), *Claire Maret*, 3fr. 50.

#### HISTORICAL MANUSCRIPTS COMMISSION.

##### SOME RECENT REPORTS.

*MSS. of the Earl of Mar and Kellie.*—Although this collection cannot be regarded as one of the most complete of its kind, it will perhaps be found to contain as many important historical documents as could be reasonably expected to have survived an act of attainder, a disputed peerage claim, and an official association with the reigns of Mary Stuart and her son. In addition to the very interesting papers of the Regency period, there are some which will possibly be found to supplement the printed materials available for the fiscal administration of the northern kingdom during the reign of James VI. Between the years 1616 and 1631 the office of Lord Treasurer was held by John, second Earl of Mar, and the official memoranda preserved here in this connexion are of exceptional value. Amongst these are directions from the king, dated in 1621, for the reduction of what is described in the index as the "Civil List" of the Crown, and the casuistry employed by James in evading his obligations in this quarter is eminently characteristic. From the death of the second earl to the succession of the sixth of his line in the later Stuart period few papers of any description are preserved amongst these muniments. The bulk of the collection is concerned with the events which immediately pre-

ceded and followed the union with England, and with the negotiations for the conclusion of that much-debated measure.

The abstracts of the MSS. included in this Report have been prepared with much care and judgment by the editor, the Rev. Henry Paton, who was responsible for the preparation of an earlier Report on the Wedderburn MSS. Perhaps, however, the calendar of the earlier documents suffers from a brevity of form which constrains the editor to speak of Bulls by a pope, and of a "Passport" by a king, when letters of credence appear to be indicated. Some explanation also seems to be required in respect of the so-called mandate by Queen Mary in 1566, in the form of a joint precept by the king and queen attested as a warrant. Such a diplomatic medley, coupled with the very contentious nature of its purport, might almost afford cause for doubting the authenticity of this instrument, which might well have been printed in its original form.

*The Dropmore MSS., Vol. IV.*—Foreign historians have long since realized the fact that the most interesting ministerial correspondence of this country during the seventeenth and eighteenth centuries must be looked for anywhere but in the national archives. Amongst these supplementary sources the State Papers preserved at Dropmore may perhaps be regarded as second only in historical importance to the collection formed two centuries earlier at Hatfield House. The present volume includes the papers written between November, 1797, and March, 1799, and, as before, these deal equally with domestic and foreign affairs. Under the former head the French invasion of Ireland and the procedure connected with the administration of the Militia Acts receive considerable notice. The confidential letters of the Marquis of Buckingham to Lord Grenville, commenting on the measures adopted for stamping out the rebellion, certainly afford disagreeable matter for reflection, though the writer's severe criticisms upon the organization of the national defences may be discounted to some extent by the uncompromising attitude which he had assumed towards the policy of certain of his colleagues upon this question. Amongst the documents printed here is the text of an intercepted letter from Matthew Tone, giving an interesting account of the landing of the French expedition, and expressing a confident anticipation of its success. On the very same page is printed a letter from the Marquis of Buckingham, describing Tone's arrest and execution.

Of far greater importance, as supplying a valuable context to the diplomatic correspondence of the period, are the papers dealing with the foreign policy of England during the inception of the second coalition against France. These papers, which occupy the greater part of the present volume, enable us to realize very clearly the objects which Pitt and Grenville had in view throughout the course of the negotiations with the continental Courts, whilst the information conveyed by Thomas Grenville, and by the agents Stamford and De Luc, supplies a void in the official series. The general impression derived from a perusal of these intimate dispatches is certainly favourable to the view of the intelligence and independent initiative displayed by Lord Grenville in the conduct of the Foreign Department.

*Royal Institution: American MSS., Vol. I.*—This important collection may be considered to have formerly belonged to the head-quarter staff of the British army in America during the revolutionary war. Its value consists in the preservation of a series of official documents which is scarcely represented in the archives of the War Department. These documents are, in fact, the military orders of the commander-in-chief in America issued to the divisional commanders and individual officers. They are analogous to the legation archives which also have no been preserved in official custody

before the beginning of the last century. As might have been expected, the military correspondence preserved in this collection chiefly relates to the campaign in the Southern States—Georgia, Carolina, and the Floridas—though there are also many references to Nova Scotia, and some to Canada and the north-western borders. In addition to the actual correspondence we find numerous miscellaneous papers of considerable value, including statistical records connected with the service inquiry of 1781 and proceedings for the relief of American loyalists. These documents may be regarded as supplementing the records in official custody, whilst the official dispatches of the military commanders addressed to the British Government are for the most part duplicated in the public archives. The papers included in this volume extend from the year 1776 to 1781.

It will be evident that for an intelligent and exact arrangement and description of a collection of this nature the editor must possess a thorough knowledge of the existing sources. In this respect the Commissioners were fortunate in securing the services of the late B. F. Stevens, whose remarkable researches in the official archives for the whole of the revolutionary period have been frequently noticed in these columns. With the assistance of his famous manuscript index, Mr. Stevens and the capable assistants who still continue his work were able to discover the precise relationship and consequent importance of almost every document included in this Report. The same critical apparatus was employed, it will be remembered, in the Report on the Dartmouth MSS., also prepared by Stevens. In the present case the effect is even more impressive, and the saving of space by curtailing the description of documents already printed, or mere duplicates, must be considerable. An edition of this kind stands absolutely alone amongst official calendars of modern State papers, and although its production was no doubt facilitated by the exceptional circumstances of the case, it will at least be invaluable as an object-lesson in the diplomatic description of historical documents of this period as striking as that which Dr. R. L. Poole has already provided in recent Reports of the Commission upon the mediæval muniments of certain cathedrals.

*The Stuart Papers*, Vol. II.—The second instalment of the Windsor collection comprises the papers between March and September, 1716. Whether these papers, in spite of their curious interest, are worth the detailed description awarded to them in this bulky volume we entertain considerable doubt. In respect both of matter and style one of these Jacobite letters is much like another, and a resolute editor, armed with a key to the cipher, could make very short work of these monotonous effusions without much loss of historical or literary interest.

In one aspect the main contents of the present volume may be considered as the sequel to the family papers of the Earls of Mar referred to in connexion with another Report. The latter are chiefly concerned with the doings of the sixth earl previous to his adhesion to the Jacobite cause. Here we have a record of his official correspondence in the capacity of Secretary of State to the Pretender. Perhaps the most noticeable feature of this singular correspondence is the audacity displayed by the exiles and their English sympathizers in the face of the severities which their unfortunate partisans in Northern Britain were even then suffering at the hands of the triumphant Hanoverians. A new project was at this time under consideration for the simultaneous invasion of England from the south-east and south-west. The chief difficulty by which the conspirators were faced seems to have been to furnish a plausible excuse for the tardy arrival and precipitate departure of the Pretender himself from the scene of the late rebellion. Even the long official experience of the "Duke"

of Mar was unequal to this delicate task. This Report, like the preceding one, has been skillfully prepared by Mr. Blackburne-Daniell, the learned editor of the *Rolls Calendar of Domestic State Papers* for the reign of Charles II.

#### THE LITERARY DEPARTMENT AT SOMERSET HOUSE.

April 10, 1905.

IN your issue of May 30th, 1903, you were kind enough to insert a letter of mine drawing public attention to the grievances of those using the Literary Search Room at Somerset House. Since that letter appeared, several important changes have been carried out by the authorities. To begin with, the then senior attendant, who for many years ruled the room and its frequenters, has passed into well-earned retirement, his place being filled by a much younger man. The hours have been extended from half-past three to four, which enables workers to put in a fair day's work. Seats are granted to applicants much more readily than formerly, and the fourteenth seat, previously only granted as a favour, has now been permanently added to the accommodation of the room. Nor is this all. Rumours are afloat that some additional books of reference are to be placed at the searcher's disposal.

As I was the first to call attention to the restrictions placed on workers in the room, I feel sure you will allow me to congratulate the authorities on these improvements and to assure them that they have the gratitude and thanks of myself and my fellow-workers.

At the same time, while we greatly appreciate the improved conditions, we venture to hope that, while they are on the path of reform, they will carry out in due time other and even more needful alterations.

Above all, their attention, and that of the Treasury, is earnestly directed to the present illegible state of the calendars. No satisfactory search for a lengthened period can be made from them, and it is necessary to send for those in the public room upstairs, which means additional work for the attendants.

Not only should an effort be made to restore these calendars, but also to make the set complete, so that it would be unnecessary to bring the calendars from upstairs at all.

In the second place, we submit, with all respect, that the electric light should have been installed in Room No. 9 before it was installed in Room No. 32. The Literary Search Department in Room No. 9 is below the ground-floor, with an outlook into an area, and is never, at the best of times, too well lighted, whereas Room No. 32 is on the ground-floor, overlooking the Embankment, and is in every sense a well-lighted apartment. But at any rate, when the electric light was carried into the passage adjoining Room No. 9, the omission to carry it into the room requires explanation.

Again, it would be much appreciated if the authorities could increase the number of registers permitted to one reader in a day. It is not as though all the readers in one day required the full number. Probably not half do so, and if the number was increased from eight to ten, the total of volumes carried in a day would only be slightly in excess of the present number, and would not impose any hurtful strain on the physical powers of the attendants.

I repeat that I and my fellow-workers are grateful for what has been done. We are grateful that the authorities are beginning to recognize that the day of chaining up and muzzling the unfortunate person who wants to see a will, as if he was a dangerous lunatic, is gone for ever, and we live in hopes that one of these days the Literary Search Department at Somerset House will be all that could be desired.

ARCHIVIST.

#### THE FIRST USE OF ARABIC AND SYRIAC TYPE IN ENGLAND.

Oxford.

THE use of Arabic and Syriac type in England can be carried a few years further back than Mr. Talbot Reed was able to do in his *'History of Old English Letter Foundries'* (London, 1887), which is the recognized authority on such points. He did not find any book in which Arabic occurred earlier than 1648, when Miles Flesher printed at London a work *'De Siglis Arabum.'* And of Syriac he says that it "did not make its appearance in England till the middle of the seventeenth century"—in fact, not till the prospectus and specimen of Walton's *Polyglot* were issued in 1652.

In turning over a volume of the Thomason Civil War Tracts at the British Museum lately, I was struck by a profusion of types of both languages in the margins of *'A Discovery of the Rebels'* and *'The Great Antichrist,'* both by "J. V., Prisoner," and dated 1643. Thomason has noted that the author was Vicars, who was not the well-known John Vicars, author of the *'Parliamentary Chronicle,'* but John Viccars, an Oriental scholar, who was concerned with the preparation of the *Polyglot* mentioned above. And on reference to Viccars's one great work, the *'Decapla in Psalmos'* (Londini, apud Robertum Young, Anno M.D.C.XXXIX.), the position became clear. The *'Decapla'* is a commentary on the Psalms from sources written in ten languages, and the title expressly states that it was "*Novis Typis Arab. & Syriacis Donatus.*" Here, then, is the first use of Arabic and Syriac printing in England, in 1639. The whole fount is displayed on the last leaf of the prefatory matter, and even Arabic and Syriac ligatures are to be found in it.

The dedication to Archbishop Laud states that "*Decapla hæc, post annum integrum sub prælo κλυδωνιζόμενα, novis Typis Syriacis & Arabicis (sumptibus haud exiguis) adornata, in lucem emittuntur.*" This carries back the actual printing to 1638, and fits in with the letter from John Greaves of February 10th, 1637/8 (*'Domestic State Papers,'* vol. 381, No. 75), where a rather indefinite mention is made of a purchase of Oriental punchcons (and matrixes?) by a Mr. Browne on the Continent. This letter is mentioned by Mr. Talbot Reed. Even the "*J. V. Prisoner*" is cleared up in the same dedication, where the author speaks of himself as "*post septennii vincula captivus.*"

It is interesting to note that in this very year 1639, when Dr. Thomas Greaves printed his oration *'De Linguae Arabicæ utilitate'* and wished to print an Arabic sentence, it is found in some copies *written in* Arabic, and in some copies printed in Hebrew type! The first Arabic printing at Oxford was in 1648, and the first Syriac in 1661. FALCONER MADAN.

#### SHELLEY'S STANZA-NUMBERING IN THE 'ODE TO NAPLES.'

46, Marlborough Hill, St. John's Wood.

IN connexion with your review of Mr. Hutchinson's edition of Shelley's poetry, your readers may be interested to know—and I am sure Mr. Hutchinson will—that complete evidence exists on the subject of the numbering which Shelley meant to be adopted for the divisions of the *'Ode to Naples.'* Since my last annotated edition of Shelley was published I have unearthed and acquired a manuscript which settles the matter. The text of the poem is laboriously written in the hand of Claire Clairmont on eight octavo pages, spaces being left for three foot-notes, which are supplied in Shelley's writing. The text is touched up by Shelley throughout. He has carefully attended to the clearness of the numeration,



and he has initialed the poem at the end "P. B. S." The transcript was evidently meant for printer's copy, and has been folded up as if to enclose in a letter—perhaps another proffered liberality to Hunt for *The Examiner*, not made use of!

The numbering of divisions turns out to be precisely that supplied by Mr. Hutchinson on rejecting Mr. Locock's suggested numeration, and the last hope is taken away from those who would like to clear Shelley of the imputation of calling two introductory stanzas epodes. This he unquestionably did, although, curiously enough, the long introductory note below them is not in this manuscript—not that the note is to be, therefore, rejected, although, in regard to text, the revised transcript, of course, takes, as a revision of the Oxford holograph, the same position as Mrs. Shelley's copy of 'The Mask of Anarchy,' revised by Shelley, takes towards his not fully revised holograph of that poem.

The foot-notes to the 'Ode to Naples' exercised me somewhat, I remember, before I decided to attribute them positively to Shelley. The most interesting point about these notes was to have it on his own express authority who were the "dead Kings of Melody" in Epode II. a; and here the time-honoured statement "Homer and Virgil" stands in his handwriting.

H. BUXTON FORMAN.

#### SCOTT'S 'BONNETS OF BONNIE DUNDEE.'

THE Capel Cure collection of autograph manuscripts and historical documents, which Messrs. Sotheby, Wilkinson & Hodge will sell next month, will include the autograph manuscript of Scott's poem 'The Bonnets of Bonnie Dundee,' as originally written, in ten verses of eight lines. This song is introduced into the drama of 'The Doom of Devorgoil,' and the various interesting alterations made before the poem was published will be fully indicated in the sale catalogue. The note which accompanies the MS. contains the following passage:—

"I send the promised verses only two or three of which need be sung, you can assure Miss — [name cut out] in.....my best hand, the stile is somewhat *pithy*, but a little must be allowed for a great grandson of a Killiecrankie man."

The song was written at Christmas, 1825, and in his diary of December 22nd of that year Scott notes:—

"The air of Bonny Dundee is running in my head to-day, I wrote a few verses of it before dinner, taking the key-note from the story of Clavers leaving the Scottish Convention of Estates, 1688-9. I wonder if they are good. Ah, poor Will Erskine, thou couldst and wouldst have told me, I must consult J.B., who is as honest as was W.E. But there, though he has taste too, there is a little of the Big Bow-wow about it. Can't say what made me take a frisk so uncommon of late years as to write verses of free will. I suppose the same impulse which makes birds sing, when the storm has blown over."

W. R.

#### WORDSWORTH SOURCES.

##### BOWLES AND KEATE.

THE literary influence of William Lisle Bowles on Coleridge has often been exploited, although not always with enough discrimination and attention to detail. Has the possibility of an influence by Bowles on Wordsworth ever been seriously examined? Wordsworth, who must early have become acquainted with some of Bowles's "soft strains," was likely for several reasons to give them a more sympathetic hearing than is nowadays accorded Coleridge's prime favourite.

In Coleridge's lines 'To a Young Lady' (1792) the couplet

My soul amid the pensive twilight gloom  
Mourned with the breeze, O Lee Boo! o'er thy Tomb,

might easily savour of the "pensive" Bowles, especially if the latter's poem 'Abba Thule's Lament for his Son Prince Le Boo' were prior in composition. Lacking the needful editions of Bowles, I cannot answer on the question of priority. However, 'Abba Thule' was in existence before a threnody by Wordsworth, to which it bears a resemblance worthy of notice. I refer to 'The Affliction of Margaret —.'

The Fenwick note records, with trustworthy assurance, that 'The Affliction of Margaret —' "was taken from the case of a poor widow" in Penrith, whose "sorrow was well known"; "she kept a shop, and when she saw a stranger passing by, she was in the habit of going out into the street to enquire of him after her son." Upon such basis in real life Wordsworth builds his elaborate conception of the shadings and fluctuations of hope and fear and uncertainty in the unhappy Margaret, ignorant of the fate of her "bold," "well-born," "well-bred," and "beauteous" child. Whether or not in the attainment of his idealized picture the poet was at all supported by the inferior yet sometimes admirable imagination of Bowles may be left to the judgment of the reader. The conception of Bowles's 'Lament' is roughly the same as that of Wordsworth's poem, centring in "Abba Thule's" distraction over the inexplicable non-return of his "brave," "bland," and "beauteous" prince, and his self-questionings in the effort to explain this grievous enigma:—

Has the fell storm o'erwhelmed him! Has its sweep  
Buried the bounding vessel in the deep!  
Is he cast bleeding on some desert plain!  
Upon his father did he call in vain!  
Have pitiless and bloody tribes defiled  
The cold limbs of my brave, my beauteous child!

a passage badly echoed by the personification of Mania in stanza xxiv. of Bowles's 'Hope: an Allegorical Sketch':—

Now ravingly she cried: The whelming main—  
The wintry wave rolls over his cold head;  
I never shall behold his form again;  
Hence flattering fancies—he is dead, is dead!  
Perhaps on some wild shore he may be cast,  
Where on their prey barbarians howling rush,  
Oh, fiercer they, than is the whelming blast!  
Hush, my poor heart! my wakeful sorrows, hush!  
He lives! I yet shall press him to my heart  
And cry, Oh no, no, no,—we never more will part!

Although this feeble stanza may prove not uninteresting on comparison with Wordsworth's poem, it is rather the preceding passage, ll. 55-60 of the more praiseworthy 'Lament,' that seems to offer a fairly demonstrable parallel to 'The Affliction of Margaret —,' stanza viii.:

Perhaps some dungeon hears thee groan,  
Maimed, mangled by inhuman men;  
Or thou upon a desert thrown  
Inheritest the lion's den;  
Or hast been summoned to the deep,  
Thou, and all thy mates, to keep  
An incommunicable sleep.

Coleridge annotates the name Lee Boo in the couplet quoted above with a reference to a book of travels that turns out to be the source of Bowles's 'Lament.' This is, namely, "An Account of the Pelew Islands.....composed from the Journals and Communications of Captain Henry Wilson, [&c.] By George Keate: London, 1788" (Fourth Edition, 1789). Keate's was a popular narrative in a large contemporary literature of travel, eagerly read by Coleridge and Wordsworth. Coleridge's avidity for such works ought to be more narrowly examined; and Wordsworth's reading of itineraries, for example in 1798, deserves most careful scrutiny. There is no doubt that it formed an essential feature of his preparation for the great poem then incipient. He read, I believe, practically all voyages by land or sea that friends could place at his disposal, gaining a fund of information that reappears also in his lesser narratives and descriptions. Accordingly, following so obvious a clue as Bowles's and Coleridge's familiarity with Keate, we need not be surprised to find in the 'Account' something of possible utility in the study of 'The Affliction of Margaret —.'

Keate's narrative includes a detailed recital of how King Abba Thulle sent his beloved son out from the Pelew Islands to visit England with Capt. Wilson; of Lee Boo's extraordinary "ease," "affability," and "good-breeding"; of his success in making friends; finally, of his sudden death (1784), and his burial "in Rotherhithe church-yard." It may be that the popular memory of this ingenuous youth was preserved until Wordsworth's acquaintance with London (the grave, it seems, is still marked), for "the concourse of people at the [funeral] was so great, that it appeared as if the whole parish had assembled to join in seeing the last ceremonies paid to one who was so much beloved by all who had known him in it" (Keate, p. 389). "The India Company" erected a tablet over his grave, where as a schoolboy Coleridge may indeed have "mourned," although he afterwards inexactly recalls the tomb as at Greenwich.

Meanwhile, the trustful father is in total ignorance of his son's mischance. Keate's reflections on the possible feelings of "the good Abba Thulle" in his far-off home are of peculiar interest, because of their similarity to the alterations of hope and fear in the afflicted Margaret. The island king, having ascertained that Lee Boo was to be gone thirty-six "moons" at the longest, had contrived a calendar in the shape of a knotted line by which to reckon the elapsing time of separation. Then comes the compiler's gratuitous embellishment:—

"As the slow but sure steps of Time have been moving onward, the Reader's imagination will figure the anxious parent, resorting to this cherished remembrancer.....When verging towards the termination of his latest reckoning, he will then picture his mind glowing with parental affection, occasionally alarmed by doubt—yet still buoyed up by hope;.....Lastly, he will view the good Abba Thulle, wearied out by that expectation, which so many returning moons since his reckoning *ceased*, have by this time taught him he had nourished in vain.—But the Reader will bring him back to his remembrance, as armed with that unshaken fortitude that was equal to the Trials of varying life.—He will not in *him*, as in less manly spirits, see the passions rushing into opposite extremes—*Hope* turned to *Despair*—*Affection* converted to *Hatred*.—No—After some allowance for their *natural* fermentation, he will suppose them all placidly subsiding into the *Calm* of Resignation!—Should this not be absolutely the case of our friendly King—as the human mind is far more pained by *uncertainty* than a knowledge of the *worst*—every reader will lament, he should to this moment remain ignorant, that his long-looked-for Son can return no more."—Keate, pp. 392, 393; cf. 'The Affliction of Margaret —,' stanzas i., ii., v.; 'The Forsaken,' i. l. 6. &c.

What response Keate's appeal to his reader may have found in Wordsworth's imagination will be evident, I think, to all who consult that marvellous study 'The Affliction of Margaret —,' with its "overflow," 'The Forsaken.' I shall not discuss the delicate relations between Wordsworth's "case" in real life and the materials that he amplified from what seems his literary source. Still it may be in place to note that the poet's eye was probably struck by the illustration on p. 364 of Keate's 'Account,' representing 'Prince Lee Boo, second Son of Abba Thulle,' "drawn by Miss Keate," "engraved by T. Kirke." Assuredly it is

An object beauteous to behold.

Wordsworthians will readily bring to mind the connexion between the "Youth from Georgia's shore" in 'Ruth' and the frontispiece, "Mico Chlucco, the Long Warrior, King of the Siminoles," in Bartram's 'Travels.' It is not uncharacteristic of Wordsworth to fuse the lineaments or trappings of an aborigine in his projection of one who "spake the English tongue."

BARTRAM.

Wordsworth's obligation to the naturalist William Bartram having long been a matter of comment, Prof. Knight embodied in his later edition of the 'Poems' (1896, vol. ii. pp. 105—

108) a number of the foot-notes to 'Ruth,' indicating various adaptations from the American's captivating 'Travels' (cf. Dowden, 'Poems by Wordsworth,' 1898, pp. 378-9; *Athenæum*, August 12th, 1893; January 27th, February 24th, 1894). As a matter of fact, the poet's real indebtedness to this impassioned scientist would not be wholly laid bare by a mere citation of the numerous parallels in both, however advantageous such preliminary might be. One may assume that Bartram's ideal (Introduction, pp. xxiv, xxv) of an essential, all-pervading moral intelligence "which animates the inimitable machines" of nature, sufficiently approaches Wordsworth's "moral life" in "every natural form" to warrant a deeper study of Bartram.

While running through Bartram's romantic descriptions in order to fix their responsibility for some of the images in Coleridge's 'Kubla Khan'—cf. 'Travels through North and South Carolina, Georgia, East and West Florida,' &c., Part II. chap. v. (Philadelphia, 1791, pp. 165 ff.)—the present writer incidentally made note of a few passages that may add to our understanding of Wordsworth.

In 'The Prelude,' Book III., Wordsworth, dissatisfied with conditions at Cambridge, figures forth (ll. 427-41) an ideal spot for an educational community:—

Oh, what joy  
To see a sanctuary for our country's youth  
Informed with such a spirit as might be  
Its own protection; a primeval grove,  
Where, though the shades with cheerfulness were filled,  
Nor indigent of songs warbled from crowds  
In under-coverts, yet the countenance  
Of the whole place should bear a stamp of awe  
A habitation sober and demure  
For ruminating creatures; a domain  
For quiet things to wander in; a haunt  
In which the heron should delight to feed  
By the shy rivers, and the pelican  
Upon the cypress spire in lonely thought  
Might sit and sun himself.

In other words, the poet would transport his country's youth to the banks of the Alatamaha, in Georgia. As the Pantisocrats planned to unite their brotherhood of the golden age at some point along the Susquehanna—name of dulcet sound—so Wordsworth would situate his ideal school of nature beside the "peaceful stream" where Bartram, "secure and tranquil," meditated on scenes "as yet unmodified by the hand of man."

"I ascended this beautiful river," says our naturalist (pp. 48-9),

"on whose fruitful banks the generous and true sons of liberty securely dwell, fifty miles above the white settlements.....My progress was rendered delightful by the sylvan elegance of the groves, cheerful meadows, and high distant forests, which in grand order presented themselves to view. The winding banks of the river, and the high projecting promontories, unfolded fresh scenes of grandeur and sublimity. The deep forests and distant hills re-echoed the cheering social lowings of domestic herds. The air was filled with the loud and shrill whooping of the wary sharp-sighted crane. Behold, on yon decayed, defoliated Cypress tree, the solitary wood-pelican, dejectedly perched upon its utmost elevated spire; he there, like an ancient venerable sage, sets himself up as a mark of derision, for the safety of his kindred tribes."

The "wood-pelican" figures again on p. 150:—

"This solitary bird does not associate in flocks, but is generally seen alone;.....he stands alone on the topmost limb of tall dead Cypress trees, his neck contracted or drawn in upon his shoulders, and beak resting like a long scythe upon his breast: in this pensive posture and solitary situation, they look extremely grave, sorrowful and melancholy, as if in the deepest thought."

Similarly, Wordsworth's "crowds in under-coverts," composed, we may imagine, of "all little birds that are," may be traced to more than one section in Bartram:—

"At the cool eve's approach, the sweet enchanting melody of the feathered songsters gradually ceases, and they betake themselves to their leafy coverts for seclusion and repose."—Pp. 81, 82; cf. pp. 105-6.

Again:—

"In the spring of the year the small birds of passage appear very suddenly in Pennsylvania, which

is not a little surprising, and no less pleasing: at once the woods, the groves, and meads, are filled with their melody, as if they dropped down from the skies. The reason or probable cause is their setting off with high and fair winds from the southward; for a strong south and south-west wind about the beginning of April never fails bringing millions of these welcome visitors"—P. 288; cf. 'The Rime of the Ancient Mariner,' ll. 358-62.

What Wordsworth takes from Bartram is hardly more interesting than what he neglects, and what he accepts with satisfaction by no means more than what he uses for purposes of disapproval. In ll. 427-41, Book III., 'Prelude,' it will be noticed, his appeals to the senses are visual and oral solely; in particular, he introduces nothing in the way of scented flower or shrub, although Bartram's landscape blossoms with "many an incense-bearing tree." This omission may be natural in a man with Wordsworth's defective sense of smell. The poet's adaptation, however, is in other ways more subdued than the rich sensuousness of his original might often permit, a result owing here partly to his temporary aim at an effect of quiet; owing elsewhere, perhaps, to a tacit criticism of Bartram's lack in imaginative restraint. The excessive richness of sub-tropical life and colour is not entirely to Wordsworth's liking. As he turns again from the ideal to the existent university, observe his method of disparagement:—

Alas! Alas!  
In vain for such solemnity I looked;  
Mine eyes were crossed by butterflies, ears vexed  
By chattering popinjays; the inner heart  
Seemed trivial, and the impresses without  
Of a too gaudy region. 'Prelude,' Book III. ll. 441-6.

Cf. Bartram, 82, 91, 172; Introduction, xxviii, xxix, &c.

More mildly he depicts (ll. 329-36) his own "vague and loose indifference" in Cambridge days:—

The memory languidly revolved, the heart  
Reposed in noontide rest, the inner pulse  
Of contemplation almost failed to beat.  
Such life might not inaptly be compared  
To a floating island, an amphibious spot  
Unsound, of spongy texture, yet withal  
Not wanting a fair face of water weeds  
And pleasant flowers.

Here Wordsworth, like Chateaubriand in the Prologue to 'Atala,' derives his image of a "floating island" from Bartram ('Travels,' pp. 88, 89, 426). "Pulse," in strange metaphorical usage, is common to both Bartram and Wordsworth. For the poet's self-criticism in "noontide rest," compare 'Stanzas written in my Pocket-Copy of Thomson's "Castle of Indolence,"' ii. ll. 8, 9,—

Retired in that sunshiny shade he lay;  
And, like a naked Indian, slept himself away—

with Bartram, p. 107:—

"How happily situated is this retired spot of earth! What an elisium it is! where the wandering Seminole, the naked red warrior, roams at large, and after the vigorous chase retires from the scorching heat of the meridian sun. Here he reclines, and reposes under the odoriferous shades of Zanthoxylon.....whilst the balmy zephyrs fan him to sleep."—Cf. p. 137.

Wordsworth's ill-concealed dissatisfaction with a too languid or "too gaudy region" is illustrated in the luxuriant descriptions with which his "youth from Georgia's shore" allures the guileless Ruth. It is a mistake to suppose (cf. *Academy*, Oct. 27th, 1897) that the poet's own best taste is reflected in the per-fervid stanza:—

He told of the Magnolia spread  
High as a cloud, high over head!  
The cypress and her spire;  
—Of flowers that with one scarlet gleam  
Cover a hundred leagues, and seem  
To set the hills on fire.

Properly interpreted, this enticing stanza discloses the sensuous vision of a character condemned by the poet—of the panther-like youth who has accepted a dangerous education from nature. The highly-coloured source of the latter three lines is not included in Prof. Knight's foot-notes. It is found on p. 323 of the 'Travels':—

"The epithet fiery, I annex to this most celebrated species of Azalea, as being expressive of the appearance of it in flower, which are in general of the colour of the finest red lead, orange and bright gold.....the clusters of the blossoms cover the shrubs in such incredible profusion on the hill sides, that suddenly opening to view from dark shades, we are alarmed with the apprehension of the hills being set on fire."

The youth himself seems to be a modification of a half-breed mentioned by Bartram, pp. 506, 507:—

"The young mustee, who came with me to the Mucclases from Mobile, having Chactaw blood in his veins from his mother, was a sensible young fellow, and by his father had been instructed in reading, writing and arithmetic, and could speak English very well. He took it into his head, to travel into the Chactaw country; his views were magnanimous, and his designs in the highest degree commendable, nothing less than to inform himself of every species of arts and sciences, that might be of use and advantage, when introduced into his own country, but more particularly music and poetry; with these views he privately left the Nation, went to Mobile, and there entered into the service of the trading company to the Chactaws, as a white man; his easy, communicative, active and familiar disposition and manners, being agreeable to that people, procured him access every where, and favored his subtilty and artifice."—Cf. 'Ruth,' stanzas v., vi., viii., &c.

On p. 507 this "young Orpheus," who had "learned all their most celebrated new songs and poetry," chants a tale that greatly moves a young Chactaw slave-girl—an orphan, as it happens; and on p. 508 is a description of the "quick and sensible effect" of "these doleful moral songs or elegies" of the Chactaws; "a stranger is for a moment lost to himself as it were," and "in danger of revealing his own distress unawares." Coleridge intimated that he knew a source for Wordsworth's *scenery* in 'Ruth.' It is remarkable that no editor has ever identified the degenerate hero of that poem with Bartram's "young mustee."

The poet, of course, with unconscious freedom of selection and invention, moulds this personage for a special design, putting into his heart "the impresses" "of a too gaudy region," and storing his mind with Bartram's most unmeasured language. One may fancy that there is an implied censure of Bartram himself in some of the youth's attributes, since, for all his scientific interests, this naturalist shows an undeniable predilection for

Whatever in those climes he found  
Irregular in sight or sound.

Witness his "subtle, greedy alligator":—

"The waters like a cataract descend from his opening jaws. Clouds of smoke issue from his dilated nostrils. The earth trembles with his thunder."—P. 118.

Incidentally, there is a criticism of Coleridge deducible from Wordsworth's lines just quoted, if the tumultuous imagery that passes from Bartram into 'Kubla Khan' be taken as indication of the dreamer's "kindred impulse" to "voluptuous thought," as well as of Mr. Kipling, who (cf. 'Wireless') regards Coleridge's "savage place," "holy and enchanted," with its "woman waiting for her demon-lover," as the high-water mark in English poetry.

Nevertheless, Wordsworth's imaginative acceptance of Bartram is in the long run sympathetic, as is shown by the frequency with which scenery and diction from the 'Travels' rise to the surface in his purest and most characteristic poetry. A justly famous passage in 'The Recluse' (ll. 198-229), describing "the evolutions" of waterfowl "over the Lakes of Rydal and Grasmere," if it is connected with something similar in Bartram, well exemplifies the poet's complete mastery in adapting an artistic source. As a professional ornithologist Bartram was deeply interested in the flight of birds:—

"Behold the loud, sonorous, watchful savanna crane.....in detached squadrons. They raise their light elastic sail:.....they all rise and fall together as one bird; now they mount aloft, gradually wheeling about, each squadron performs its evolution,



incircling the expansive plain, observing each one their own orbit; then lowering sail, descend on the verge of some glittering lake; whilst other squadrons, ascending aloft in spiral circles, bound on interesting discoveries, wheel round and double the promontory, in the silvery regions of the clouded skies, where, far from the scope of the eye, they carefully observe the verdant meadows on the borders of the East Lake; then contract their plumes and descend to the earth;.....they confer and treat for habitation; the bounds and precincts being settled, they confederate and take possession."—Pp. 146-7; cf. pp. 149, 190.

So much for "waterfowl." What of the "night bird"? All readers know Wordsworth's gifted boy who

Blew mimic hootings to the silent owls,  
and recall the unwonted terms in which their answers are announced ('Prelude,' V. ll. 374-377):—

..... and they would shout  
Across the watery vale, and shout again,  
Responsive to his call, with quivering peals,  
And long halloos and screams, and echoes loud.

Is it pure coincidence that Bartram employs similar diction for the same bird?—

"I was awakened and greatly surprised by the terrifying screams of Owls.....screaming and shouting, which increased and spread every way for miles around, in dreadful peals vibrating through the dark extensive forests, meadows and lakes."—P. 135.

Other, more peculiar, diction may come from Bartram. Prof. Dowden once suggested (*Athenæum*, February 24th, 1894) an explanation for the "collocation" of *pulse* and *machine* in the lines:—

And now I see with eye serene  
The very pulse of the machine,

by a like "collocation" in the 'Travels' (p. 179):—

"At the return of the morning, by the powerful influence of light; the pulse of nature becomes more active, and the universal vibration of life insensibly and irresistibly moves the wondrous machine."

The suggestion is defensible, since one may discover in Bartram's conception of natural phenomena a possible foundation for more than one unexpected combination in the poet. For example, in 'Ruth,' which is "saturated" with Bartram,

The engines of her pain, the tools  
That shaped her sorrow,

—namely,

rocks and pools,  
And airs that gently stir  
The vernal leaves—

betray a philosophy not wholly foreign to Bartram's notion of an immanent spirit penetrating all the individual mechanisms of nature. And again, the dictum in 'Stanzas suggested.....off Saint Bees' Heads' (l. 157),

Matter and spirit are as one machine,

is wholly in keeping with the creed in the 'Travels,' and more likely to have come from them than from other sources sometimes advanced for Wordsworth's "pantheism." The most typical expression of that creed is put in the form of a question, in a passage already referred to:—

"If then the visible, the mechanical part of the animal creation, the mere material part is so admirably beautiful, harmonious and incomprehensible, what must be the intellectual system, that inexpressibly more essential principle, which secretly operates within? that which animates the inimitable machines, which gives them motion, impowers them to act, speak and perform, this must be divine and immortal?"—Introduction, pp. xxiv, xxv.

Have we not here in queried form something like that "pulse" which the serene, undoubting eye of the poet beholds in his 'Phantom of Delight'?  
LANE COOPER.

#### SALE.

MESSRS. HODGSON included in their sale last week the following: Gould's Birds of Europe, 5 vols., 33l. Seeborn's Monograph of the Turdidæ (Family of Thrushes), 2 vols., 13l. 5s. Lord Overstone's Tracts on the National Debt, Paper Currency, &c., 4 vols.,

10l. 15s. Harleian Society's Publications, from the commencement to 1904, with the Register Section, 83 vols., 30l. Privately Printed Visitations by Foster, Metcalfe, &c., 17 vols., 15l. 10s. The Index Library from 1888 to 1904, 32 vols., 6l. 10s. Yorkshire Archaeological and Topographical Association's Journal, 18 vols., and Record Series, 34 vols., 12l. 7s. 6d. Whitaker's Richmondshire, 2 vols., 7l. Folk-Lore Society's Publications, a complete set to 1902, 51 vols., 20l. Villon Society's Publications, 22 vols., 18l. 7s. Wordsworth's Ode to Charles Lamb, the rare privately printed issue, 20l.

#### Literary Gossip.

IN the *Cornhill Magazine* for May Admiral Sir Cyprian Bridge criticizes the 'Redistribution of the Fleet'; Mrs. Frederic Harrison gives some recollections of the 'French Refugees to England in 1871-2'; and Mr. Richard Barry, the American war correspondent, describes the 'Siege and Fall of Port Arthur.' Sir Rowland Blennerhassett writes an appreciation of Arthur Strong, the late Librarian of the House of Lords; while an anonymous writer begins a series of articles entitled 'From a College Window.' Dr. W. H. D. Rouse touches the Greek question in 'A Plea for the Useless'; Prof. Bonney writes, in view of the recent discovery in the Premier Mine, of 'A Home of Diamonds'; and Mr. Leonard Huxley contributes a poem, 'The Rock Garden.'

AMONGST the papers in the May issue of *Chambers's Journal* will be 'Deer Forests, Economically Considered,' in which the monetary value of these to the Highlands is shown. Mr. John Oxenham has a paper on Sark as a holiday resort; Mr. T. H. Escott writes on 'Social Pioneers of Science'; Mr. A. F. Steuart revives, from an old journal, the story of a journey with Sir Walter Scott to the Continent in 1815; and the Rev. Reginald A. Gatty gives a popular account of how to recognize and gather flint arrow-heads and scrapers in England in a paper entitled 'The Home of the Pigmies.' There are also several travel and holiday papers.

A TRANSLATION into Urdu of Miss Gabrielle Festing's volume 'From the Land of Princes,' which was published by Messrs. Smith, Elder & Co. in the late autumn of last year, is being made by Mr. S. Warman, editor of *The Arya Gazette*, Lahore.

MR. MARTIN J. BLAKE is engaged on compiling the second volume of the 'Blake Family Records,' which will contain a calendar of documents relating to the family during the seventeenth century, in continuation of the first volume, which contained those concerning the fifteenth and sixteenth centuries. The work will include some interesting facts about the "plantation" of the province of Connaught with English settlers in 1635, and the fourteen ancient "Tribes" of Galway. It will be illustrated by facsimiles of documents, coats of arms, pedigrees, ancient seals, &c., and will be published by Mr. Elliot Stock.

THE Bunbury letters which Messrs. Sotheby, Wilkinson & Hodge will sell by auction in about a fortnight are of considerable literary interest, and some of them (since they come from the family) have probably never been printed. Of the two by Goldsmith, a long one, of four pages quarto, written in 1771, is addressed to Mrs. Bunbury, the beautiful sister of "the

Jessamy Bride," and is a mixture of verse and prose. The second letter is to H. W. Bunbury, and in part relates to 'She Stoops to Conquer.' There are many important and interesting letters from Charles James Fox and from the first and third Lords Holland, and others addressed to various members of the Fox family. Four letters by Pope to Lord Strafford (July-October, 1725) deal largely with Sir Godfrey Kneller; eleven letters are by Matthew Prior, and addressed to Sir Thomas Hanmer (1706-16), to whom is also addressed a letter by Swift from Dublin of October 1st, 1720.

JUST as we go to press we are sorry to see the death on Friday last week of an admirable classical scholar, Mr. Franklin T. Richards, of whom we hope to have an extended notice next week.

SIR HERBERT STEPHEN writes:—

"In your notice, on the 15th inst., of Sir Mountstuart Grant Duff's 'Notes from a Diary, 1896-1901,' you say: 'Surely the saying of J. K. S. is spoilt, and should run "Heaven lies about us in our infancy, and we lie about ourselves in our old age." I cannot, at this moment, refer to Sir Mountstuart's volume, and do not know what version of the little jest he has published; but if he recorded it in or after 1896, he probably did not hear of it until some time after my brother's death, which happened in 1892. The words in which, if I remember right, my brother repeated the phrase to me, soon after he first used it, were: 'It may be true that Heaven lies about us in our infancy, but that is no reason why we should lie about Heaven in our old age.'"

The version of 1900 in the 'Notes from a Diary' agrees with our correspondent's account. Our own appeared in print much earlier. Both are good.

THE London School of Economics and Political Science announce for the opening of the summer term evening lectures from May 1st to 5th in the following order:—Monday: 'The Law of Nations concerning Neutrality,' by Dr. Oppenheim; Tuesday: 'Currency, Banking, and the Money Market,' by Prof. Foxwell; Wednesday: 'Illuminated Manuscripts,' with lantern illustrations, by Sir E. Maunde Thompson; Thursday: 'Immigration,' by Mr. Herbert Samuel, M.P.; and Friday: 'The Geographical Conditions of Modern International Politics,' by Mr. H. J. Mackinder.

THE Society for Promoting Christian Knowledge will issue the following publications early in May: 'This Church and Realm'; 'Modern Criticism and the Book of Genesis,' by the Rev. H. A. Redpath; 'Some Types of Devotional Life in the Church of England in the Nineteenth Century,' by Canon Bodington; 'The Foundations of a Happy Life,' by the Very Rev. C. T. Ovenden; 'The Difficulties of Unbelief,' by the Rev. Innes B. Wane; 'The Freedom of the So-called Free Churches, illustrated by the History of the Free Church of Scotland,' by the Rev. A. J. C. Allen; 'Some Post-Reformation Saints,' by the late Canon Overton; 'The Puritans and the Tithes,' by the late T. Hancock; and 'The Fall of Le Grand Sarrasin,' by the Rev. W. J. Ferrar.

THE idiosyncrasies of the sale-room would form a long and interesting chapter in the history of literary bypaths. For a certain

book in the recent John Scott sale a buyer gave a commission of something like five times the amount he had paid for a similar copy in stock. Another case occurred in the recent sale in New York of Bishop Hurst's library. Some years ago W. R. Benjamin, the bookseller, purchased Hawthorne's set of Shakspeare in fourteen volumes, in each of which was Hawthorne's autograph. Benjamin made various efforts to sell the set, but no one cared to purchase; at last Bishop Hurst gave him forty-five dollars. At the bishop's sale the other week the set was the object of very keen competition, and at last realized 1,400 dollars.

It has been decided, on the initiative of the *Revue Politique et Littéraire*, to celebrate the centenary of Auguste Barbier, who was born in Paris on April 28th, 1805, and died at Nice on February 14th, 1882. His long list of works includes a translation of Shakspeare's 'Julius Cæsar' into French verse (1874). One of his earliest and most famous works, 'Iambes: la Curée,' was inspired by the intrigues which centred round the new king after the Revolution of July, and appeared in the *Revue de Paris* of August, 1830. Barbier was elected to the Académie Française on April 29th, 1869, and his "éloge" at that place was delivered by the Bishop of Autun on April 19th, 1883.

PIERRE LOTI's new book, 'La Troisième Jeunesse de Madame Prune,' has just appeared, and, says the *Débats*, has reached its twenty-ninth edition in two days. A similar success by a stylist in England would be impossible.

THE Parliamentary Papers of the week include a Return dealing with Agricultural and Technical Instruction Schemes, Ireland (2d.).

## SCIENCE

*Great Zimbabwe, Mashonaland, Rhodesia: an Account of Two Years' Examination Work in 1902-4 on behalf of the Government of Rhodesia.* By R. N. Hall. With an Introduction by Prof. A. H. Keane. (Methuen & Co.)

THE great interest which was excited in 1891 by the discoveries of the late Mr. Theodore Bent (to whose memory Mr. Hall very gracefully dedicates this volume) will induce many readers to consult this record of more recent, more prolonged, and more thorough investigations on the spot than Mr. Bent had the opportunity of making. Mr. Hall read a paper on the subject before the British Association at Cambridge in August, 1904, and this work (pp. xliii + 459) gives a full and detailed account of all that has been discovered not only in the limited area of 945 by 480 yards explored by Mr. Bent, but also in the range of 2 by 1½ miles over which the ruins extend, so far as they have yet been examined. They probably cover a much larger area still.

The city of Great Zimbabwe doubtless owed its importance to the gold-mining industry, which continued to be practised during many centuries. Ornaments of manufactured gold have been found in association with the oldest form of relics. Gold

ornaments have been found buried with corpses, in some cases in such quantity as to weigh seventy-two ounces. It will be inferred from this that the ruins relate to different periods of time. The more interesting features, the great conical tower, and other portions of the group of buildings enclosed within the massive elliptical walls, called the elliptical temple, are of very high antiquity. Mr. Hall's theory is that after the departure of the ancient builders and occupiers the temple became a ruin, and that in the course of some centuries of neglect a considerable portion of the south wall and the whole of the west wall were destroyed by natural causes, being exposed to torrents of rain and storm-water descending from the hills.

The "elliptical temple," as a whole, forms a group of buildings 833 ft. in circumference. The striking feature of its construction is that the plan is curvilinear. The more ancient parts of the outer wall are marvels of careful and orderly masonry in regular courses of dressed stone, surmounted by a chevron pattern for 265½ ft. Over the pattern are granite monoliths, and traces of small circular towers. In the interior the most interesting objects are the conical towers, which are within what is called the sacred enclosure, and are approached by a narrow parallel passage inside the eastern wall. The larger of the conical towers was, in 1891, 32 ft. high, but it has, unfortunately, suffered considerable dilapidation since that time. The circumference at the base is about 57½ ft., gradually diminishing to 30 ft. at the height of 27½ ft., where the broken portion of the summit commences.

The smaller conical tower has been almost wholly destroyed, only three to six feet in height being left. It is all solid masonry, 21½ ft. in circumference at base, and nearly 20 ft. at 4 ft. above the base. Much of the destruction has taken place within the last few years. Assuming that these towers had an astronomical object, Schlichter and others have calculated a date of about 1100 B.C. for their construction. The parallel passage between high walls narrows at places to 2 ft. 6 in.

The most remarkable relics found in these ruins are the bird effigies in soapstone, and the representations of the phallus. Of these latter at least 100 have been discovered, showing that the veneration of the reproductive principle formed an important part of the cult of the builders. The bird effigies are supposed to be connected with the worship of the Sabæan Venus, Almaquah.

On the hill above the ruins of the elliptical temple are the remains of a fortress to which has been given the name of the acropolis. It is designed on the same curvilinear method as the other buildings.

Among the approaches is a rock passage even more narrow than the parallel passage of the temple, for at one point it is less than 2 ft. wide. In the acropolis, as in the temple, though the ruin began centuries ago, it is melancholy to find that much damage has been done during the last few years, so that in parts the paths are dangerous. At the most westerly point of the ruins is what is called the western temple, built at a height of 220 ft. above the valley on the summit of the precipitous side of the hill, whence a splendid view

of the ruins of the valley is obtained. The remains of the curved western wall, with its wide summit, along which are alternating monoliths and conical towers, adjoin those of this building. Another temple is on the eastern side.

Mr. Hall has done well in limiting the scope of his work to the accurate and detailed description of the actual facts under his observation, and not indulging the temptation to wander in the seductive paths of theory. His book will be found most valuable by any members of the British Association who may be induced to make these ruins a part of their South African research.

In the introduction which Prof. Keane has contributed to the volume he commends the method which Mr. Hall has adopted of stating only the facts that he has accumulated, and leaving the inferences to be drawn from them to the independent work of others. Dr. Keane himself goes further, and maintains his opinion that the true source of these wonderful prehistoric remains is in South Arabia, Phœnicia, and Palestine. He contends that the Semitic treasure-seekers reached Tarshish, the present Sofala, through Madagascar; and in answer to the criticisms with which his theory has been met he adduces the evidence of intercourse between the Jews and that island, even in pre-Solomonic days, collected by M. Grandidier. A curious circumstance is that, though no inscriptions have yet been discovered, an object having the signs of the zodiac carved round the rim was found near Great Zimbabwe. Dr. Keane seeks to show that this object may be of high antiquity, as the ancient Babylonian calendar had the zodiacal signs, which, according to Prof. Sayce, had been marked out before 2000 B.C.

However fascinating these researches into hoary antiquity may be, the great value of Mr. Hall's work consists in its ample and careful description of the ruins as they are, and in the plans and photographs which illustrate it.

*Cultes, Mythes, et Religions.* Par Salomon Reinach. Vol. I. (Paris, Leroux.)

M. SALOMON REINACH is the most learned of vivacious and the most vivacious of learned writers. Unlike most of the erudite, he sees no virtue in dulness; indeed, he has no temptations that way. His knowledge is amazingly wide in range; he is not of those foreign *savants* who first discover the existence of an idea after it has been current in England for a generation. As neither our space nor our knowledge enables us to touch on all of the topics in these collected essays, we must indicate their width of range. The author deals with tabu, totemism, totemistic survivals among the Celts; totemism and exogamy; totemism and the domestication of animals; the theory of sacrifice; tabus on ladies' legs; the origin of marriage; the history of folk-lore (two pages!); art, magic, and totemism (palæolithic and actual); 'L'Amphidromie'; art and Druidism; incest and modesty; ritual floggings; Celtic gods and altars; the boar as a Breton totem; Galatian religion; androphagous carnivora in Gallo-Roman art (more totems); prayers for the dead;



'The Golden Bough'; donkey worship; Satan; apostles among anthropophagi; Zarza (Samuel); L'Abbé Loisy; Antoinette Bourignon; and a few minor themes.

We shall confine our remarks to totemism. M. Reinach, in 1900, introduced this theme to persons who had never heard of it—Mommson and other German *savants*—and to others who, if they had heard of it, knew but little of it—the members of the Académie des Inscriptions. "You can't think how ignorant these boys are," said Walter Scott, as a child, when asked why he was not playing with the other boys in the square. But M. Reinach playfully enlightened the Académie just mentioned and the learned Teutons.

M. Reinach speaks of a British critic who complains that "totems have been as much overdone [*abusés*] as solar myths." In fact, while solar myths and totemism are both *veræ causæ* of stories, customs, and so forth, they have been applied hastily, without criticism and without sufficient evidence, as keys to locks which they do not open at present. For instance, the cat as a totem has been used to explain Clan Chattan, with its cat crest, in defiance of Gaelic history and hagiology. The dog totem has been tried as an explanation of the name Glencoe, which probably means "the narrow glen," while the adjacent Coalisnacoon, "the dog's ferry," and Achnacon, no more imply a prehistoric dog totem than does the Isle of Dogs. If the theory of totemism in Greek religion has not been overdone, then the theory of the "corn spirit" in animal form in Greek religion has been *abusé* enormously.

Then we hear of totem sacrifice and totem sacraments, of which M. Reinach makes great use, following Robertson Smith. "Till the totem sacrament is vouched for by some more real proof, it had better fall out of speculative theology" (we may add out of speculative sociology), says Dr. E. B. Tylor (*Journal of the Anthropological Institute*, Aug.-Nov., 1898, pp. 136-48). In a Napoleonic spirit M. Reinach formulates a "code du totémisme," with twelve articles (pp. 17-26). Certain beliefs and practices among ancient civilized races are represented as survivals of totemism. But it is first necessary to prove that these practices veritably occur among races, like the Australians, which are known to be really totemic. In the cases of keeping a specimen of the totem animal as a pet, of burying him when dead, of apologizing to him when he has to be killed, of sacrificing him ritually with lamentations, for example, we do not think that the customs are proved, by the evidence cited, to be performed by totemists in the case of their totems. Of the Californian buzzard rite, the Zuñi turtle rite, Dr. Tylor justly remarks that the former "explains itself without supposing that the bird was a totem"; and as to the second he remarks, "Mr. Frazer has since changed his opinion of this rite, taking it as a case of transmigration of souls" (*op. cit.*, p. 145). But M. Reinach mainly depends on Mr. Frazer's collection of cases in 'Totemism' (1887). Each case demands criticism on its merits, and in some instances we think that the animals in question are not totems, but animal familiars of individuals, *naguals*, *manitus*, *nyarongs*, or *yunbeai*,

to use native terms for such familiars. We cannot say that such or such a classical custom is a survival of totemism before we have proved that in totemic society the custom actually prevails, and so is able to survive. Again, in actual totemic society some tribes (local tribes occupying large areas of territory) bear animal names in Australia. But the tribes, as tribes, do not treat their animal namesakes "with the decencies of a totem," as Charles II., according to Bishop Burnet, did not treat Nell Gwynne "with the decencies of a mistress." The savage tribe, as a tribe, has no totem in Australia. In Africa the tribe often has, as a tribe, a name-giving respected animal. Following African analogy, the Hirpi in Samnium (Wolves) may present a survival of much modified totemism, and some of the Roman *gentes* (as the Porcii) may be in the same case; and this applies to the Egyptian nomes. These appear to be legitimate presumptions of totemic survival; not so the Samoan custom of breeding owls as birds of omen. The omen-birds of Borneo and of Rome do not appear to be connected by evidence with totemism.

Dr. Tylor has protested against the conveyance of totems into the book on Samoa by Dr. Turner. "On reference to the original passages in Dr. Turner's book, it will be found that neither totems nor totem clans are there, either by name or description" (*op. cit.*, p. 142). To prove in detail that Samoan "family gods" with animal vehicles are a development of totemism—not of "nyarongism"—would require minute criticism. We have not made the necessary studies, and offer no opinion; the totemic theory is plausible and attractive, more we cannot at present say. As to the widespread savage belief that totem kins descend from their name-giving totem, M. Reinach justly thinks that the myth is "a hypothesis suggested to totemists by tabus of which they do not know the origin, or perhaps by the traditional designations of their kins" (p. 26). The assumption by men "of the names of objects, in fact, must have been the commencement of totemism," as Mr. Howitt remarks ('Native Tribes of South-East Australia,' p. 153). Given the kin-names and the long-surviving savage theory of the *rapport* between the name and those who bear the name, and the whole of totemism inevitably follows.

We now turn to M. Reinach's acceptance of Mr. Jevons's theory, "the only explanation of the domestication of animals and plants" (pp. ii-iv). Now ought we not to study totemism first among the most primitive races, where it is most vigorous—say in Australia? Has M. Reinach found three cases of a man or a kin domesticating or making a pet of a plant or an animal in Australia because it was the man's or the kin's totem? We do know one doubtful example; but we have heard, once or twice, of a man making a pet of his *yunbeai* (an Euahlayi word) or *nyarong*, or personal "animal familiar." But a *yunbeai* is not a *Dhé*, is not a totem.

On the other hand, in countries where we find domesticated animals, we see, at most, only possible survivals of totemism; and it is a mere guess to say that these domesticated animals were once totems. In Aus-

tralia each kin only spares its own totem (if it even does that), and as the man and the children, with male kin, spare what the mother kills, while the mother and the children, with female descent, kill what the man spares, how can totemism there lead to the domestication of animals?

In Australia a pet of the totem species of the mother would not, for any "religious" reason, be spared by the hungry father, uncles paternal, and so forth, while any man, woman, or child of another totem who came by would have no "religious" reason for not bagging the pet. It would scarcely be tamed in these circumstances, unless the owner of the pet were a medicine man, and the animal his *yunbeai*. Where totemism, as among the Bantu, has left only possible traces, one tribe (a large local community) is named after the alligator, another after the baboon, another after the lion—are any named after sheep or ox? Yet the tribes named after wild animals domesticate sheep and oxen; not lions, alligators, or baboons, their *Siboko*. As these name-giving animals of tribes (baboon, alligator, &c.) are probably survivals of the totems of the chief local totemic group within the tribe in the remote past, while other totemic names within the tribe have died out, how can it have been totemism that—in these tribes—domesticated sheep and oxen? We must postulate an Ox kin and a Sheep kin with many other kins in the primitive tribe. What has become of them? The problem is difficult. Given a number of tribes of which two have for *Siboko*—name-giving respected animals—sheep and ox, how does this fact induce all the tribes having tameless animals for their *Siboko* to domesticate oxen and sheep, to which they owe no reverence, for their animals are not their *Siboko*? M. Reinach states the process of domestication thus: The totem, though usually spared, is eaten rarely, and religiously, in a totem sacrament (a rite for which evidence is sadly to seek, as we have said). These rare religious ceremonies, practised on animals now grown tame because they are usually spared (which they cannot be where every one not of their totem kills and eats them), become *des ripailles*, greedy feasts. Yet M. Reinach insists that early pastoral peoples do not, except on rare occasions, eat their flocks and herds. Next "religion" deserts the animals, or concentrates itself on one of them, such as the bull Apis.

M. Reinach rejects the idea that tamable animals were first kept as pets, and then multiplied. The hungry savage would eat his pet. Not necessarily, or always, we reply, in countries where there were not only animals capable of domestication, but also cereals, maize, potatoes, and so on, capable of being cultivated, as in Africa. The savage, having such food, need not eat "the little black pig," like Sir Pitt Crawley, or the pet lamb, or the fatted calf, which becomes the milk-yielding cow. M. Reinach's refutation is not so conclusive as he supposes. He argues that, left to his appetites, the savage would exterminate all the game, and has only been checked by "religion," and that "religion" is totemic (pp. 91-2). The reply is that the savage never exterminates the game, though only a small fraction of a tribe has any totemic reason

for sparing any given animal. Cockney sportsmen, not red men, exterminated the buffalo. But seven-eighths of the members of the Iowa tribes had no "religious" reason for sparing the buffalo; they were of seven other totems. If absence of religion alone prevents the extermination of an animal, the buffalo would have been exterminated. Many totem kins do not spare their totem animal, and when they do they help other men to kill it. Yet the animal is not exterminated. We do not know how animals came to be domesticated, but it is not proved to have been by aid of totemism. The sheep, ox, pig, and fowl might be spared by their human namesakes, but would be hunted by all the other totem kins and groups in the tribe. Thus the explanation of M. Reinach is not *la plus simple et la plus facile*. It cannot be accepted (1) till we have proof of the wide prevalence of totemic sacraments; (2) till we learn how the tame totem animals escaped the pursuit of tribes or groups whose Siboko or totems were *wild* animals; (3) and why the tribes or groups which have not animals capable of domestication for Siboko or totems, but tameless animals, came to domesticate the useful animals which are *not* their totems or Siboko.

We have tried to work out a theory of the domestication of totemic animals, and have failed. The thing could not be done where all men, except men of the sheep totem, might chase and kill the sheep. The animal could not become tame in these circumstances. It could only become tame if not one kin out of thirty, or one local group out of thirty, but a whole local tribe, occupying alone a wide range of country, had the sheep for their Siboko, and scrupulously respected the animal. In that stage of progress totemism would, in its main features, be extinct. The practice of keeping flocks might spread to other tribes. We do not know such a case as we have supposed, unless it existed in a nome of civilized Egypt. Does M. Reinach think that this very peculiar state of affairs has existed in all original centres of the domestication of sheep, cattle, horses, dogs, swine, fowls, asses, camels, llamas, and so forth? It is a hypothesis like another; but where are the proofs? Moreover, as a truly totemic tribe advances to reckoning of descent through males, or even to matrimonial classes with female descent, it is apt to treat its totem animal like any other, and to lose all sense of religious connexion with it. In tribes where this occurred, totemism could not lead to the domestication of animals. We must not theorize in a hurry!

*A Gardener's Year.* By H. Rider Haggard. (Longmans & Co.)—Three hundred and ninety-six pages of fairly solid matter, a plan, an index well arranged, and twenty-four illustrations go to make up this latest contribution to gardening literature. The author does not conceal the fact from the first that he is most keen about the culture of orchids, and it is of orchids that we hear most throughout his account of the wet and stormy year of 1903, and it is very interesting to learn how much may be done by a keen servant and a master who knows, without a long purse and a large staff. This book will not have been written in vain if it helps to dispel the delusion that the orchid is only the rich man's flower.

Nor do we wish to imply that other gardening topics are neglected. The flower garden, the kitchen garden, the fruit trees, the lawns, their successes and failures, their difficulties and treatment, all receive due notice in their various seasons. Again, Mr. Haggard is nothing if not practical; he helps in the work, he counts the cost, and knows what he is talking about. And yet there are one or two points on which we find it difficult to agree with him. Roses, we think, can be well grown on a gravel soil, and this is the view taken by Foster Melliar in his 'Book of the Rose' (pp. 44, 45, in the new edition). Nor is Mr. Haggard's list quite up to date, if we may say so: there are many newer sorts than those which he mentions which most rose-growers would put in the first twenty-five for a beginner's list. Again, we cannot agree with Mr. Haggard when he says on p. 237 that sweet peas have not improved since 1893. Many growers, we believe, would say that no flower has undergone such changes for the better in size of bloom, in number of blooms on one stalk, and in the careful selection of self-coloured and daintily tinged varieties. But these are only small points; on the whole, we are grateful to have this book of the garden written by a lover of nature and flowers, one to whom "the hopes and fears that kindle hopes" in the garden are a never-failing source of interest and occupation.

*A Vertebrate Fauna of the North-West Highlands and Skye.* By J. A. Harvie-Brown and Rev. H. A. Macpherson. (Edinburgh, Douglas.)—This, the eighth volume of a well-known and valuable series of contributions to the natural history of Scotland, necessarily awakens mournful feelings, for it opens with an 'In Memoriam' of T. E. Buckley, the coadjutor of Mr. Harvie-Brown from the commencement. Nor is this all, for closely follows an obituary of the Rev. H. A. Macpherson, whose name appears on the title-page, and who was the author of a chapter on the topography of Skye, as well as of numerous remarks—bearing his initials—on the fauna of that large island and the vicinity. The loss of these accomplished naturalists can only be appreciated by those who enjoyed the privilege of their friendship or acquaintance, and the circle is wide. An excellent likeness of Buckley forms the centre of a medallion plate; below is a portrait of Macpherson associated with the basaltic columns of Kilt Rock, Skye; above is John Wolley, with an osprey and its nest in the background; while to the right are Evander McIver and Sir Francis Mackenzie—esteemed local observers.

Besides Skye—to which allusion has been made—the area under consideration includes West Ross and that portion of West Sutherland which sends its waters to the North Minch, as far as Cape Wrath. In this respect the present volume serves as a supplement to the first of the series, which dealt with Sutherland, Caithness, and West Cromarty, and was published in 1887. A good deal has, however, been learnt in eighteen years, and it is, therefore, very satisfactory to have information up to date, as in the present case. Mr. Harvie-Brown boldly states that to him the principal interest of this area consists in proving that its fauna is comparatively poor, because he considers that such ought to be the case, owing to isolation by sea on the one side and by mountain ranges on the other. This subject is treated at some length in an important chapter devoted to 'Faunal Position.' It may be observed that, in spite of poverty in species, which we have been warned to expect, the lists of the mammals, birds, &c., together with the narratives, cover rather more than 370 pages, in addition to the introductory 100 which are now under notice. Very interesting are Mr. Harvie-Brown's records of his visits to former haunts, especially in 1903, and among the more attractive is the account of the island of Handa. A map is given of this

grand resort of rock birds, and there are also several illustrations, the finest being a photogravure (facing p. 332) of kittiwakes and guillemots on the ledges of the stupendous cliffs. There is also a view of the rock-wall which the fulmar petrel has selected for its nesting-place since its arrival on that island, about the beginning of this century. The chapter on 'Climate and Change' affords food for reflection, and may be studied with advantage by those landowners at whom Mr. Harvie-Brown shakes the finger of warning with regard to the wholesale afforesting of ground "to please a fashion and temporarily increase the rents of sporting tenants." With an earnestness marked by italics, he continues:—

"Already I can see the first result in the wholesale destruction of heather and the consequent departure of the grouse. Both root and branch of heather is *burned out of the ground*, and a most aggressive vermin is sure to follow—(rabbits)—when the bracken springs up after a lapse of century-buried seed. Then shall the deer-grass fail unless the rabbit is exterminated, the bracken got rid of, and the heather restored—*three processes, I believe, which will exercise the minds of the Lairds of Highland property in the future as scarcely any of their past experiences have done*. Sixteen male ferrets turned down however in The Parc of Lewis in 1900 succeeded in clearing off *almost every rabbit on the peninsula* in two years: and then the ferrets died also, or wandered in search of virgin hunting-fields."

This is as much as our space will permit upon the subject; but the indictment extends over several pages, and we agree in the main with the author's views, though they might have been more concisely stated.

Passing to the mammals, we may notice Macpherson's evidence as to the occasional visits of the walrus to the Skye waters as of interest, and also two illustrations of the great grey seal, reproduced from photographs furnished by the late Henry Evans, an admirable naturalist, who observed everything, and told his friends his experiences, but printed next to nothing. The remarks on the red deer which frequented the neighbourhood of Cape Wrath as late as 1830 deserve attention; and the history of the existing "forests" is carefully traced. On p. 145 is a "speaking" likeness of old John Sutherland, of Inchnadamph, exclaiming, "I never killed an osprey"; and details of the nesting-places of that handsome bird of prey occupy nearly thirty pages of great interest. Some of the most effective of the many photogravures illustrate sites which know the osprey no more as a breeding species, among them the ruins of Ardvrack Castle, Loch Assynt, on which the writer saw the remains of the fish-hawk's nest nearly thirty years ago. Two, or at most three pairs of this long-winged bird are all that can be counted as breeding in Scotland in this century, and the high prices offered to the egg-stealer by collectors of "British" specimens may easily and speedily lead to extirpation. Besides the photogravures there are in the text nearly a dozen sketches of nesting-places of the osprey, and we can imagine some bird-lover making a pilgrimage with this illustrated guide-book in his hand to the former homes of a vanished species. Mr. Harvie-Brown's remarks upon the decadence of the red grouse in the north-west of Scotland should be read in connexion with his warning (already quoted) respecting the destruction of heather, followed by the increase of rabbits and bracken. Attention is very properly drawn to the three species of large gulls which regularly hunt for and destroy eggs, young game, and poultry; but after these very sensible remarks we are surprised that Mr. Harvie-Brown should roundly abuse a man who had, for his own reasons, destroyed the eggs of a colony of the great black-backed gull: a species which is, in proportion to its numbers, the very worst robber of the three.

About the fish of this area there was nothing of importance to be said, and for that excellent



reason there is no entry under this heading; while the scanty Reptilia and Amphibia require only a couple of pages. The illustrations have been already praised; the letterpress is of more than usual interest, especially as regards the osprey; and a good coloured map is followed by an adequate index.

### GEOLOGICAL LITERATURE.

*Geology: Processes and their Results.* By Thomas C. Chamberlin and Rollin D. Salisbury. (Murray.)—This is the first part of a text-book of geology written on advanced lines by two distinguished American professors, one of whom controls the department of geology and the other that of geography in the University of Chicago, whilst both hold official appointments under the Geological Survey of the United States. To an English reader the volume has about it a welcome freshness; for though it traverses the ground which must necessarily be trodden by every geological teacher in taking a general review of the science, it will be found that many of the subjects are treated in a way which markedly contrasts with that in which they are usually handled by English writers. Readers of the *Journal of Geology*, published in Chicago, will, however, be more or less familiar with some of the recent views of the authors and others whom they quote.

The study of geology may be approached from various sides. In this work the writers have chosen the reasonable course of leading the student first to the study of the natural agencies which are now acting upon the face of the earth, and then using the knowledge so acquired for the interpretation of the phenomena of the past. The historical element is properly emphasized throughout the work. It is only natural that the authors should illustrate their subject by examples drawn mainly from American sources; but though these may tend to widen the views of the English student, illustrations of a more familiar character would probably prove on the whole more useful to him. There is, for example, a folding table of analyses of river-waters and another of spring-waters, but in both cases these are exclusively American. Again, the beautiful little tinted maps, of which a large number are distributed through the work, are all maps of American localities. The advanced student, however, will probably prefer these to hackneyed illustrations taken from English text-books; and it must be remembered that it is for the advanced student that the work under review is primarily intended. At the same time it is written for the most part in a very readable style, so that it may be taken up with advantage outside the classes of a college.

It is not surprising that a large section of the work should be devoted to the action of running water, and the work which it accomplishes in sculpturing the surface of the earth, for this is a theme which has been fruitfully studied in recent years by many geologists and geographers in the United States, notably by Prof. Russell, Dr. Gilbert, and Prof. Davis. Glaciers, too, as seen in the States, in Alaska, and in Greenland, receive ample attention. These, like all the other subjects discussed in this volume, are freely illustrated by views taken from photographs and beautifully reproduced.

In the course of a long and suggestive chapter on the origin and descent of rocks, the authors introduce a new scheme of petrological classification and nomenclature. Reform is undoubtedly needed in the matter of rock-names, for the present system, if such it can be called, is involved, inconsistent, and altogether unsatisfactory. Still, it may be doubted whether the scheme here outlined will, with its unfamiliar terminology, overcome the conservatism of geologists in this country, notwith-

standing its undoubted ingenuity, and the fact that it has been elaborated by such distinguished petrologists as Cross, Iddings, Pirsson, and Washington.

It is evident that Messrs. Chamberlin and Salisbury's volume is intended to be the first part of a complete treatise on geology, though the title-page carries no reference to its being vol. i. If the continuation prove equal in merit with the instalment now issued, the whole will undoubtedly become a favourite work of reference with geological students on both sides of the Atlantic.

*An Introduction to the Geology of Cape Colony.* By A. W. Rogers. (Longmans & Co.)—In this volume the Director of the Geological Survey of Cape Colony gives a general description of the structure of the country, illustrated by numerous sections and a coloured geological map. It is a work which will be found of much use to the student of South African geology, since it contains in a compact form a good deal of information to be found otherwise only by reference to numerous scientific journals and official reports. The time has not yet come for writing a detailed account of the colony, for many parts have yet to be surveyed; but sufficient is known to enable the geologist to form a good general idea of the structure of the country. It is virtually a shallow basin, filled with strata of the Great Karroo system, reposing in an almost horizontal position, whilst the edges of the cup consist of older rocks, more or less folded, known as the Cape system and the Pre-Cape rocks. The Table Mountain sandstone, which is responsible for some of the most characteristic scenery of the country, including, of course, Table Mountain itself, belongs to the Cape system.

Geological interest centres in the Karroo beds, which cover the greater part of the colony, and appear to be strata of freshwater origin deposited in a vast sheet of water connected with the hypothetical continent of Gondwanaland, which is supposed to have stretched across part of Africa, India, and Australia. The deposition of the Karroo strata must have extended over a long period, probably from the Carboniferous to the Trias. The Dwyka conglomerate, near the base of the Karroo system, which has been the subject of much discussion, is regarded by the author as a deposit of glacial origin; and, indeed, it would be difficult to reach any other conclusion in face of the mass of evidence which has now accumulated. The famous Glossopteris flora, found in the Ecca beds above the Dwyka series, is closely related to the assemblage of plants occurring in the Gondwana system elsewhere. In the lacustrine deposits of the Karroo period are preserved numerous relics of that reptilian life which existed in unsurpassed variety in the South African area, and included such remarkable forms as Pareiasaurus and Dicynodon. Dr. R. Broom, of Stellenbosch, has contributed to Mr. Rogers's volume an interesting chapter on these reptiles, in which he discusses the suggestive relation in which the types known as Theriodonts stand to mammals.

To those members of the British Association who intend to visit South Africa in the autumn this volume will be peculiarly welcome. Not the least interesting part of the book is that in which Mr. Rogers describes the volcanic pipes that have become famous as the great repositories of diamonds. When these pipes were first discovered, some five-and-thirty years ago, their true nature was not recognized, but it is now generally believed—though much about them still remains obscure—that they represent channels drilled by subterranean explosions, and filled with an altered volcanic product, the material called kimberlite, which is associated with various rock-fragments forming a breccia or tuff. The author regards these pipes, which are undoubtedly later than the Karroo period, as

probably of Cretaceous age, but with regard to the origin of the mineral which invests them with such peculiar interest he has no new views to offer. The origin of the diamond remains, in fact, as mysterious as ever.

*Landscape in History, and other Essays.* By Sir Archibald Geikie. (Macmillan & Co.)—Sir Archibald Geikie has brought together in this volume ten essays and addresses, forming a collection which may be fitly regarded as a companion to his earlier series of 'Geological Sketches.' About half the volume is devoted to the study of British scenery. In the graphic delineation of topographical features the author has few rivals, whilst in the analysis of scenery which couples scientific precision with poetic feeling he stands alone. His description of landscape rather recalls the style of Hugh Miller—to whom one of these essays is devoted—but his wealth of scientific knowledge is vastly greater than that which Miller was ever able to command. Whilst Sir Archibald's wide experience in the field as a professional geologist has led to his intimate acquaintance with British scenery in every phase, his constant use of the hammer has in no way lessened the power of his pen, and the volume of essays under review, like his former collection of 'Sketches,' forms a charming contribution to the literature of his favourite science.

The leading essay, from which the new volume borrows its main title, represents an address delivered some years ago to the Oxford University Scientific Club. The writer's object is to show how the scenery of the British Islands has influenced the course of national history and the development of national character. This subject has frequently been touched upon by historians, but then historians are usually not geologists. Changes in the surface of the land, whether resulting from the operation of natural agencies or from human interference, may obviously tend to affect in a marked manner the progress of civilization. This is perhaps most strikingly seen in the insularity of Britain, which has been effected partly by depression of the land and partly by denudation of the coast-line since early man first made his appearance in this part of the world.

In the second essay the author illustrates the influence of scenery in stimulating the imagination by cleverly contrasting the mythology of ancient Greece with the legends of the Teutonic races, which arose under very different physical surroundings from those of Southern Europe. As to the modern method of analyzing scenery in the light of geological science, it is held, not without good reason, that it supplies abundant material for the exercise of the imagination in recalling the panorama of the past.

"In dissipating the popular misconceptions which have grown up around the question of the origin of scenery, science has put in their place a series of views of nature which appeal infinitely more to the imagination than anything which they supplant. While in no way lessening the effect of human association with landscape, science lifts the veil that hides the past from us, and in every region calls up a succession of visions which, by their contrast with what now presents itself to the eye, and by their own unlooked-for marvels, rivet our attention. Scenes long familiar are illumined by 'a light that never was on land or sea.' We view them as if an enchanter's wand were waving over us, and by some strange glamour were blending past and present into one."

The lessons taught by the superficial features of the earth, when their deep meaning is revealed to the eye of the geologist, were not altogether unheeded by Tennyson; but "there remains a boundless field for some future poetic seer." So says Sir A. Geikie in his essay on 'Landscape and Literature'—an essay which is perhaps the most notable in the present volume. In this admirable sketch, which represents the Romanes Lecture of 1898, it is shown how the lowlands of England, offering rural repose to

the gentle spirit of Cowper, inspired his graceful verse; how the Scottish lowlands, with their rapid streams, influenced the poetry of Thomson and the bolder verse of Burns; how the character of the upland scenery, so well marked in the south of Scotland, affected the Border ballads and the poetry of Scott; how the mountain scenery of the English lakes finds reflection in Wordsworth, while the rugged vigour of the Scottish Highlands, with all their grandeur and gloom, has left its mark on Macpherson's Ossianic poems. But notwithstanding the poetic treatment of scenery in the past, Sir Archibald believes that, with the extension of geological knowledge, "the bond between landscape and literature will be drawn closer than ever."

More than twenty years ago Sir A. Geikie delivered at the Royal Institution a course of five lectures on the origin of the scenery of the British Islands, and an epitome of these is here reprinted from *Nature*. Being only an abstract of the discourses, it contrasts in style with the previous essays, the aim here being conciseness so far as is consistent with clearness. Then follows the author's well-known address as President of the British Association at the Edinburgh meeting in 1892, in which he deals with his favourite subject of James Hutton, the illustrious philosopher of Edinburgh, and Hutton's epoch-making work 'The Theory of the Earth.' Another British Association address which finds a place in this volume is one delivered by Sir A. Geikie to the Geological Section at the Dover meeting in 1899. It deals in a masterly manner with the fascinating subject of Time as an element in geological history.

The remaining contributions to the volume include a review of 'Darwin's Life and Letters'; a graceful tribute to the work of Hugh Miller, containing some interesting personal reminiscences, as recorded at the centenary celebration of his birth at Cromarty; a thoughtful address on 'Science in Education,' delivered to the students of Mason University College, Birmingham; and, finally, an admirable sketch of the geological structure and history of the Roman Campagna—a sketch due, we believe, to studies carried on during a winter spent, a few years ago, in Rome and its neighbourhood.

#### SOCIETIES.

**GEOLOGICAL.**—April 5.—Dr. J. E. Marr, President, in the chair.—Lieut.-Col. B. M. Skinner and Messrs. T. Adamson, M. Burr, T. Crook, W. A. Parker, and Herbert I. C. Turner were elected Fellows.—The following communications were read: 'On the Divisions and Correlation of the Upper Portion of the Coal-Measures, with Special Reference to their Development in the Midland Counties of England,' by Mr. R. Kidston, and 'On the Age and Relations of the Phosphatic Chalk of Taplow,' by Messrs. H. J. Osborne White and Llewellyn Treacher.

**BRITISH ARCHÆOLOGICAL ASSOCIATION.**—April 12.—Mr. C. H. Compton, V.P., in the chair.—Mr. Emanuel Green exhibited a fine example of a moneyer's weight of bronze, Portuguese, of about A.D. 1600, and equivalent to the weight of 3½ 12s. of our coinage.—Dr. W. de Gray Birch exhibited an Egyptian vase of terra-cotta, supposed to be of about 5000 B.C.; also a very elegant vase from Cyprus, of about 1500 B.C., both of the character known as libatory vessels.—Mr. C. Dack, of Peterborough, read a paper on 'Folk- and Weather- Lore of Peterborough and District' in continuation of one he read a few years ago. Peterborough being situated at the junction of the four counties of Northampton, Huntingdon, Cambridge, and Lincoln, forms, as it were, a centre for so many sayings that it becomes somewhat difficult to make a selection. Mr. Dack therefore confined his account to those proverbs he had himself heard used within a radius of twelve miles, and the folk- and weather-lore he had learnt from old and young. In the local proverbs Peterborough is almost always associated with pride, from pre-Reformation days even to the twentieth century, as in the following:—

Crowland as courteous as courteous may be,  
Thorney the bane of many a good tree,  
Ramsey the rich and Peterborough the proud;  
Sawtre by the way, that poor abbaye,  
Gave more alms than all they.

Or again:—

Ramsey the rich of gold and of fee,  
Thorney the flower of the Fen countree,  
Crowland so courteous of meat and of drink,  
Peterborough the proud, as all men do think;  
And Sawtre by the way, that old abbaye,  
Gave more alms in one day than all they.

In another rhyming verse Peterborough is called poor and proud. Another old proverb says:—

If in the Minster Close a hare  
Should for herself have made a lair,  
Be sure before the week is down  
A fire will rage within the town.

Amongst the large number of weather-lore predictions may be cited the following:—

When the clouds of the morn to the West fly away,  
You may safely rely on a settled fair day.

Rain in the East, three days at least.

"As the weather is the first twelve days of January, so it will be for the next twelve months."—An interesting discussion followed, in which the Chairman, Mr. E. Green, Mr. Milward, Mr. Rayson, and others joined.

**LINNEAN.**—April 6.—Mr. A. C. Seward, V.P., in the chair.—Miss H. C. I. Fraser, Miss D. F. M. Pertz, and Miss E. R. Saunders were admitted Fellows. Marian, Lady Busk, Miss L. J. Clarke, Mr. R. I. Pocock, and Mr. W. Wise were elected Fellows.—Auditors were elected: for the Council, Mr. H. W. Monckton and Mr. G. S. Saunders; for the Fellows, Mr. H. Druce and Mr. H. Groves.—Mr. W. Botting Hemsley exhibited a number of specimens and drawings of pitchers of *Nepenthes*, supplemented by slides, prepared by Mr. L. Farmar, to illustrate the various types of pitchers and their marvellous glandular systems.—Prof. R. J. Harvey Gibson gave the substance of his paper on 'The Axillary Scales of Aquatic Monocotyledons.'—Mrs. L. J. Veley presented a paper, 'A Further Contribution to the Study of *Pelomyza palustris* (Greeff),' illustrating her remarks with a series of lantern-slides.—Dr. D. Prain read a note on 'Mansonieae, a New Tribe of the Natural Order Sterculiaceae,' and exhibited specimens and diagrams of a species of the tribe, sent to the Calcutta Botanic Garden by Mr. F. B. Manson, of the Indian Forest Department. The species is the type of a new genus, *Mansonia*, J. R. Drumm. MSS. Its nearest ally is an African genus, *Triplochiton*, Schum., which has been made the basis of a new natural order, *Triplochitonaceae*.

**HISTORICAL.**—April 13.—The Rev. W. Hunt President, in the chair.—The following were elected Fellows: Canon T. Scott Holmes, the Rev. A. J. Carlyle, the Rev. F. W. Weaver, and Mr. C. E. Wade.—A paper was read by Miss E. M. G. Routh on 'The English Occupation of Tangiers (1661-83),' giving the results of the author's researches among the State Papers at the Record Office for the purpose of supplementing the printed literature upon this subject.—A discussion followed, in which the President, Col. E. M. Lloyd, the Hon. Secretary, the Director, and Mr. A. N. Butt took part.

**MATHEMATICAL.**—April 13.—Dr. E. W. Hobson in the chair.—The following papers were communicated: 'On Irreducible Jacobians of Degree Six,' by Mr. P. W. Wood, 'Ordinary Inner Limiting Sets in the Plane or Higher Space,' by Dr. W. H. Young, and 'Note on a Hypergeometric Function,' by the Rev. F. H. Jackson.—Informal communications were made as follows: 'Fermat's Numbers and the Converse of Fermat's Theorem,' by Mr. A. E. Western, and 'On the Strains that accompany Bending,' by Prof. A. E. H. Love.

#### MEETINGS NEXT WEEK.

WED. British Numismatic, 8.  
THURS. Institution of Electrical Engineers, 8.—Discussion on 'The Problem of the Alternate-Current Motor applied to Traction.' Paper on 'The Alternate-Current Series Motor,' Mr. F. Greedy.

#### Science Gossip.

THE former scholars of the eminent French surgeon Prof. Léon Labbé, member of the Institut and of the Académie de Médecine, last week gave a pleasant proof of their admiration by presenting him with a medal struck in his honour by Patey. On the one side of the medal is a portrait, "sérieux et méditatif," of M. Labbé himself, and on

the other a scene inspired by an incident in the career of the popular surgeon. The medal was presented by Prof. Lannelongue, the president of the committee.

It is not generally known that there is still a very considerable length of the frontier between Burma and China undelimited. This strip is in the Upper Irrawaddi region north of Myitkyina. It is not merely undelimited, but it is unknown, and the ignorance of the Chinese about it is as great as, if not greater than, our own. For this reason a special degree of interest, if not importance, attaches to the joint Anglo-Chinese expedition which is visiting this region at the present time, and which is not expected to return before the month of June. Mr. Litton, H.B.M.'s Consul at Teng-yueh, and Mr. Leveson, Deputy Commissioner of Bhamo, represent the British Government, and their escort consists of forty Gurkhas and Kachin Military Police under a native officer. The Chinese representative is the Taotai of Teng-yueh, and he has an escort of the same strength as the British. The expedition left Kuyung, in Chinese territory, at the beginning of the month.

A VISUAL observation of Jupiter's sixth satellite was obtained by Mr. Hammond on January 8th with the 26-inch refractor at the Naval Observatory, Washington.

Two new small planets have been discovered at the Königstuhl Observatory, Heidelberg—one by Prof. Max Wolf on the 3rd inst., and the other by Dr. Götz on the 6th.

THREE new variable stars have been detected by Madame Ceraski, examining photographic plates taken by M. Blajko at the Moscow Observatory, to be called var. 44, 1905, Andromedæ; var. 45, 1905, Tauri; and var. 46, 1905, Cassiopeiæ respectively. The second of these is B.D. +25°.732, and the magnitude 8.9 is assigned to it in the 'Durchmusterung,' but in several of the Moscow plates last February (and on other occasions) it was registered below the tenth. M. Blajko observed it visually on the 14th, 15th, and 16th ult., and found it of the 8.5 magnitude, and reddish in colour. The third is identical with B.D. +57°.342, where it is stated to be of the 9.4 magnitude, but on the plates it appears several times much fainter, and even below the tenth magnitude. M. Blajko observed it visually on the 17th ult., when the magnitude was found to be 9.0. Prof. Turner writes in the same number (4010) of the *Astronomische Nachrichten* in which these announcements appear that Mr. T. H. Astbury, of Croft Villas, Wallingford, has found the star 48 in the constellation Auriga to be variable, with a range of about half a magnitude, from 5.0 to 5.5. The period is probably a few days only in length, but though the variability has been confirmed by Mr. Stanley Williams, who observed a maximum on the 30th ult., the actual period is still uncertain. The star will be reckoned as var. 47, 1905, Aurigæ.

PROF. WENDELL, of the Harvard College Observatory, has ascertained that the small planet Eunomia, No. 15, is subject to a variability in brightness, amounting to about half a magnitude.

WE have received the Report of the Director of the Kodaikanal and Madras Observatories for the year 1904. Mr. C. F. Butler, who had been for a considerable time in charge of the former as Acting Director, left it on February 1st, 1904, and since that date Mr. Michie Smith has resumed the whole responsibility, Mr. R. L. Jones continuing to superintend the operations, wholly of a meteorological character, at Madras as Deputy-Director. At Kodaikanal the astronomical work has chiefly related to solar physics, some results of which have already been noticed in *The Athenæum*. The year in question was exceptionally favourable for such work, and there were only twenty-two



days on which some observations of the sun could not be obtained. There was a marked, but by no means uniform increase in the number of spots over previous years; the sun had not been wholly free from spots since the 23rd of September, 1903, but there were several days in 1904 on which only one group was visible. The Magnetic Observatory is now under the Survey of India, and details regarding it no longer find a place in this Report. Meteorological and seismological observations have been carried on as before. The rainfall at Kodaikanal was abnormally low, amounting for the year to only 46.62 inches falling on 86 days, as against an average of about 64 inches falling on 130 days. Thunderstorms were very numerous during March, April, and May. The highest wind record for a day was 824 miles on the 7th of June. The highest shade temperature recorded was 77°·3 on the 6th of April, and the lowest 39°·9 on the 7th of January. At Madras the rainfall was very much below the average in all months except July; the fall for the whole year was only 20.64 inches, which is more than twenty-eight below the average. The highest temperature recorded was 103°·5 on the 3rd of June, and the lowest 61°·2 on the 1st of February.

## FINE ARTS

*The Complete Works of John Ruskin.* Library Edition. Edited by E. T. Cook and Alexander Wedderburn. Vols. III.-XV. (George Allen.)

WITH a good many of Ruskin's positions and theories, especially in technical matters of art, we have found it impossible to agree. But his genius and outstanding importance for his times are beyond question. His was—as, we think, Mazzini pointed out—a most analytical mind, and his very waywardness led him to afford unexpected illuminations in the wide field over which he roamed. He touched nothing without adorning it, and his influence is, perhaps, more widely disseminated in the literature of to-day than that of any other master of science, art, or philosophy, with the single exception of Darwin. No writer with a pretence to prophetic power appeals to so many different classes, or is so widely quoted. This is mainly due to the fact that he is the most splendid master of English in the last century. The professional critic of style, who has after some years of experience an instinctive distaste for ornament, discovers that Ruskin, fine, full, and free as he is, is not overloaded with a burden of words that cries for removal. He is essentially English, too; he is not always peddling with little Gallicisms like Thackeray, Germanizing the language like Carlyle, or laying on sonorous Latinisms like De Quincey. No single phrase in Ruskin starts up and compels admiration as carefully chosen to brighten indifferent English; his writing is all of a piece, wonderfully level and fluent. He is in prose the chief inheritor of the glories of our English Bible. Nor is he wholly sombre, like the ordinary fanatic or devotee; his desperate zeal did not prevent him from indulging a rare gift of irony and humour which put him above most preachers, at any rate as far as honour in their own country goes. The beauty of such a book as 'Sesame and Lilies' is known to everybody, but passages of similar wide appeal are to be found everywhere

in more technical works, such as 'The Seven Lamps of Architecture.' Here, for instance, from the opening pages is a paragraph concerning the unknown architects of the grandest of our ecclesiastical monuments:—

"All else for which the builders sacrificed all their living interests and aims and achievements has passed away. We know not for what they laboured, and we see no evidence of their reward. Victory, wealth, authority, happiness—all are departed, though bought with many a bitter sacrifice. But of them and of their life and toil upon earth, one reward, one evidence remains to us in those grey heaps of deep-wrought stone. They have taken with them to the grave their powers, their honours and their errors—but they have left us their adoration."

His friends and disciples have certainly raised the best of tributes to his memory in this stately and imposing edition. It could not have been done in better taste, or with more laborious love. The page is large, and printed in beautiful type with ample margins. The introductions and appendixes are wonderful in their detail and elaborateness. Thus Mr. E. T. Cook writes a most interesting preface to 'The Stones of Venice,' in which Ruskin's retorts to reviewers show that he was, if dispirited, by no means frightened out of his considerable powers of vituperation. Everywhere notes supply illustrations, verifications, additions so completely that, complicated as any commentary on Ruskin must be, by reason of his changes of opinion, this may with perfect confidence be declared the definitive edition. The labour of editing must have been very great, but those who were responsible have their reward in knowing that their names are inseparably connected with their master and friend, and that, difficult as he was to please in the matter of presenting his work, he could have found here little or nothing to correct.

The illustrations are rendered with admirable fidelity and effect, and many facsimiles of Ruskin's own letters serve to brighten the bibliographical side of the edition, which is more correct than any that has appeared, for a number of small misprints current in former issues have not escaped the eagle eye of the annotators. We can well believe that, like Boswell, they "have sometimes been obliged to run half over London, in order to fix a date correctly." But we think that they are bound to receive from every one who looks at their work the praise which he despaired of obtaining. In an age like the present, incurious of accuracy and full of incompetent commentators, who often obscure what they pretend to explain, this edition is an outstanding monument almost without parallel.

*Selected Drawings from the Old Masters in the University Galleries and in the Library at Christchurch, Oxford.* Chosen and described by Sidney Colvin. Part III. (Oxford, Clarendon Press.)—Once more we have to acclaim a remarkable performance on the part of Mr. Colvin and the Clarendon Press. The third part of this admirable publication is as delightful and as worthy of its origins as its predecessors. The drawings are, as before, reproduced superbly; they are all of them either of real significance artistically or of historical importance, and, as usual, Mr. Colvin's notes are scholarly, lucid, and to the point, while his

quotations of authorities are thoroughly complete. Once more, therefore, it becomes a pleasant duty to thank him for the great service which he is rendering to students by the publication of this series. The present portfolio contains, perhaps, rather more that is open to discussion than has been the case before, and on one or two points we venture to disagree.

The first drawing is a life-sized head in profile of a young woman with a fanciful headdress, presumably intended for a saint in an altarpiece. Mr. Colvin ascribes it to Verrocchio. That it belongs to his atelier there can be no doubt. Mr. Berenson gives it to a pupil. Mr. Colvin—rightly, we think—refuses to separate it from the well-known drawing of a head in the Malcolm Collection, which almost all connoisseurs, including Mr. Berenson, ascribe to Verrocchio himself. With him we fail to see any difference of hand between these two drawings, while the likeness to the head of an angel in the Uffizi, also given to Verrocchio by most authorities, is very striking. Mr. Colvin is, therefore, likely to find almost complete agreement with him in this attribution. We confess to an inability to see the hand of so distinguished a master in any of these drawings, which must stand or fall together. In all alike we find the same rather common type of nose, with swollen nostrils, the articulation of which with the face is unduly accented, the same dull and heavy touch in the drawing of the hair, which is disposed in thick curls, of which the rhythm lacks spring and variety. We have here, too, what seems to us a similar want of taste in the heavy convolutions of the headdress. In fact to us this drawing, and the others usually ascribed to Verrocchio, with the exception of the masterly drawing of 'Putti' in the Louvre, have the marks of an ill-defined group of imitators, of whom Botticini was one and the author of the 'Madonna' in the National Gallery (No. 296) another. It is rather to the latter that we are inclined to ascribe this work. But we frankly confess that this view is heretical, and that orthodox criticism will support Mr. Colvin. It seems, however, worth while to record a vivid personal impression, in spite of the consciousness that it is not likely to be shared by others.

The next sheet contains two drawings by Leonardo, one, of the early Florentine period, of surpassing beauty. It must be one of the earliest attempts at the pyramidal composition of the group of two women with two children which occupied him from time to time throughout his life, until it took final form in the 'St. Anne and the Virgin' of the Louvre. The other Mr. Colvin rightly recognizes as part of a composition for the washing of the Disciples' feet. Then follow two brilliant and sketchy Filippino Lippi, then two Michelangelos, the second a drawing of a dragon. The head is almost precisely similar to that of the serpents in the 'Plague' of the Sistine Chapel, and one wonders whether it was a fanciful idea worked out at the same time. On the back of this is the celebrated sheet of studies with the legend "Andrea abbi pazienza" in Michelangelo's own handwriting. There is little or nothing here that can clearly be recognized as the master's. Next come two very imposing designs of sibyls, which have till recently received the highest honour; but though we resented their attribution at a first glance, we finally agreed with Mr. Colvin, who follows Wickhoff and Berenson in ascribing them to the late imitator Passerotti.

After this come two battle-scenes, ascribed heretofore to Raphael, but by Mr. Colvin regarded as copies, on the ground of the superiority of another version of one of them which is in Mr. Wayne's collection, and which he reproduces as evidence of his conclusion. Here we find ourselves unable to see eye to eye with Mr. Colvin. To us the comparison, which he so thoughtfully enables us to make by the additional

reproduction, is overwhelmingly in favour of the Oxford drawing. It would require too much space to establish the reasons of our impression, but one instance may suffice. The neck of the kneeling prisoner in the Oxford drawing is admirably articulated with the fore-shortened torso; in Mr. Wayne's it is stuck on with a collar of flesh which has no anatomical significance. But indeed it is rather a question of the vitality and expressiveness of the line than of superior knowledge that proclaims to us the originality of the Oxford drawings.

Coming now to the Venetians, we have a most delightful and rare Giulio Campagnola, then a typical Domenico Campagnola, then an impressive study from the head of Michelangelo's 'Giuliano de' Medici,' ascribed with great probability to Tintoretto.

The German drawings are very good. First we have a naïvely realistic water-colour landscape of a mountain valley by Dürer, belonging to the period of his first journey to Italy. We suppose that the ugly dark blotches in the sky are due to the blackening of body-colour in the original. If this is so it seems a pity that they were not oxidized first, as they mar the beauty of the drawing. Then there are two drawings by Altdorfer, one of which, the 'St. Nicholas rebuking a Tempest,' seems to us among the finest and most imaginative of that artist's creations.

For the Rubens portrait which follows Mr. Colvin allows to the sceptical an alternative attribution to Cornelis de Vos, which, we confess, seemed to us probable before reading his note. Then come Rembrandt's portrait of his father, two Claudes, and a magnificent Watteau. Altogether it is a selection which makes us eager for Part IV.

*Royal and Historic Gloves and Shoes.* By W. B. Redfern. (Methuen & Co.)—Mr. Redfern is right in thinking that no attempt has hitherto been made fully to illustrate the subject that he has chosen for this monograph. In the opening paragraph of the preface he says:

"From the outset my aim has been to give accurate and reliable illustrations of royal and historic gloves and shoes, trusting to these for success rather than upon any literary display, that part of the matter having already been efficiently done by several well-known authors."

Mr. Redfern and his publishers are to be heartily congratulated on having carried out this idea to such a successful issue. With some trifling exceptions, every one of the seventy-eight fine plates of this volume have been specially taken for this work from the existing article, either by photography, or by careful water-colour drawing executed by the author. As for the letterpress, the information contained in the introductions to the two sections of the work, together with the descriptions of each plate, appears to be sufficient, accurate, and useful. The volume ought specially to appeal to artists, lovers of embroidery, curators of museums, and, in some respects, general antiquaries.

It would have made the book still more valuable had the author included a bibliography of each subject. At all events, he might at least have referred those who desired further information to Beck's 'Gloves: their Annals and Associations' (1883), and Dutton's 'Boots and Shoes of our Ancestors' (1898). It scarcely seems suitable to include in such a work as this illustrations and accounts of mailed gauntlets or steel mittens. Had these been omitted, room might have been found for several historical examples which we look for in vain. Such are the gloves attributed to Mary, Queen of Scots, in the Ashmolean Museum; the top-boots worn by the Duke of Marlborough at the battle of Blenheim, in Mr. Dutton's collection; and the shoe of silk brocade of the Duchess of York, 1791, in the collection of Mr. Kingham.

A study, however, of the large number of remarkable and authenticated examples so nobly

illustrated in this volume soon effaces slight disappointment as to a few particular instances. The beautiful and delicately embroidered gloves of Henry VIII., in the possession of Mr. Alfred de la Fontaine, form a most attractive frontispiece; it is a masterpiece of colour-printing. Another highly interesting coloured plate supplies a picture of the left-hand glove of a pair belonging to the great William of Wykeham, which are preserved in the treasury of New College, Oxford. These gloves are upwards of five hundred years old and are in a remarkable state of preservation:—

"They are made of crimson, purl knitted, silk, embroidered on the backs and cuffs with gold, now faded and tarnished. The octagon designs round the cuffs are separated by small squares of green silk; a double band of gold embroidery encircles each finger and thumb. The entire length of the gloves, from the tip of the middle finger to the edge of the cuff, is 9½ inches. The cuffs are lined with crimson silk: the circles on the back of the hand, with their sixteen flame-pointed arms worked in gold, surround the sacred monogram."

It is supposed that these gloves were worn by the bishop at the opening religious ceremonial of "St. Mary's College of Winchester in Oxenford" on April 14th, 1386.

About the most interesting relics recorded in this volume, from an historic point of view, are the plain gloves and boots worn by Henry VI. at the battle of Hexham, and left behind by that monarch when he was concealed at Bolton Hall. They are now in the Free Public Museums, Liverpool. The gloves are of fine brown Spanish leather, lined with deerskin, tanned with the hair on; the gauntlets reach to the elbow, but could be turned down at will. The boots are of like leather, and similarly lined; they partake of the character of gaiters, and are fastened from the ankles to the knees by a series of small buttons.

Perhaps the finest example of English sixteenth-century glove embroidery occurs in the white kid gloves, embroidered with gold gimp wire, which belonged for a brief period to Queen Elizabeth. They were presented to the queen by the University on the occasion of her progress to Oxford in 1566, and were left there at the termination of her visit. They are now in the Ashmolean Museum, and are in almost perfect preservation.

Among other gloves here described and illustrated, and well authenticated, are examples that belonged to Lord Darnley, to James I., Charles I., Charles II., Oliver Cromwell, and Queen Anne; whilst shoes or boots of Queen Elizabeth, the Queen of Bohemia, Charles I., the Duke of Gloucester, and Queen Anne are also figured. The most priceless relic, if we could be sure of its genuineness, is, undoubtedly, the gloves of Shakspeare. These are a pair of grey buckskin, with gold thread embroidery. The gauntlets have a gold fringe sewn on to an edging of pale pink silk. They are now the property of Dr. Horace Furness, the well-known Shakspearean. These gloves were sent by John Ward, of Leominster, to David Garrick, in 1769, when preparations were being made for a Shakspeare jubilee at Stratford-on-Avon. The letter in which Ward said they had been given to him by a descendant and namesake of William Shakspeare in 1746 is still extant. Their subsequent descent, through Mrs. Siddons and Mrs. Kemble, to their present owner is authentic.

A large number of examples of different periods, of both gloves and shoes, not identified with particular individuals, royal or otherwise, also form part of this comprehensive work. For this purpose, the collections in various museums have been largely drawn upon. In the case of shoes, four of the best plates are from examples in the Northampton Museum, one of the best arranged that we have seen.

*Shrines of British Saints.* By J. Charles Wall. "Antiquary's Books." (Methuen & Co.)—This is a good subject, and one that is well

handled by Mr. Wall. After certain comprehensive general statements on the shrines of saints, a chapter is devoted to the shrines of St. Alban and St. Amphibalus, the remains of which have of late been pieced together in an ingenious manner, after more than three centuries of disruption. This is followed by chapters on the shrines of virgins and matrons, of prelates and priests, and of royal saints. The concluding section deals with the destruction of English shrines in the sixteenth century.

The present work is an attempt, as explained in the introduction, to picture, both by illustration and letterpress, the various classes of shrines raised in Great Britain to honour the memory and relics of her saints, and particularly to describe the construction of the greater shrines.

"These structures should be better known, some for the sake of the saint, others for the sake of the shrine; others, again, reveal to us some of the customs of our forefathers, or how they became the means of swaying human passions. Raised to stimulate devotion, they occasionally stirred envy and covetousness, and tended to provoke even more grievous sins. The numerous legends which, in the minds of the simple, enfolded many of the shrines in palls of wondrous mystery, and thereby begot greater awe and reverence in the person of the pilgrim, have not been entirely overlooked, many of them being deeply interesting, even if mainly fabulous."

The story of the extraordinary amount of guile and deceit practised by the monks of St. Albans to retain the relics of their saint, and of the cunning covetousness displayed by the monks of Ely for a like purpose, seems almost incredible. The stripping of St. Albans of precious metals and jewels, to the value of 1,500*l.*, by Abbot Geoffrey for the benefit of the starving poor in a time of grievous famine is a far pleasanter tale.

One of the curious results of the strange custom of dismembering the bodies of saints was the making of shrines or reliquaries that took the form of that member of the body a piece of which was enclosed, such as the head, arm, foot, or hand. The construction of such reliquaries gave scope for the exercise of the highest art of the goldsmith and jeweller. When it took the form of a head it was usually called a *chef*. The British Museum has an early example (eleventh century) of the head of St. Eustace, which is here figured. This instance is of wood, overlaid with silver, partly gilt; round the head is a fillet set with stones and paste, among them being two antique gems. The neck rises from a square plinth, the sides of which have small silver effigies of the Apostles beneath arcades. This *chef* formed part of the treasures of the cathedral church of Basle, and was sold in the year 1834. The early shrine or case of St. Lachtin's arm, of beautiful engraved native workmanship, in the museum of the Royal Irish Academy, forms another of the illustrations. It is of bronze, but the hand is of silver, as well as the enriched base of the arm. Mr. Wall aptly remarks that it is this description of reliquary that has led from time to time to undeserved charges of fraud, made by those who were ignorant of or wilfully misrepresented the usual nature of such shrines. Thus "a head of St. Eustace" or "an arm of St. Lachtin" did not of necessity imply that the whole head or the whole arm was enclosed in such a reliquary, but merely—as was well known and understood by the faithful—that a fragment of bone from that particular part of the saint's body was therein enclosed. Doubtless there were cases of fraud in relics; but when the truth is known about these member reliquaries, it becomes obvious that there is no need for cynical surprise at a saint possessing several heads in different localities.

These pages do not profess to embrace any scheme of tabulating the almost numberless shrines which are known to have existed, or of enumerating the relics of British or foreign



saints formerly preserved in our national churches. Nevertheless, the volume fairly exhausts all the more important examples, and brings together, after a helpful fashion, between two covers a vast amount of information hitherto widely scattered among hundreds of books and manuscripts. Mr. Wall is well up to date; not only is there an account of the discovery of the relics of St. Eanswythe in the parish church of Folkestone, but also of the still more recent finding of the lead-enwrapped and inscribed relics of St. Candida, in the church of Whitechurch, Dorset. Nor is the small relic of the great St. Boniface, the Apostle of Germany, still preserved in the church of Brixworth, Northamptonshire, overlooked. One omission that we note is any reference to the bringing of a relic of St. Germain from France to the old former cathedral church of Cornwall, at St. Germans, in the fifteenth century, as mentioned in the episcopal registers of Exeter. Though no remains of the actual shrine exist, there can be no doubt that the beautifully enriched chapel at the east end of the south aisle was built for its reception. To this relic local pilgrimages were made. There is ample room, by-the-by, for a book on English pilgrimages, which would make a good companion volume to this on shrines.

The illustrations are at once numerous, aptly chosen, and good of their respective kinds. There are twenty-seven page plates, and upwards of fifty blocks in the text. A few of them are reproductions from other works, but most of these are from archaeological journals and books seldom seen by the general public. Several of them are from specially taken photographs, whilst many are drawings executed by the author. Among the latter is the suitable frontispiece, which is a happily conceived conjectural restoration of St. Bede's shrine in the beautiful Galilee of the cathedral church of Durham. The highly interesting description of this shrine given in the sixteenth-century 'Rites of Durham' is faithfully portrayed. According to that authority the shrine stood upon a monument of blue marble three feet high, supported by five small pillars, one at each corner and one in the middle:—

"The uppermost stone whereon St. Bede's feretory stood had three holes at each corner, into which irons were fastened to guide the cover when it was drawn up or let down. This cover was of fine wainscot, very curiously gilded and appointed, to draw up and down over the shrine, as they list to show the sumptuousness thereof."

Mr. Wall has selected for illustration the moment when the guardian of the relic is causing the finely wainscoted cover to be drawn up to show the richness of the actual shrine to a devoutly kneeling visitor. A picture like this makes the realization of the arrangement and accessories of an important shrine of mediæval England far easier than any amount of printed description.

Almost the only fault to be found with the pictures is that one or two of them illustrate subjects of which there is apparently no account to be found in the text. For instance, an effective drawing of a small 'English Reliquary of Latten,' of bold and effective design, at the top of plate iv., has no description except the brief title printed below it. We believe this to be taken from an example in the Victoria and Albert Museum, though it is not so stated. On the very last page of this book, however, is an account of a similar latten reliquary found in a Somersetshire cottage, which is described in vol. x. of *The Archaeological Journal*. Is it possible that this can have found its way to South Kensington? It might be well to inquire what other examples of this kind of effective English metal workmanship—dating, we suppose, from circa 1400—are extant. There is certainly another in the collection of Mr. William Bemrose, of Derby.

## MEDALS AND COINS.

*Italian Medals.* By Cornelius von Fabriczy. Translated by Mrs. Gustavus Hamilton. (Duckworth.)—The need of a good book in English on the Italian medals of the Renaissance has been supplied by the translation of a work published in Germany two years ago in a much less attractive form. The reproductions of medals, instead of being scattered about the text, are now gathered into an orderly arrangement on separate plates, while the examples of Vittore Pisano and Matteo de' Pasti have been reproduced afresh in the full size of the originals. The paper and printing are far superior to those of the German edition. The translation has had the benefit of revision by Mr. G. F. Hill, who has left the body of Herr von Fabriczy's text unaltered, merely adding an occasional correction or indicating a new discovery in a foot-note. The translator has done her task well, but we have found two cases of inaccuracy which only a careless reader could let pass unchallenged. Both occur in the account of Cellini, who is said to have designed his medal of Clement VII. "on the occasion of the erection by the Pope of the celebrated fountain at Orvieto." The Pozzo di San Patrizio is not a fountain erected, but a well sunk in the rock, with two distinct staircases constructed by Sangallo, one for descent to the level of the water, the other for returning. A second medal by Cellini is said to have "a thickness, entirely unusual in medals, of 14 cm." A medal about five inches thick would be, indeed, unusual, but for "thickness" Mrs. Hamilton should have written *diameter*.

The book is not a complete history of Italian medalists or a catalogue of their works, nor does it enter sufficiently into detail to satisfy the special student, but as a comprehensive and critical survey of the leading quattrocento and cinquecento medals it may be highly recommended to the layman who has felt their fascination—be it Pisano or Pastorino that appeals to him—and wishes to understand the place of the medal in the general development of Italian art.

*Les Médailleurs et les Graveurs de Monnaies, Jetons, et Médailles en France.* Par Natalis Rondot. (Paris, Leroux.)—This fine volume is the outcome of fifty years of research in the national and provincial archives of France, in the course of which M. Rondot is said to have made 120,000 extracts from original documents bearing on medalists and the designers and engravers of coins, tokens, and seals. He had published part of his stores of learning in the shape of monographs on several artists connected especially with Troyes and Lyons; but this general survey of the whole field, from the twelfth century to the nineteenth, including notices of 1,194 die-engravers or medalists born before 1800, remained unpublished, and not entirely completed, at the author's death in 1900. It has been edited by M. H. de la Tour, who has added greatly to the utility of the work by supplying an index (the order of the notices of artists being chronological) and thirty-nine plates of coins, tokens, and medals chosen from the stores of the Bibliothèque Nationale. The list of *errata* does not correct the statement on p. 157 that Jean de Candida worked till 5031 (for 1503); but it is difficult to find graver fault, or indeed any fault at all, with this valuable book of reference. The first part of M. Rondot's work, consisting of about a hundred pages, is devoted to an historical and critical survey of the coins of France, from an artistic point of view, and an account of the origin of medals, their introduction into France, and their popularity and merit at different periods. Apart from the portrait medal of the Duc de Berry, described in his inventory of 1416, but not

extant, the series of French medals opens with one issued in 1451 (two years after the date of the last work of Pisanello) to commemorate the expulsion of the English from every part of France but Calais.

## ARCHÆOLOGICAL NOTES.

PROF. SAYCE has returned to the charge about his derivation of the Hebrew word Yahveh, or Yeho. On the authority of a proper name in Mr. C. H. W. Johns's 'Assyrian Deeds and Documents,' he declares that Au is merely the Semitic form of the Sumerian *A*, this last being the name of the sun-goddess. From this he claims that a Syrian proper name Au-bihdi, recorded by the same author, is "obviously identical with Yau-bihdi, the name of a king of Hamath, which is also given as Ilû-bihdi by Sargon," and that Au and Yau were equivalent to Assyrian writers. He further adduces a West Semitic name, Yaum-ilu, or "Yeho is god," occurring in a Babylonian document of Hammurabi's time, and a lexical tablet making Yau one of the equivalents of the ideograph *il*, or god. We have it, therefore, that in Prof. Sayce's opinion the name Jehovah can be traced to that of the Sumerian sun-goddess *A*, which seems far enough off. But M. Oppert will have none of this identification, and is likely to say so with some vehemence when his attention is drawn to its restatement.

For the present, however, M. Oppert has other quarrels on his hands. His attack on Father Scheil's reading of an inscription in Persian cuneiform (for which see *The Athenæum* No. 4017) has brought upon himself much clumsy abuse from an anonymous writer in the *Orientalische Literaturzeitung*, and the dissemination in Paris of a French translation of the same under the title 'Invidia Doctorum.' M. Salomon Reinach, who chronicles this very Prussian reprisal with excellent temper, while describing his octogenarian colleague as "vieillard illustre, mais irascible," declares that the translator writes French "comme un nègre," and says, with justice, that the discourteous assailant ought at least to have given his name.

The details of M. Legrain's discoveries at Karnak are given in the current number of the *Recueil de Travaux*, and prove quite as interesting as was anticipated. As has been already announced in the daily papers, his chief discovery was that of a pit or well, in which, when the water was at last removed, there appeared no fewer than 457 statues of one kind or another, and nearly 8,000 bronze figures of Osiris and other gods. M. Maspero's opinion, here recorded, that the pit was a *favissa* into which were cast things past service belonging to the cult, would not lead one to suppose that they were all in a good state of preservation; but M. Legrain's own theory seems to be that they were thrown in all at one time and in haste. From them he is able to show that the site of ancient Thebes covers treasures going much further back than has hitherto been thought possible, and he hopes that further excavations may lay bare monuments as archaic as anything hitherto found at Abydos or Negadeh, Hieraconpolis or Saqqarah. Meanwhile he tells us of a new king, Mer-ankh-Ra, a Mentuhotep of the eleventh dynasty, who seems to have been the sixth of that name. There are also a Usertsen IV., a Neferhotep III., and a Sebekhotep VIII., to be added to the list of kings in the shadowy period between the twelfth and the fourteenth dynasties; and we hear for the first time of a joint reign shared between Heru-seb-khanut II., evidently the last Tanite king of the twenty-first dynasty, and the Libyan soldier Sheshonq I., who was probably King Solomon's suzerain. M. Legrain is also able to establish from his discoveries regular pedigrees of some of the kings of the twenty-second dynasty, including

Sheshonq himself, Osorkon II., and a Horsiesi, who seems to have reigned conjointly with the last-named. The article will clear up several disputed points in the history of Egypt, but the full effects of M. Legrain's find will only be seen when his monuments are published, which will probably come to pass in several numbers of the gigantic Catalogue of the Cairo Museum. This mode of publication, though defensible, is a severe tax on the resources of Egyptologists, the Catalogue having already extended to some seventeen large volumes, costing on an average some 2*l.* apiece.

Meanwhile M. Maspero has returned to a subject always near to his heart, and urges in the same number of the *Recueil* that Manetho's statements with regard to the eighteenth and nineteenth dynasties require correction. His view is that Manetho, in the form in which he has come down to us, does not distinguish between historical facts which he was in a position to verify and popular tradition, as exemplified in the "Leper" story of the Exodus and elsewhere, and has therefore often mentioned the same king twice under slightly different names. This is likely enough to have been the case in the earlier dynasties, as there are some signs that the length of different reigns has been manipulated either by Manetho or his transmitters in the interests of a mystical chronology, which would make historical events occur in regular cycles. But M. Maspero now declares that Manetho's lists of the eighteenth and nineteenth dynasties can in no way be reconciled with the series of kings given in the Abydos and other tables, or with the actual monuments that we have recovered. He would therefore have us believe that kings like Manetho's Khebros, Misphragmouthosis, and Misaphris never had any real existence, but were legendary monarchs like Sesostri or Osymandyas, to whom the popular imagination attributed, in exaggerated form, the real deeds of the different Amenhoteps and Rameses. M. Maspero's authority in matters Egyptological is so great that everything that he says deserves respectful attention; yet, if his views prevail, a good many cherished idols will be shattered.

The death of General di Cesnola, late Director of the Metropolitan Museum at New York, seems to offer a favourable opportunity to the *Revue Archéologique* for reviving the very heated controversy that sprang up some years ago with regard to the antiquities claimed to have been dug up by him at Cyprus and their authenticity. M. Salomon Reinach, now one of the editors of our excellent contemporary, publishes in the current number two letters addressed by Di Cesnola to himself in 1882-3, and says plainly that Di Cesnola there mingled falsehood with truth, and that the supposed "treasure" of Curium never existed in that place. He also bestows some pity upon Mr. Pierpont Morgan and our countryman Sir Purdon Clarke, who succeeds Di Cesnola in the Directorship of the Museum, for the trouble they will have in verifying the genuineness and provenance of the objects committed to their charge. We have no doubt that they will succeed in this, and, we hope, without too much scandal or blackening of the memory of the dead.

M. René Dussaud has, for the moment, quitted his Syrian studies and raises in the *Revue de l'Histoire des Religions* several 'Questions Mycéniennes.' He labours to show that the goddess who was associated with the Cretan Zeus was the deified Earth, and that the pair were afterwards celebrated in the worship of Zeus and Hera. Generally he would identify the Cretan rites with many of those which the Greeks were supposed to have inherited from the Pelasgi. Among these was apparently included the custom of human sacrifice, which he has no doubt was practised, at any rate, at Mycenæ. The article, though it con-

tains nothing very new, is worth reading, and he gives a good many reasons for believing that the curious Mycenæan habit of depicting lions and other animals in the attitude of heraldic "supporters" had a ritual significance.

#### SALE.

ON the 15th inst. Messrs. Christie sold the following. Drawings: P. De Wint, A River Scene, with barges and boat, 52*l.* D. G. Rossetti, Hesterna Rosa, 315*l.* Pictures: W. Müller, Low Life, 183*l.* J. Holland, Venice, 152*l.* D. G. Rossetti, Head of a Lady, in green dress, holding some snowdrops, 115*l.* T. S. Cooper, Cattle and Sheep by a River, 294*l.*; Cattle in a Pasture, 126*l.*

#### Fine-Art Gossip.

AT the Doré Gallery Mrs. Alastair Murray and Miss M. Dawkins have opened an exhibition of their water-colour drawings.

THERE is now on view at 48, Boulevard Haussmann, Paris, a collection of paintings and engravings by Mr. William Nicholson. It will be open till the 29th, and the illustrated catalogue is the work of M. Octave Uzanne.

EXCEPT for one drawing, the caricaturist Willette is unrepresented in the Luxembourg, but one of his important pictures is to find a home there. This is the vast composition known as 'Parce, Domine,' familiar to all visitors at the now defunct Chat Noir, for which the late Rodolphe Salis gave the artist 240 francs. The picture was sold some months ago privately to M. Théophile Belin, the well-known Paris bookseller, by Madame Salis for 3,000 fr. Curiously enough, 'Parce, Domine,' was refused at the Salon of 1884. M. Belin, who is an old friend of the artist, has a remarkable collection of Willette's works.

THE monument to Victor Hugo offered to the city of Rome by the Ligue Franco-Italienne will be officially inaugurated on May 6th. The Ligue will be represented by M. Édouard Lockroy, former vice-president of the Chamber of Deputies, by M. Beauquier, president of the Ligue, and by other prominent members of the same association. The Comédie-Française will be represented by M. Frédéric Febvre, who will read a discourse by M. Jules Claretie. The Paris Municipal Council will also be represented, and the Government will send a delegate, who has not yet been nominated.

Two interesting art sales were held at the Hôtel Drouot, Paris, at the end of last week. One of these consisted of pictures and drawings by Toulouse-Lautrec and Steinlen. Some, if not all of those by the latter were at one time in the collection of that notorious *chansonnier* Aristide Bruant, and served to illustrate Bruant's two collected editions of verses. The Steinlen drawings, for the most part, realized only small prices, 500 francs being paid for one called 'Au Bois de Boulogne,' and 300 fr. for 'Au Bois de Vincennes.' The highest price paid for any one picture by Toulouse-Lautrec was 4,500 fr. given for 'A Montrouge.' The second sale comprised the first part of the water-colour drawings and sketches by Daniel Vierge. The pen-drawings for the 'Pablo de Ségovie' sold well, one alone fetching 1,050 fr., another 770 fr., and many of the others varied between four and five hundred francs each.

#### MUSIC

##### Musical Gossip.

HERR BRONISLAW HUBERMAN appeared at the Philharmonic Concert at Queen's Hall on Thursday evening last week, and played the solo part of Tschaiikowsky's Violin Concerto in D. The

rendering of the music was thoroughly artistic, but there was a certain lack of life, of warmth in the tone. The violinist met with a cordial reception. The revival of Dvorák's Symphony in D, performed under the composer's direction at a Philharmonic Concert more than twenty years ago, was welcome. The music is clever and characteristic, and far more natural than that of many more modern works. Dr. Cowen gave an excellent performance of the work. His programme also included the Scherzo from Mendelssohn's Octet, arranged for orchestra by the composer himself, and it was rendered with all due delicacy.

MADAME WANDA LANDOWSKA's second recital took place at the Queen's Hall on Saturday afternoon. The programme began with Voltes by Byrd and Morley from the Fitzwilliam Virginal Book, and other quaint specimens by Prætorius and Jacques Champion de Chambonnières; these were played some on a large, some on a small harpsichord. Then came 'Laendler' and Valses by Schubert on a Pleyel pianoforte of similar action and tone to one of the composer's period; next Waltzes by Weber, Schumann, &c., on a modern instrument, and, finally, a group of Chopin Valses. The talented artist again displayed both skill and taste, but as she is an admirable exponent of old music, and has the old instruments to hand, it would have been interesting to hear her play more of it.

THE "New Trio" (MM. Richard Epstein, Louis Zimmerman, and Paul Ludwig) gave a chamber concert at the Æolian Hall on Saturday afternoon, and their highly finished performance of Beethoven's Pianoforte Trio in E flat, Op. 70, No. 2, deserves mention.

THE revival of Gluck's 'Armide' last week at the Paris Opéra is an event of great interest. It had not been given there for about eighty years. It was to be revived in 1866, and Berlioz, that great admirer of Gluck, was to superintend the rehearsals, but the scheme was abandoned.

HUMPERDINCK's new opera was produced at the royal opera-house, Berlin, yesterday week, under the direction of Richard Strauss. It is entitled 'Die Heirat wider Willen,' and the libretto, written by the composer himself, is based on Dumas's 'Les Demoiselles de Saint-Cyr.' The work was received with great enthusiasm, but time will decide whether this was meant to express satisfaction, or whether it was merely a compliment to the composer of 'Hänsel und Gretel.'

HERR VAN DYCK is taking time by the forelock. He announces for 1913 a performance of 'Parsifal' at the "Théâtre Léopold II.," as the new theatre to be inaugurated next year at Ostend is named.

#### PERFORMANCES NEXT WEEK.

SUN. Sunday Society Concert, 3.30, Queen's Hall.  
— Sunday League, 7, Queen's Hall.  
THURS. Madame Amy Harrison's Concert, 3, Bechstein Hall.  
FRI. Madame Arctowska's Vocal Recital, 8.30, Bechstein Hall.  
— Herr Ignaz Friedmann's Pianoforte Recital, 3, Bechstein Hall.  
SAT. M. Lamond's Pianoforte Recital, 3, Bechstein Hall.  
— Mozart Society, 3, Portman Rooms.

#### DRAMA

##### Dramatic Gossip.

As a species of solemnization of the season, performances of the old morality play of 'Everyman' have been substituted at the Shaftesbury Theatre during the present week for those of 'Othello.' Out of some reverential feeling, doubtless, no names of actors were in the programme appended to the characters. The play was given without a break, and the audience was requested not to applaud. Miss Edith Wynne-Matthison was recognized in the part



of Everyman, in which she has won golden opinions in England and America; and Miss Tita Brand repeated her impressive performance of Knowledge. The presentation has lost, however, most of its archaic simplicity, is overweighted with superfluous characters, and was too funereal even for its subject, which is, of course, the grave.

THE part in 'Leah Kleschna' intended for Sir Charles Wyndham will be played on the 27th inst. by Mr. Leonard Boyne.

'A QUESTION OF HEARTS' is the title of a play by Mr. Leo Trevor which is to be produced by Mr. Arthur Bouchier.

ON May 3rd the Comedy Theatre will reopen for one month with 'The Dictator,' a play by Mr. Richard Harding Davis which has been favourably received in America. The original cast, headed by Mr. William Collier, will visit London for the purpose of appearing in it.

TERRY'S THEATRE is to reopen with a new play, the nature of which is as yet undeclared. The theatre will subsequently, it is stated, pass into the hands of Mr. Henry Arthur Jones, who will—not for the first time—be his own manager, and produce a play of his own.

No special popularity attended the performance of Racine's 'Esther' given by Madame Bernhardt under conditions recalling those of its original production.

AT next Monday's performance of 'The Critic' at the Great Queen Street Theatre by the "Mermaid Repertory Theatre," the gallery will, it is stated, be thrown open free.

MISS ROSINA FILIPPI will give at the Court Theatre, on the afternoon of May 15th, a presentation of 'Belinda,' an adaptation by herself of Rhoda Broughton's novel.

A NEW play by Mr. Pinero is promised by Mr. George Alexander for the beginning of next year.

'THE MONKEY'S PAW' will be revived this evening at the Haymarket. It will be replaced on May 6th by 'The Creole,' a one-act play by Mr. L. N. Parker, in which Mr. Cyril Maude will enact Napoleon Bonaparte.

HENRY THORNTON CRAVEN, well known a generation ago as an actor and a dramatist, died at his house, Elms Road, Clapham, on the 13th inst. Born in London on February 26th, 1818, he was in his eighty-eighth year, and was said to have been, a few days ago, the oldest living actor. He first appeared on the stage in 1840, produced his first play, 'Bertram the Avenger,' at North Shields in 1842, and made his *début* in London at the Royalty under Fanny Kelly. He was seen at Covent Garden under Henry Wallack; Drury Lane, where he was Orlando in 'As You Like It' to the Rosalind of Mrs. Nisbett; the Adelphi, the Lyceum, the Strand, the St. James's, and other houses, at many country theatres, and in Australia. As an actor he is best remembered for his successful imitation of Robson. Among his plays may be counted 'The Village Nightingale,' the heroine of which was played at the Strand by Miss Eliza Nelson, whom he subsequently married; 'The Post Boy,' Strand, October 31st, 1860; 'The Chimney Corner,' Olympic, February 21st, 1861, in which Robson made a hit as Peter Probit; 'Miriam's Crime,' Strand, October 9th, 1863; 'Milky White,' in which he played finely as the hero, Strand, September 28th, 1864; 'One Tree Hill,' Strand, April 17th, 1865; 'Meg's Diversion,' New Royalty, October 17th, 1866, which ran for 330 nights; 'The Needful,' first played in Liverpool, and transferred to the St. James's January 1st, 1868; 'Philomel,' Globe, February 10th, 1870; 'Barwise's Book,' Haymarket, April 20th, 1870; 'Coals of Fire,' Court, November 20th, 1871; 'Too True,' Duke's Theatre, January 22nd,

1876. He played himself in most of his own pieces after the death of Robson. He had been long silent except for issuing, in 1876, a novel called 'Old Time.' For some time he had been in failing health.

SOME interest was inspired by the production at the Comédie Française of 'Shylock; ou, le Marchand de Venise,' by Alfred de Vigny. Written after his marriage with his neglected English bride, Lydia Bunbury, had directed his attention to the English stage, this rendering was less successful than his 'More de Venise,' produced at the Comédie Française, October 24th, 1839, and subsequently revived. We fail, indeed, to trace any previous performance of the present piece. Mlle. Lara was a not too satisfactory Portia; M. Leloir created, however, a favourable impression as Shylock. Jessica was played by Mlle. Yvonne Garrick.

'IL ÉTAIT UNE BERGÈRE,' a one-act piece of M. André Rivoire, produced also at the Comédie Française, is a sentimental rendering of a well-known story. A princess has used two of the three wishes granted her by a fairy god-mother in disturbing the loves of a shepherd and shepherdess, then good-naturedly uses the third in reuniting those she has severed.

At the Vaudeville 'La Retraite' has been less successful than was expected, and has been withdrawn to make room for 'L'Armature,' a three-act comedy.

## MISCELLANEA

### THE STATUES IN 'EREWHON.'

7, Mansfield Street, Portland Place, April 9th, 1905.

READERS of 'Erewhon' will all remember the mysterious statues standing at the top of the pass, which wailed and chanted as the wind blew through certain perforations in their heads. In Giovanni Villani's 'Chronicles,' v. 29, I find a story which may have given Butler the notion of these inanimate wardens of the marches:—

"In the year of Christ 1202 a race of men who were called Tartars issued from the mountains of Gog and Magog, and some declare that these were sprung from those tribes of Israel which Alexander the Great confined within the limits of the hills aforesaid, so that they might not mix with other peoples, and that, on account of their cowardice, they had remained there unto this time, believing that the host of Alexander was still anear. For, when they were first driven into the mountains, Alexander caused to be made by cunning art certain mighty trumpets, which he placed in the hills, so that they gave a loud blast whensoever the wind blew, whereat the Tartars were terrified amain, believing that the army was still encamped there. But, according to the story, the screech-owls, of which there were vast numbers in the mountains, did great hurt to the trumpets by building their nests inside them, so that when the wind blew they no longer made any sound. Whereupon the Tartars, having plucked up courage to climb the mountains, discovered the trumpets, and how they had been set up to hold them in check by fear."

This is, of course, a variant of the Gog and Magog legend, familiar to all students of the fabulous history of Alexander the Great. The general form of this tells how Alexander drove certain unclean races of cannibals into the mountains, and by the help of the gods caused the ranges to close in around them, leaving only a narrow defile, which he sealed with the Caspian Gates. This pass Col. Yule, in his edition of Marco Polo, identifies with the pass of Derbend, which is called in Turkish Demir Kâfi, or the Iron Gate.

I can find no mention of trumpets, save in Villani. Perhaps some of your readers may be able to give the source of his remark.

W. G. WATERS.

TO CORRESPONDENTS.—D. C. B.—W. M. R.—G. W. C.—received

H. C. B.—Many thanks.

M. M. P.—Unsuitable for us.

J. B.—We cannot insert any more on this subject.

No notice can be taken of anonymous communications.

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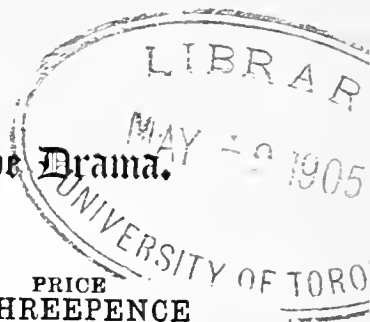
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SATURDAY, APRIL 29, 1905.

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GEO. PATRICK, Hon. Sec.

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April 14, 1905.

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CONTENTS.

|  |     |     |     |         |
|--|-----|-----|-----|---------|
| MR. WELLS'S MODERN UTOPIA  | ... | ... | ... | 519     |
| GREEK THINKERS   | ... | ... | ... | 520     |
| CATHERINE DE' MEDICI AND THE FRENCH REFORMATION  | ... | ... | ... | 521     |
| JERUSALEM UNDER THE HIGH PRIESTS   | ... | ... | ... | 522     |
| EARLY VOYAGES TO SPITZBERGEN   | ... | ... | ... | 522     |
| NEW NOVELS (Bloomsbury; Duke's Son; Bartram of Beltana; Beverly of Graustark; Constance West; The Knight of the Needle Rock; A Dreamer's Harvest)  | ... | ... | ... | 523-524 |
| NAPOLÉONIC LITERATURE  | ... | ... | ... | 524     |
| KNOX AND THE REFORMATION   | ... | ... | ... | 525     |
| DANTE LITERATURE   | ... | ... | ... | 526     |
| MEDIEVAL LITERATURE  | ... | ... | ... | 527     |
| OUR LIBRARY TABLE (The Government of Greater Britain; The Statesman's Year-Book for 1905; Canada as It Is; Review of Canadian History; Pierre Loti's New Book; Bentham's Life and Work; The Outdoor Handybook; What is History? Dr. Cunningham on English Industry and Commerce in the Middle Ages; Three Old English Texts; New Editions) | ... | ... | ... | 527-529 |
| LIST OF NEW BOOKS  | ... | ... | ... | 529     |
| F. T. RICHARDS; CROMWELL AND IRISH PRISONERS; BELCEPHON AND ASMENOTH; JUAN VALERA; THE SCOTT SALE  | ... | ... | ... | 530-531 |
| LITERARY GOSSIP  | ... | ... | ... | 531     |
| SCIENCE—THE SOCIETY OF APOTHECARIES; MORPHOLOGY AND ANTHROPOLOGY AT CAMBRIDGE; ANTHROPOLOGICAL NOTES; TOTEMISM AND THE DOMESTICATION OF ANIMALS; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP   | ... | ... | ... | 532-534 |
| FINE ARTS—TISSOT'S OLD TESTAMENT; THE ART OF THE LOUVRE; PROCESS ENGRAVING AT THE VICTORIA AND ALBERT MUSEUM; THE VASARI SOCIETY; THE INTERNATIONAL CONGRESS AT ATHENS; GOSSIP   | ... | ... | ... | 535-538 |
| MUSIC—BRETHOVEN AND SCARLATTI; GOSSIP; PERFORMANCES NEXT WEEK  | ... | ... | ... | 538-539 |
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This Utopia, of which so many have dreamed dreams, takes form with definition in Mr. Wells's mind. It is a world state, not a mere city, such as was Plato's; and there is a world-language. The question of race, which receives a chapter to itself towards the close of the book, naturally intrudes on us here and at once. What will be the constitution of this Utopia? Mr. Wells is openly, and almost contemptuously, a foe of the racial idea. He speaks of J. R. Green's "grotesque insistence upon Anglo-Saxonism":—

"The Briton forgetting his Defoe, the Jew forgetting the very word proselyte, the German forgetting his anthropometric variations, and the Italian forgetting everything, are obsessed by the singular purity of their blood, and the danger of contamination the mere continuance of other races involves.....The natural tendency of every human being towards a stupid conceit in himself and his kind, a stupid depreciation of all unlikeness, is traded upon by this bastard science. With the weakening of national references, and with the pause before reconstruction in religious belief, these new arbitrary and unsubstantial race prejudices become daily more formidable. They are shaping policies and modifying laws, and they will certainly be responsible for a large proportion of the wars, hardships, and cruelties the immediate future holds in store for our earth."

This view follows on Mr. Wells's conception that the individual is infinitely variable, and consequently counts above arbitrary and conventional species and genera. But here we must again object that he pushes his argument too far. He says very truly that there is probably no pure race in the

world. But it would be absurd to deny that certain qualities and characteristics are predominant in certain races. How would Mr. Wells explain the conquering Aryan race which settled on a continent and edited the civilizations of the autochthonous peoples? It would be ridiculous to class it with the Hottentots or the Bushmen. Race is made by association, habit, morals, and climate; it does not leap full-armed out of Jupiter's head. Yet when developed it is still race. Mr. Wells apparently thinks that it would be possible to level up, or level down, all peoples to the same status. It would only be possible, so far as we can see, by the endosmosis of intermarriage.

But if we grant the equable homogeneity of a world state, what salient features would it present? Mr. Wells has to decide between Socialism and Individualism, and it is interesting to notice how he does it:—

"To the onlooker, both Individualism and Socialism are, in the absolute, absurdities; the one would make men the slaves of the violent or rich, the other the slaves of the State official, and the way of sanity runs, perhaps even sinuously, down the intervening valley..... In the very days when our political and economic order is becoming steadily more Socialistic, our ideals of intercourse turn more and more to a fuller recognition of the claims of individuality. The State is to be progressive, it is no longer to be static, and this alters the general condition of the Utopian problems profoundly; we have to provide not only for food and clothing, for order and health, but for initiative. The factor that leads the World State on from one phase of development to the next is the interplay of individualities; to speak teleologically, the world exists for the sake of and through initiative, and individuality is the method of initiative. Each man and woman, to the extent that his or her individuality is marked, breaks the law of precedent, transgresses the general formula, and makes a new experiment for the direction of the life force. It is impossible, therefore, for the State, which represents all and is pre-occupied by the average, to make effectual experiments and intelligent innovations, and so supply the essential substance of life. As against the individual the State represents the species, in the case of the Utopian World State it absolutely represents the species. The individual emerges from the species, makes his experiment, and either fails, dies, and comes to an end, or succeeds and impresses himself, in offspring, in consequences and results, intellectual, material, and moral, upon the world."

How then is this perfect State to be governed? The answer is, by "voluntary nobility." There are four classes in the State: the Poietic, the Kinetic, the Dutil, and the Base. "The former two constitute the living tissue of the State; the latter are the fulcra and resistances—the bone and cover of its body." Caste has no place here; it is a question of the evolution of the fittest. But the government will be in the hands of certain select persons who are called the *Samurai*, and who, as Mr. Wells sees clearly, must resemble Plato's guardians. These rulers are volunteers, and must live according to a system which includes a regimen of food, the interdiction of tobacco, wine, narcotic drugs, meat, usury, acting, singing, and the like (on the ground that these weaken and corrupt the spirit), and a vow of chastity. Celibacy, however, is not exacted, and some will see in this a weakness of the edifice. But Mr. Wells has a thorough programme in respect of marital



arrangements. He will not hear of the "human stud farm," which Plato was the first to adumbrate; and this once more on the score of the divinity of the individual. "In the initiative of the individual above the average lies the reality of the future, which the State, presenting the average, may subserve, but cannot control." Motherhood is to be subsidized by the State, for the State's prime interest is in the children. Licences are granted for marriage only after due inquiry—a regulation which is not so widely different from Plato's conception. The chastity of the wife is the one essential, but

"a reciprocal restraint on the part of the husband is clearly of no importance whatever, so far as the first end of matrimony goes, the protection of the community from inferior births."

It is difficult to follow Mr. Wells in this reasoning. But, indeed, the whole constitution, as he lays it down, challenges argument, contention, and question. Still, it is an amazingly able constitution, and one wonders that it should be the outcome of a single mind. It is certain that the author has only intended to offer suggestions—main tracks through an unexplored country—for the use of future thinkers. We regret that our space will not suffer us to enlarge on many of the topics treated in this astonishing book. It is a piece of work which embodies imaginative science at its highest, and where the reader differs from the author most he will find him most suggestive. There has been no work of this importance published for the last thirty years; and it is possible and permissible to hope that some ideas sketched in it will fructify in the future.

Mr. Wells has deliberately chosen a medium for the expression of his ideas, and he will not find his readers all at one in approval of it. It is in a thin vein of fiction that this Utopia is pictured forth, but the fiction is so slight that its irruption and emergence at intervals hardly lend interest, and may even be said to distract. However, that is a mere nothing. The ideas are here, and the ideas count. A tribute of respect is necessary to the satirical pictures by Mr. E. J. Sullivan. To-morrow Mr. Wells returns to his fiction; but we must express a hope that, in returning, he will not abandon for ever a thesis which he has developed with such remarkable skill, pertinacity, and imagination.

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*Greek Thinkers.* By Theodor Gomperz. Vols. I.-III. (Murray.)

THE first of these volumes of the authorized English edition of 'Griechische Denker' appeared in 1901, while the second and third volumes were published together at the beginning of the present year. Much credit is due both to Mr. Laurie Magnus, who translated the first volume, and to Mr. G. G. Berry, who undertook the others, for the manner in which they have executed a somewhat laborious task. And since the work of translation has been personally supervised by Prof. Gomperz, the reader can rest assured that his latest opinions are presented here with complete fidelity. It may

be well to add, in order to obviate a possible misapprehension, that these three English volumes correspond to two volumes in the German original; and as we are promised, in the "author's preface" (vol. i. p. viii), that "the work.....will be completed in three volumes," it will be seen that another volume, dealing with post-Platonic thinkers, is still to be expected. It may be said with confidence that Prof. Gomperz has succeeded admirably in accomplishing his design of composing "a comprehensive picture" of the development of Greek thought, in which the historical setting of the narrative, the background of the picture, is "not unduly contracted." This breadth of purview, which attempts to survey at once all the various intellectual movements which mark each successive period of Greek history, is perhaps the most striking feature of Prof. Gomperz's method. He incorporates in his work, by way of "historical relief,"

"portions of the story of religion, of literature, and of the special sciences indispensable to an understanding of the speculative movement, its causes and effects."

And it is this catholicity of method which, by refusing to isolate the speculative movement proper from the movements of kindred branches of thought, differentiates the present work from most, if not all, previous attempts to present the history of Greek philosophy. In evidence of its comprehensive scope, it is enough to point to the special chapters in vol. i. devoted to 'Orphic Systems of Cosmogony,' 'The Physicians,' 'The Historians—Hecataeus and Herodotus,' 'The Advance of Historical Science' (which treats of 'The Constitution of Athens' and Thucydides); and to the opening chapters in vol. ii., on 'Changes in Faith and Morals,' in which account is taken of the tragic poets, and on 'Athens and the Athenians.'

'Greek Thinkers' possesses another noteworthy feature, which should serve to enhance its popularity with the "wide circles of cultivated readers" for whom it is designed by its author. It is written in a vigorous, lively style. Where most historians are content to supply an abstract record which aims only at correctness, Prof. Gomperz presents to our eyes a concrete picture. He seeks to vivify his "Thinkers," and to clothe the dry bones of their fragmentary speculations with the flesh of living personality. That is to say, he possesses the fine gift of historical imagination, and he uses his gift with a courage that wins success. As an example of his manner, the description of Xenophanes may be cited (vol. i. pp. 155 ff.): "The aged minstrel.....followed by a slave who carried his guitar and his slender household utensils," as he wandered through the provinces of Greece—"the poor rhapsodist, who regarded a palatable meal as the fit reward of artistic fame"—was, in reality, "the greatest and most influential innovator of his age"—a "philosophic and religious missionary," whose "perilous activity was screened by his minstrel's calling." Not less arresting is the picture of Heraclitus (p. 60):—

"Solitude and the beauty of nature were the muses of Heraclitus. He was a man of abound-

ing pride and self-confidence, and he sat at no master's feet.....The great poets of his country fed his childish fancy, and filled it with gorgeous images, but they afforded no lasting satisfaction to his mature intellect."

Prof. Gomperz knows also the trick of the happy phrase; and this, combined with the power of producing from his store of learning apt illustrations and appropriate modern instances, helps to lend to his exposition the seasoning of spice which tickles the reader's palate. Thus he characterizes Prodicus as the earliest of the pessimists; Hippias is "a kaleidoscopic genius," "the Leone Battista Alberti of the fifth century"; Socrates, like Benjamin Franklin, is "an enthusiast of sobriety"; the Megarians are dubbed "the ancient Herbartians," because of their attitude towards the problem of predication; the Cyrenaic doctrine of pleasure is elucidated by means of a comparison with Benthamism; and Tolstoy is adduced as a parallel to the Plato of 'The Republic'—"a prince among artists violently rooting up the love of art from his own soul."

One of the first problems that face the historian of pre-Socratic philosophy has regard to the order of treatment. No arrangement can be devised which is wholly free from objection, for the simple reason that the chronological order is not coincident with the order of intellectual sequence. The difficulty comes before us especially in the case of such thinkers as Heraclitus, Xenophanes, and Leucippus. Prof. Gomperz groups Heraclitus with the nature-philosophers of Miletus, Xenophanes with the later Eleatics, and Leucippus with the later Atomists. But, as he himself admits, there are obvious objections to this arrangement; for, to mention but one of them, Heraclitus was influenced undoubtedly by Xenophanes as well as by Pythagoras. And there is much to be said for an order of treatment which would bring both Heraclitus and the Pythagoreans into closer juxtaposition with Parmenides and his disciples, even at the expense of ousting Xenophanes from his superficially correct position at the head of the Eleatics.

Considerations of space preclude us from dealing with points of detail in Prof. Gomperz's exposition. His judgments are always well considered, and he speaks with the authority of a specialist. He professes to approach philosophic questions from a point of view which "is not that of any one-sided or exclusive school." Yet, from a number of phrases scattered through the volumes, one is led to suspect that he is not free from a bias towards the positive or "scientific" tone of mind. This appears in the enthusiastic terms in which he expounds the achievements of Leucippus and the Atomists, and in the sympathetic interest he shows in the minutiae of the early physical and astronomical theories, and especially in the physiology of the Hippocratic writers, the medical schools of Cos and Cnidus. The treatment of the Sophists, on the one hand, and of Plato on the other, evinces a similar tendency to depreciate metaphysics in the interests of science or "common sense." Prof. Gomperz endeavours, on the lines of Grote, to rehabilitate the Sophists. Most of what he says about these apostles of "enlightenment" is excellent, and serves

to correct popular opinions on many points. But to hold a brief for the Sophists ought not to necessitate the prosecution of Plato on a charge of defamation and "coarse invective." Yet our impartial historian is delighted, apparently, to find this occasion of upbraiding Plato for wilful and jealous misrepresentation. It would seem from this that the "empiricist" can never be wholly in touch with the born idealist; they are naturally tuned to a different pitch. It is hardly surprising, therefore, that the account here given of Platonism is disappointing. Prof. Gomperz spends, indeed, a volume and a quarter in expounding Plato and his dialogues. We can have no complaint against him on the ground of quantity. Yet there is one thing lacking—the secret of Platonism, which eludes all but the very elect. To attempt to expound the Master-idealist without a mind to which the mystical and transcendental is naturally congenial, is assuredly to court failure. The mere readiness to accept as conclusive the results of Lutoslawski's "stylo-metric" method, as applied to the Platonic dialogues, indicates in itself a tone of mind ill suited to render sympathetically the best of Platonism. It should be observed, however, that although Prof. Gomperz follows the popular modern fashion of ascribing to Plato an "earlier" and a "later theory of Ideas," he does not agree with Lutoslawski in supposing the "later" theory to involve the abolition of "ideas" and the substitution of "souls." He maintains, rather, that the change consisted in a revision of the list of the ideas, together with an increasing tendency towards personifying and deifying them.

Much more satisfactory, to our mind, is the treatment accorded to Socrates and the minor Socratics. In Socrates, as "the founder of intellectual radicalism," the "guiding star" of whose thoughts is "usefulness or expediency," Prof. Gomperz finds a congenial subject. His examination of the value of Xenophon's memoirs is admirably done, and fully justifies the final verdict that

"it is one of the most amusing, and yet one of the most depressing caprices of literary destiny that has handed his works down to us among the authorities on the history of philosophy."

The most important of the original contributions to the knowledge of Greek thought which these volumes contain is the study of the Hippocratic treatise 'On the Art,' on which the author has written a separate monograph showing its close kinship to the manner of Protagoras.

The notes, which are placed at the end of the first and third volumes, furnish the necessary references to authorities and explanations of points of detail. Some acquaintance is shown with the work of English scholars—the studies in Plato of Prof. Lewis Campbell are eulogized, and "Jackson's comprehensive dissertations" are judged to contain "a good deal of truth, mixed with a little error," and an unsuccessful "attempt to prove Plato the precursor of Berkeley." To Mr. Adam's solution of the 'Nuptial Number,' and other writings, no reference is made. The indexes, also in vol. i. and vol. iii., do not, as a rule, record the names mentioned in the notes, although otherwise well executed.

*Catherine de' Medici and the French Reformation.* By Edith Sichel. (Constable & Co.)

IN this handsome volume we have before us not the Catherine of St. Bartholomew and the wars of the Catholic League, but an earlier manifestation, the Regent who was still smarting under the wrongs suffered under a Catholic régime, and who yet leaned towards the Huguenots rather than the Guises. That this daughter of Italy, a niece of one Pope and a cousin of another, ever had any real tendencies towards Protestantism, as Miss Sichel thinks, we take leave to doubt, in spite of some utterances she quotes and certain actions she records, both to be attributed to diplomacy. Still, it is not to be denied that Catherine's conduct towards the Huguenots gave real anxiety to Spain, and her attitude just before the religious wars, especially at the Council of Poissy, affords some justification for the coupling of her name with the attempted French Reformation, a movement towards which her essentially political mind was profoundly indifferent.

Though we have read with much pleasure the varied contents of a volume which its author modestly terms "a study of persons," we must enter a protest against the hybrid name which appears on its title-page, and in a slightly different form on the paper cover of the book. We note, too, that in the bibliographies "Médicis" alternates with "Médecis." Catherine de Médicis is surely the form in which the name should appear. Whilst upon this topic we may remark also upon the oddity of such agglomeration of English and French as "Memoirs de." This last, if it be a misprint, is one that consistently recurs. Usually, as is fitting, French forms are retained.

The book opens with a general appreciation of Catherine, which we believe to be substantially just. The spirit which it shows is the right one:—

"History is not written in black and white, but in subtle greys and half-tints, and studying some character from the past is often like looking at a figure in a faded fresco on which we cannot get a full light. At first we see its robes as black; then, as we search more closely, and grow accustomed to the obscurity, we find that the draperies are not of one colour, but of manifold twilight shades, and it is only for the sake of convenience that we use positive terms at all."

Moral indifference, an absolute disregard of anything but what served her positive purposes, which were summed up in the word "power," is the true note of Catherine's character. Although she doubtless exercised a most baneful influence upon her time, she was as far as possible from being what is ordinarily conceived of as a wicked woman. Even the most unscrupulous of Huguenots did not attack her conduct as wife; and the present author has not, in our opinion, done justice to her really strong family feeling. Her powers of mental endurance, however, are fully brought out in the chapter which tells of her relations with her husband, Henri II., who gave his mistress, the Duchesse de Valentinois, the virtual position of queen, and even placed his children under her care. The iron entered into a soul which was to begin with none

too rich in the milk of human kindness, despite an easily assumed bonhomie, born of the capacity to act a part. It is likely enough that Catherine felt something approaching affection for her husband; but her alleged *tendresse* for Condé appears highly improbable, and it certainly did not serve its supposed object.

Most interesting is the analysis of the strange connexion between Henri II. and Diane, "the most matter-of-fact woman in the world," and past the prime of a far from dazzling beauty. With a fine disregard of conventionality, Miss Sichel dares to describe it as

"in all ways a happy marriage, save for the grimly pathetic figure of Catherine, who stood between them like the ghost of some past entanglement—anything but the lawful wife."

It was, in fact, a real union of souls, bringing out the best that was in both man and woman. The comparison of Diane with Madame de Maintenon is more than plausible; yet one scarcely thinks of Scarron's relict as a widow "in the grand style," as was doubtless Madame de Valentinois, the Grande Sénéchale.

On the death of her husband Catherine obtained power and revenge. But her position as Regent was far from secure, owing to the influence of the Guises, whose relative, the young Queen of Scotland, was now also Queen of France for a short space. By the by, by a strange slip of the pen (p. 96), Miss Sichel makes Charles IX. succeed to the throne before his elder brother. The Regent attempted to play off the Bourbons against the duke and the cardinal, till she was foiled by the greater decision of the latter, and was ultimately obliged to fall into line with them or risk her power. None the less we may fairly infer that, so far as she had any convictions, they were represented by the "Politiques," whom for a time the Regent upheld. But events forced her hand.

One of the most interesting chapters in the book is that upon Jeanne de Navarre, commonly called Jeanne d'Albret, the mother of Henri IV. She is sometimes thought of as an austere bigot; but in reality, as Miss Sichel points out, she had not the religious temperament, and the Reformation appealed to her rather as the cause of liberty than the cause of religion. This woman, indeed, dared to reproach Calvin, the Protestant pope himself, with the cruelties sanctioned by him in the name of religion. Other proofs of signal courage she gave, such as rejecting cosmetics "in a day when it was almost thought improper to be natural," and resisting her husband when he went over to Catholicism. The story of how she won from her father the gold box containing his will by singing a Bearnese ballad during the birth of her son—the future founder of the Bourbon monarchy—is one of the most picturesque in history. Of all the women who, as the author maintains, were the real leaders of the Huguenot party, she was the most notable.

At the Council of Poissy we behold Catherine playing the part of mediator between the warring religions; but no one really had confidence in her sincerity. Languet, the Huguenot, expressed at the



time an opinion of her to which the Cardinal of Lorraine would have subscribed:—

"Of one thing I am certain: to whatever side fortune veers, the Regent's chief care is to rule, and neither the Papists nor the Reformers will make her gamble away her destiny."

She was no doubt thoroughly frightened when she overheard, through the tube specially constructed for the purpose, a proposal made by one of the Guise triumvirate, in presence of Antoine de Bourbon, her quondam ally, to throw her into the Seine. Henceforth, till she openly took the Catholic side, she did little enough to help the Huguenots by such action as her embarrassing conference with Condé. Miss Sichel is probably not far from the truth in setting down the failure of the French Reformation primarily to racial characteristics, and secondarily to want of solidarity among the Huguenot party. But we doubt if she could maintain her thesis that if "the new Dissenters" had been left alone they would have given no offence—an assertion which is in apparent contradiction to her description on a previous page of the aggressive character of the Huguenots. The truth seems to be that the French are too remorselessly logical in their convictions, religious and other, to be tolerant.

We have little space to dwell upon the remaining contents of the work, which includes two interesting chapters on French poetry of the period, another upon Catherine and the arts, and a final one, of no little merit and charm, treating of the character and career of Bernard Palissy, the Protestant potter who confused æsthetics with nature, and, all unconsciously, did so much for the fundamentals of science. We may note that the story of his interview with Henri III. in the Bastille has been long since abandoned as unauthentic. The idea of bringing out the difference in tone between French and English contemporary poets by printing carefully selected specimens from each is a good one. We cannot venture to take sides in the controversy between the author and Mr. Belloc on the genuineness of Ronsard's religious feeling: it is a nice question. Miss Sichel's contention that Catherine's generation was rather scientific than artistic seems tenable enough, and is well supported.

In conclusion, we would warn Miss Sichel that it might be well if she remembered more often the truth laid down by herself about the dangers of generalization. When she says that "a love of luxury is often mistaken for a love of beauty," or that fascinating people are generally hard to live with, few will deny that she hits the mark; but "theologians live by logic" is surely a hard saying, and that "the French Revolution destroyed itself by disputes between individuals" is a misleading one from its very plausibility. That enthusiasm forms "no necessary part of the baggage of science" we should judge to be a more than disputable statement; and the antithesis between science and art, which follows it, strikes us as almost equally unsound. On the other hand, there are numerous felicitous phrases and character sketches in the book to be set against these and certain rather cryptic utterances. A high standard of literary ability pervades the volume in spite

of a few lapses. In what sense Catherine, "this olive-coloured woman," could properly be termed "a pendant" to the sea-green Robespierre we fail to discern. The only serious misprint we have noticed is "James VI." for James V. in a note (p. 72), except the misspelling of Creighton's name on the title-page. The portraits which illustrate the book are altogether admirable, and the 'Summary of Historical Events' will be found useful by serious readers.

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*Jerusalem under the High Priests: Five Lectures on the Period between Nehemiah and the New Testament.* By Edwyn Bevan. (Arnold.)

THE period on which Mr. Bevan has concentrated his attention is a very important one in the development of Jewish religion. Politically, the major portion of the 450 years or so that passed between Nehemiah and the beginning of the Christian era was a blank so far as the Jews are concerned, for it is only at the time of the Maccabees that the little Judæan State reappears as a factor in history. But the time of silence was the time of real depth. The little hierarchy was, for the most part, content to live quietly and peaceably, first under the Persians and then under the Greeks, but it used all this period of peace and quietness for the sure and gradual development of the forces which were ultimately destined to lead in one direction to Christianity and in another to the Judaism which we see around us to-day.

Mr. Bevan's book may with perfect confidence be recommended as an introduction to the study of the deeply interesting problems of this great period. The style is clear and sympathetic, and occasionally even brilliant. The distinctly elementary character of several portions of the book is explained by the fact that its contents were originally written out in the form of lectures to an audience which had first to be initiated into these studies. But there is no reason why this very circumstance should not enhance the value of the book to a very large number of persons. Mr. Bevan is very strong on the Greek side of his subject. His exposition of Hellenism in its relation to Judaism is masterly. He is not so strong on the Hebrew side. Of actual errors we have noticed only one or two unimportant points that could easily be amended; but it would have been helpful to students if Judaism had been dealt with as fully as Hellenism. In one instance, indeed, the reverse is curiously the case. Mr. Bevan includes a good and full account of the Wisdom of Ben Sira in illustration of the purely Judaic mental attitude of certain Jerusalem teachers about 200 B.C.; but why did he not deal similarly with the Wisdom of Solomon to illustrate Jewish Hellenism at about 100 to 50 B.C.? And once again, why did he not show the contrast between the Ecclesiasticus of Ben Sira and the almost contemporaneous canonical book of Ecclesiastes? As we are on the subject of omissions, we may also note the absence of any reference to the Essenes. It is true that these sectaries lived far away from Jerusalem, but that

city is, throughout the book, treated as a centre of the national life around, and not as the sole background of the story, and the Essenes should, therefore, not have been left out entirely. The topics dealt with by Mr. Bevan are so successfully worked out that we should have liked to see the book enlarged so as to embrace other pertinent points as well. When this edition has done its work and served its purpose, the author may, perhaps, see his way to issue a new and much more extensive book on the same subject, retaining nearly all he has already written, and adding to it at least half as much again.

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*Early Dutch and English Voyagers to Spitzbergen in the Seventeenth Century.* By Sir W. Martin Conway. (Hakluyt Society.)

MARITIME enterprise, in the form of the whale fishery, seems first to have engaged the attention of the English shipowners in the reign of Queen Elizabeth. Hakluyt mentions how, in 1575, a merchant was seeking information as to the methods employed for the capture of whales, as their oil was greatly in request by the soap-boilers. Until that time, however, the whale fishery had been carried on almost entirely by the Biscayans, and it is not until 1577, when Henri III. was king of France and Philip II. on the throne of Spain and Portugal, that we first hear of English ships taking part in the operations of the whaling fleets off the shores of Cape Breton and Newfoundland. In that year Hakluyt enumerates the relative proportions of the vessels engaged in that pursuit as follows, viz., 150 French, 100 Spanish, and 50 Portuguese ships, whilst only 15 were English. Of these, however, we learn that the English were the largest and best-found ships, whilst the Spanish ranked next in size and importance.

It was not until 1585, after the capture and sack of Antwerp by the Duke of Parma and the consequent ruin of the trade of the Spanish Netherlands, that the Hollanders began to engage in the Arctic whale fishery, towards which the last voyage of William Barentsz would seem to have drawn their particular attention. For it was then that Barentsz discovered Spitzbergen, with its numerous deep bays, into which large schools of whales were in the habit of entering during the early summer, remaining there for some considerable time, the knowledge of which fact soon attracted Dutch, Danish, English, and French whalers to this neighbourhood every season. The principal fleet of the English was composed of vessels belonging to the Muscovy Company of London, whose agent, Hendrik Hudson, explored the coasts of Spitzbergen in 1607, as related in a former volume of the Hakluyt Society; and this company obtained a charter from King James I, granting a monopoly of the fishery on "the coasts of King James his Newland," in which

"the Kinges Ma'tie of England had straightlie forbidden all nations, as well his own subjects as others of what degree soever (save onely the saide companie and their servants), to use, trade or fish within or upon the saide coasts."

The Dutch fleet, belonging to the Noordsche Company of Amsterdam, with which were

associated some Danish vessels from Copenhagen, naturally contested this monopoly claimed by the English; and, after some difficulty, a temporary agreement was arrived at, by which the English erected their boiling works in the western bays, whilst the Dutch possessed the more northern coasts for the purpose of their fisheries. Biscayan ships from St. Jean de Luz, San Sebastian, and Bordeaux, with others from Dunkirk, also frequented the Spitzbergen waters; and as the Basque fishermen understood the art of "flensing" the dead whales and boiling down the blubber far better than any others, both English and Dutch were wont to utilize the services of these experts from the French ships for such operations.

Some rare French and Dutch pamphlets of this period give us interesting accounts of the doings and rivalries of these various fishing fleets; and translations of some of these, edited with introductions and notes by Sir Martin Conway, form the contents of the volume lately issued by the Hakluyt Society. The first of these, the 'Histoire du Pays nommé Spitzberghe,' published in 1613 by Hessel Gerritzoon van Assum, the Amsterdam geographer, gives a graphic and moderately accurate description of the coasts, bays, and islands forming the western portion of Spitzbergen, together with 'La triste racompte des maux que nos Pecheurs (tant Basques que Flamens) ont eu a souffrir des Anglois en l'esté passée. l'An de grace 1613.' Far more interesting, however, to the general reader will be found the 'Journael of Daghe - Register gehouden by Seven Matroosen in haer Overwinteren op Spitzbergen in Maurits-bay,' written by the commander, Jacob Segersz van der Brugge, and published at Amsterdam in 1634.

This journal was kept by the gallant chief of a small party of volunteers belonging to the Noordsche Company, which spent the whole long winter, of nine months' duration, on the north-western coast of Spitzbergen. The ships left them there on August 30th, 1633, and returned to fetch them when the next whaling season began on the last day of May in the following year. It was in this year, during the reign of Charles I., that the "ship-money" writs were first issued to the seaport towns of Great Britain, causing that dissatisfaction and resistance which conduced towards the first threatenings of the great rebellion.

These fishermen not only remained alive, but also were hearty and fit for duty when they rejoined their ships after all the hardships they had undergone; and it is evident that they owed their preservation in health to their resolution and fortitude in keeping hard at work, hunting in all weathers, thereby securing fresh meat and good exercise; whilst in their leisure they played games, or walked to keep their blood in circulation in the shelter of their hut, when tempests absolutely prevented them from venturing outside.

"We resolved, in the first place, to use every endeavour to obtain a stock of salad [scurvy grass and sorrel], reindeer flesh, or other things as provision for a rainy day, this course being especially necessary for the preservation of our health; also that every morning and night,

before the cook dished up, we should sing a psalm and offer our prayers up to God in order to call down His blessing upon us."—P. 88.

"Since our community is not a large one, we have resolved that if one of us, being well, and awakened in the morning, remains lying asleep or lazing in his bunk, and does not appear at prayers, he should forfeit his breakfast, and not dare to touch food until the next meal; also that he should have no ration of tobacco or brandy."—P. 103.

In the depth of winter reindeer were unobtainable, but bears were numerous, and afforded good sport, food, and no little excitement. Besides these, plenty of foxes were caught, and, less often, wild ducks and geese were secured. So long as the sailors kept themselves concealed, the bears would approach almost to the muzzles of their matchlocks, but after a time the constant firing caused them to get shy, so that as soon as the men moved or let them hear the click of the weapon and see the burning match they would run off. Here is an account of a day's doings on February 8th:—

"On the 8th, the breeze from the N. with fine bright weather. Three of our companions, therefore, went well armed to Deadman's Island, in order to see whether there was anything of profit or for refreshment to be got; also to see if any of the bears already wounded might not be found dead. On arriving there they saw many bears going in troops like the cattle in the Netherlands; but these on seeing the men stood up on their hind-legs, as did also the cubs beside them, which was curious to see. On our men coming nearer they fled. They had pitched their camp behind a hill, and made large deep pits in the ice and snow. They found there a carcass or tongue of a whale, which they had clawed up out of the ice to the length of a man and nearly devoured. I and the carpenter having remained in the tent [hut], observed five bears at the same time before our tent. An old one with its cub, as it seemed, coming towards our tent-door, we got our guns ready, and I sent a double charge into the body of the old one. The carpenter, also taking aim, hit the cub, whereupon we immediately ran out with our lances. The old one seeing that they were being pursued, both came down upon us. The carpenter, making a thrust, caught one of them in the mouth with his lance, which the bear dragged towards him and bent. We then went on either side of him and lanced him by turns until he fell down dead. Meanwhile the dogs skirmished round the cub, giving it so much to do that it could not come near us to assist its dam; but, on seeing us approach, it escaped. We then returned to our tent, seeing on our way a number of bears amongst and upon the ice-floes, as well as upon the small island in the mouth of the bay, sometimes ten or twelve together. We also observed three bears coming down upon us, so that we hastened to reach the tent since we were very tired and our lances quite in pieces. In the evening we saw a big bear near the aforesaid dead one, running to and fro, and clawing the body as if he wished to make it rise. He stood still three or four times growling fearfully, and came towards our tent, which gave us matter for speculation. I presumed that they had been a pair."

These sailors had no registering thermometers to measure the cold, which was so intense that their beards were wont to become frozen to the earthen jug when drinking, whilst the beer, French wine, and vinegar were so hard frozen that they had to be hacked out of the barrels, which were burst.

Nevertheless, as we have said, the men

survived; in this respect being far more fortunate than seven other seamen, who wintered in the following season. These last had all died by the time the ships reached the coast in the season of 1635.

The quaint title-pages and woodcuts which illustrate the journal of Van der Brugge, taken from the British Museum copy of the pamphlet, give a good idea of the hut in which the hardy adventurers lived, with its look-out place and the groups of fishermen, whaling and shooting, lancing and skinning bears. The volume makes a valuable addition to the second series of the works issued by the Hakluyt Society.

## NEW NOVELS.

*Bloomsbury.* By C. F. Keary. (Nutt.)

THE intellectual anarchy of the educated classes of our day, or rather of the cultivated, but only half-educated, has never been more convincingly displayed than in this story of Mr. Keary. It purports to be a record of the experiences of a young girl from the country, who goes to a Bloomsbury house as a paying guest and enters the social world of the art student. She finds herself in a welter of creeds and cults, unimaginable in the country—High Church, No-Church, Socialist, Vivisectionist, Theosophist, Swedenborgian, and so on. The characterization is throughout good, and the author succeeds in conveying one fact, not sufficiently remarked, though very remarkable, the excessively feminine character of a great deal of modern culture. There are touches of a very pleasant satire—as when Mr. Keary speaks of "that exaggeratedly correct pronunciation, which might almost be called Dons' French," or this: "If, indeed, Mr. De Cassada had thought that Isobel and Constance were sincere Christians he would have been shocked. As it was, he overlooked their high-churchism as a part in their scheme of social advancement." There are some misprints, and quotations are not always correct. The book as a whole is both amusing and illuminating.

*Duke's Son.* By Cosmo Hamilton. (Heinemann.)

It is not very easy to determine if Mr. Hamilton intended to satirize the follies of aristocracy or merely to write agreeable farce. If the former, his work is marred by its extravagances; if the latter, there is nothing to be said save that 'Duke's Son' is amusing nonsense. The duke in question, who has allowed his younger son a miserable pittance of 2,000*l.* a year, on which he cannot scramble along, acquaints the hero that he must reduce that same insignificant allowance. This means that "Frankie" goes to the wall, or the bad. On his death-bed his grace learns that his son has done the latter, and is enthusiastic on hearing that his form of vice is card-sharping. The fact is that the duke's son and a baronet start a firm to cheat at bridge. In this they are detected by a chorus-girl, who is too virtuous not to weep at their wickedness, and too affectionate to tell of it, and so "Frankie" moves on the tide of wealth and vice till his partner dies. He would seem to be in a quandary now,



but he discovers that his sweetheart also cheats, proposes, confesses, is accepted, and marries. Thenceforward a new partnership, and "Frankie" and Joan go comfortably cheating on through life, until the inevitable happens. After which they have the due reward of stage virtue. There is room in this farcical satire for many exhibitions of wit and smartness, of which Mr. Hamilton takes advantage. But viewed as an ironical effort, it is too flippant and too much of a travesty.

*Bartram of Beltana.* By W. E. Norris. (Methuen & Co.)

THIS is just, when all is said, a story by Mr. Norris in one of his usual manners. We have read novels of his that were more interesting, and hope to do so again. In the meantime there seems almost as little to say against 'Bartram of Beltana' as in its favour. It is easy and pleasant enough, but it has not much colour or character. The people are of Australian and English brands, designed, one may suppose, to supply contrasts in manners and ideals. Trouble sets in among them caused by racial and individual conflict of motives. Some of this is occasionally amusing. Two fathers, English and Australian, each possess a marriageable son and daughter, a fact which thickens a somewhat perfunctory plot, and sets at defiance for a time the wishes of a *partie carrée* of young people. On one side there are money and aggressive self-respect, on the other pride of birth, suavity, and prejudice. These characteristics belong to the respective fathers. The loves of the children (who are to some extent the product of their circumstances and surroundings) at length culminate in a couple of weddings. We cannot confess to great interest either in their trials or their joys.

*Beverly of Graustark.* By George Barr McCutcheon. (Hodder & Stoughton)

THERE is at least no kind of pretence made about this book. It is illustrated on the lines of a popular weekly journal, with far-away suggestions of "Gibson girls," and intimate hints of American fashion-plates. Its author seems to say: You have shown that you like the Ruritania order of romance. You shall have it! I can write this sort of thing easily, and without thought:—

"Far off in the mountain lands, somewhere to the east of the setting sun, lies the principality of Graustark, serene relic of rare old feudal days. The traveler reaches the little domain after an arduous, sometimes perilous journey from the great European capitals, whether they be north, or south, or west—never east."

The rest one really knows too well to quote. The hereditary Princess of Graustark is romantically wedded to a rather blatant young American. But Beverly of the title is a "Gibson girl" from Washington, a famed breaker of hearts. Her identity is mixed with that of the Princess. The resultant complications, if by no means original, are occasionally amusing, even when the writer has no intention of amusing.

*Constance West.* By E. R. Punshon. (Lane.)

THIS is probably a first book; at least no other literary venture is recorded on the title-page, and the author's name seems unfamiliar. It is a story of Revenge, with a very big R, which does not mean that it is noisy in tone or conventionally melodramatic. On the contrary, it is rather quiet and intense. Were the manner, or the matter, or both, just a little different, it would be more remarkable and more disturbing than it is. Such as it is, we find in it disquieting elements. One is inclined to wonder what attitude exactly the author wished to provoke in the reader's mind towards the heroine—was it pity, fear, dislike, reprobation, or merely interest? The introduction of a small, sharp, middle-aged woman who has crossed vast stretches of land and sea to renew her acquaintance with a husband, after a separation of twenty years, is no easy situation. Personally we half disbelieve in, half dislike and wonder at, the fierce yet bird-like being with only one eye and two motives (love and hate), who "cooks and cleans" to perfection by a sort of reflex action of her own. The author has not used much artifice in her portrayal, yet succeeds in making her exist because he (or she) evidently believes in her reality. She reminds one of a minute, wild, and yet prim creature of the woods, who is at the same time almost human; she is a somewhat disconcerting personality to set at large in the pages of an innocent-looking volume. An English hamlet is her natural habitat, where we find almost as much difficulty in picturing her as in the wilds of Western Canada. There her conduct and influence on the inhabitants are extremely wild and wayward.

*The Knight of the Needle Rock.* By M. J. Wilson. (Elliot Stock.)

HISTORICAL romance, so called, may be written on either of two prescriptions: it may deal with recorded historical events and characters, or it may merely be pitched in times which have passed into history. More often it obeys the former rule, if in ever so slight a degree. Thus there were no Castlewoods, but there was a Prince Charles, of whom Thackeray made use in 'Esmond.' Miss Wilson presents us with an entirely new and original kind of fiction. She has made learned research in many directions, and has gathered details for her story "from various family papers, documents, pedigrees, &c." Thus it comes about that many notable or well-known names of Elizabethan times appear in her pages, and she dedicates the romance to "the descendants of the Dingley, Leigh, Worsley, More, and Lyte families, and of others mentioned herein." Several hitherto unpublished genuine letters are included, and altogether the reader feels himself in real historical company. The action passes partly in the Isle of Wight, and partly in Surrey and London. It introduces Loseley Park, near Guildford, and the seat of the Oglander family in the island. With these credentials the story makes its bow to a respectful reader. But, taken as a work of fiction, it is open to the charge of dullness. It is estimable, but it has no inspiring spark to elevate it into anything more than

a conscientious study of those spacious days. Yet the descendants of the sundry families concerned in the plot will doubtless be interested in it, and probably they are many.

*A Dreamer's Harvest.* By Mount Houmas. (Greening & Co.)

A NOVEL that adopts for its imprimatur, so to speak, a quotation from Mrs. Henry Wood must startle the intelligent reader from the outset:—

"If we could only foresee the ending of some of the unholy schemes that many of us are apt to weave, we might be more content to leave them humbly in a higher hand than ours. Do they ever bring good, these plans, born of our utter selfishness? I think not. They may seem to succeed triumphantly, but—watch the triumph to the end."

One wonders out of which of the unnumbered novels to the credit of that prolific lady this gem was extracted. Mount Houmas deserves credit for digging it up into the light of day. If Richard Attwood had been content to leave his "unholy scheme" in "higher hands," this ingenuous story would not have been written. But he had the idea of making a vocal genius of a village maiden, who was engaged to a blacksmith, which in the issue was unfortunate for her. One supposes the moral is that love in a cottage is better than ambition in the great world. However, it does not matter whether there is a moral or not. The story is artless in the extreme, and there seems no adequate reason why it should have been given to the world.

#### NAPOLEONIC LITERATURE.

*Napoleon and England, 1803-13.* By P. Coquelle. Translated by Gordon D. Knox; and with an Introduction by J. H. Rose, Litt.D. (Bell.)—M. Coquelle is one of the new school of French historians who have begun to consult the English documents before they write of the relations between France and England. Down to the last fifteen years the convenient, but hardly scientific system of Thiers, that of ignoring all evidence that was not to be found in the French archives, was prevalent. Even still we find books not a few whose authors are content to read one side only of the evidence. We may give as an example M. Arthur Lévy's 'Napoléon et la Paix,' where the references to English sources show the most astounding lacunæ.

The present volume is of a very different kind. It states the English case as strongly as any of our own historians could state it, and shows a complete command of all the resources of the Record Office, and of the less accessible papers which the Foreign Office doles out to the properly accredited inquirer. When, by the way, will that cautious institution consent to throw its papers down to 1815 (or 1848) open to the public, without the tiresome formalities that now prevail? M. Coquelle has got up the English case because he detests Napoleon, and looks upon his every act with such suspicion that he takes nothing for granted in a French State paper, till he has verified it from the documents of the other side. Indeed, we may almost say that he has a *prima facie* notion that Napoleon is probably in the wrong on every point where he has to deal with an opponent, domestic or foreign. In his own words, when he compares the great military achievements of the man with "his rude faults in statesmanship, his crimes, his mean-

nesses, and his astounding vacillations," he is driven to think that there existed, all through, "a fundamental want of balance in that mighty brain." In short, this is one of the books written to demolish the Napoleonic idea, and to counteract the propaganda in favour of a revived cult of the Emperor, of which books like those of M. Henry Houssaye are the tokens. For the vigour of the blow delivered we know of no modern French volume that can vie with this, except perhaps M. Morvan's 'Le Soldat Impérial.'

M. Coquelle's monograph deals with the diplomatic relations of the Emperor and Great Britain for the whole period between 1802 and 1813. But his later sections are occupied with comparatively small matters, the intrigues of Fagan and Labouchère, and the futile discussion concerning the exchange of prisoners, which was conducted at Morlaix in 1810 between Mackenzie and Moustier. The really important part of the book is contained in its first section, which deals with the rupture of the Peace of Amiens, and its second, which covers the *pourparlers* with the Fox-Grenville Ministry in 1806.

As to the former set of negotiations, almost every writer has had his own view as to the precise point on which the rupture took place. Napoleon himself wished to make out that the retention of Malta was the real cause of the outbreak of war. A number of French historians have followed him: they can always quote in justification of their thesis the absurd speech of Fox to the effect that the Addington Ministry had plunged England into the great struggle for "plain bare Malta, unconnected with any other interest." Sir John Seeley used to maintain that the anger roused by Sebastiani's famous report on Egypt had the most important share in determining the British Government to show fight. Mr. Holland Rose, in his 'Napoleonic Studies,' takes up the theory that it was the First Consul's atrocious treatment of English merchant vessels, during the continuance of the peace, that first caused Addington to despair of the possibility of averting a second war. It will be remembered that Bonaparte had actually confiscated ships driven by stress of weather into French harbours, using as his excuse an unrepealed law of Robespierre, drawn up while England and Revolutionary France were in the thick of their first struggle. We are inclined to agree with him, and to think that the First Consul's persistent refusal to discuss any treaty of commerce, with his open avowal that political peace did not imply commercial peace between the two countries, was in fact the item that weighed heaviest in the balance. When once convinced that Napoleon had sought a truce merely for warlike preparations, and did not really desire a definitive pacification, the British ministers made up their minds that the war should recommence, not when he, but when they, should please.

M. Coquelle introduces to us a new theory as to the true *casus belli*, and urges it with much ingenuity and a great command of documents, viz., that the First Consul's doings in Holland, and not the retention of Malta, the commercial grievance, Sebastiani's indiscreet report, or the Italian annexations, were the true cause of the rupture. His great contribution to the discussion is the publication of seven important and hitherto unknown papers addressed to Bonaparte by General Andréossy, the French Ambassador in London. This diplomatist was an old personal friend of the First Consul; they had been artillery subalterns together. In addition to his official dispatches, he often sent to Paris private letters in a familiar style, giving his impressions of the moment. They must have been the last, or almost the last, letters which Bonaparte received from one who wrote to him as a friend to friend, not as a servant to

a master. It is not their anecdotic side which makes these epistles important—though there are curious notes as to conversations with the Prince of Wales, Sheridan, and other interesting personalities—but their summaries of the trend of English politics from month to month. Knowing, as we now know, that the First Consul was receiving perfectly truthful and confidential reports of the views and intentions of the British Government, we are able to conclude that all his loudly expressed doubts and suspicions concerning the honesty of their purpose and of their desire for peace were absolutely fictitious. Andréossy informed him again and again that the Addington Ministry wished to avoid a rupture, and were prepared to concede anything that was not inconsistent with the national honour and the vital interests of Great Britain. Bonaparte, as was his wont, resolved to see how far Addington could be pressed, assumed an attitude of injured innocence, and refused to listen to argument. He harped away on the subject of the evacuation of Malta, and refused to give any answer when the British Ambassador replied by raising the subject of the evacuation of Holland and Switzerland, in accordance with the terms of the treaty of Lunéville. In these circumstances Andréossy wrote to him (on April 2nd, 1803) a last appeal:

"Being persuaded that you desire peace and are in need of it, I am acting in accordance with that principle. But you afford the British Cabinet no means of escape from the unfortunate position in which they have become involved. However serious the consequences, it is certain that they will take up any challenge they may receive. The prayers, the needs, and the wishes of this country are all for peace. God forbid that I should for a moment urge that France ought to forego the least of her advantages. But I am morally certain that by appearing not to exert pressure on England you can easily obtain all that is necessary for the security of France.....I consider it my duty, Citizen President, to bring to your notice the evils that will be the inevitable result of war, and the means by which you may easily preserve peace. The loyalty of my intentions and my devotion to your person will prompt you to pardon my outspokenness."

Bonaparte, however, could not abandon his habit of hectoring, and drove the British Cabinet to the point of desperation. If there was no exit from the deadlock without a sacrifice of the national prestige, they would fight, rather than suffer themselves to be humiliated in the eyes of their countrymen and of all Europe. To sum up the matter in M. Coquelle's own words:—

"England had accepted the annexation of Piedmont to France; she would not acquiesce in the ill-defined and unjustifiable occupation of Utrecht and Flushing by French troops, which constituted a perpetual menace to her safety. Finally, she agreed to the simultaneous evacuation of Malta and of Holland, only asking for the Isle of Lampedusa in compensation. Bonaparte refused his consent, and preferred to begin a war which he thought a useful preliminary for the proclamation of himself as emperor."

We have no space to discuss M. Coquelle's views as to the negotiations of 1806, and can only refer the reader interested in Napoleonic diplomacy to the book itself.

As to the translator's work, it is fluent, idiomatic, and readable, but occasionally shows a slip. The most curious error is that "Anvers" is repeatedly (e.g., pp. 230 and 170) left untranslated, in contexts where the casual reader would never realize that Antwerp was in question, but would imagine that he was meeting with some obscure and unknown town.

In his volume entitled *Paris sous Napoléon: Consulat Provisoire et Consulat à Temps* (Paris, Plon), M. L. de Lanza de Laborie begins a series of studies which will, it is hoped, throw light on the public, social, and private life of the capital during the Napoleonic period. The subject is wide and varied; and possibly the author would have been

better advised had he left out from this initial volume matters dealing with high policy, such as the complex negotiations that led up to the Concordat, a topic which he essays to handle in thirteen small pages. In other respects the work is well arranged, and presents in readable form a mass of information scattered through the police reports and memoirs of the period and the works of scholars like MM. Aulard and Vandal. It opens with a sketch of the disorganization of Parisian life at the close of the rule of the Directory; and occasionally, it must be confessed, the note of hostility to that deservedly unpopular Government is unduly emphasized. Bad the state of Paris certainly was in 1799; but it is clear that the partisans of the First Consul, who soon controlled public opinion in literature almost as much as in the press, sought to blacken the life of the preceding years, in order that the work of reorganization carried out by him might shine with the greater brilliance. The memoirs of convinced Republicans like Gohier, Larévellière-Lépeaux, and others, do not give the impression that the life of the capital was irretrievably corrupt, and the financial and political outlook hopeless. M. Aulard's work 'Histoire Politique de la Révolution Française' would here have supplied the needed correction to the effusions of the partisans of the First Consul.

In other respects the account of the work of reorganization of the capital in the years 1799-1802 is well balanced and just. M. de Lanza de Laborie rightly fixes on the proclamation of the Consulate for life as the limit for this first part of his extensive study. The conclusion of the Peace of Amiens, followed by the lengthening of the First Consul's powers for life, virtually re-established monarchy. The establishment of the prefects in the Departments had already placed local affairs at the disposal of the chief, and the conclusion of the Concordat with Rome, together with the abolition of the revolutionary "décade," marked the return of the nation to the old ways in other important respects. This period of transition, which served as a preparation for the full glories of the Empire, is here clearly, succinctly, and accurately described, from the point of view of the capital, which greatly helped to set the tone of thought for all France.

The *Souvenirs* of the Baroness de Montet, 1785-1866 (Paris, Plon), are a good specimen of the jottings of an elderly French lady of the old school. Lively, varied, and full of anecdote, they throw a good deal of light on the more frivolous side of life of the long period which the baroness undertook to describe for her grand-nephews and nieces. She excuses their gossiping nature by the pathetic remark: "Dans la vieillesse on aime conter; toute la vie est dans le passé, et l'on est jaloux de l'avenir. Ayez pitié et indulgence." There is little need of the appeal. As "small talk" about great people and events, these memoirs are excellent. Her mother, the Countess de la Boutetière de Saint-Mars, has described the hardships of the family during the "émigration" in Germany, a sad time, doubtless, but one which scarcely deserves the acrid remark of the editor that the only reception accorded to the exiles was "les tracasseries et la persécution." The daughter's nature was sunnier—or perhaps her experiences were more fortunate. She learnt to look on Vienna—where she was brought up by the nuns of the Convent of the Visitation—as especially her own abode. At Vienna, certainly, there was no lack of humour and jollity—witness the story here told (p. 9) of the Emperor Joseph peeping over the walls of the Belvedere monastery at the nuns, and being promptly driven off by a gardener's besom, wielded by the Lady Superior. The incident clearly lost nothing in the course of



years. Even the stern, sad figure of Madame Royale (afterwards the Duchesse d'Angoulême) unbent somewhat during her sojourn at the Austrian capital, and the sketch here given of her behaviour is more pleasing than those by other contemporaries. A duller life than that which she led can scarcely be pictured: the occasional "ball," where the princesses danced sadly together, and then conversed with their relatives; the receptions, to which the French ultra-royalists persisted in coming in deep mourning. The baroness states that the Austrian nobles hated the *émigrés*, but she surely errs in saying that they were for the French Revolution. Evidently they pretended to admire it, in order to annoy, or get rid of, the *émigrés*. Returning to France early in the Consulate, she saw Bonaparte and other notables. The First Consul, of course, received them well, and her sketch of him has one happy touch—the note that his rather melancholy look was the outcome not of sad preoccupation, but of profound thought.

At the Congress of Vienna in 1814 she saw many notables, and describes the "majestic" dancing of the Emperor Alexander, the disappointing commonness of Sir Sidney Smith, and the garish display made by Lady Castlereagh with her tiara of diamonds. She ends up with a vigorous critique on the dress of the English ladies, "*décolletées jusqu'à l'estomac*." Soon came the news of Bonaparte's escape from Elba, whereupon Talleyrand remarked to the Comte de Montet, "*Cet homme est organiquement fou*." Further interesting morsels occur at intervals through these pages; for instance, a description of the mannish behaviour of the Princess of Wales (Princess Caroline) at Vienna in 1817, and of an outburst of warlike ardour in the little Duc de Reichstadt. The informant, Foresti, told her that the young Napoleon gave the words of command (in German) to the little Archduke Rudolph in a way that made the beholders think ominously of the future. A large part of the volume is, of course, mere gossip, but of its kind it is excellent. We are surprised that the editor should pass over in silence the statement, in a contemporary letter (p. 468) which professes to describe the battle of Valmy, that *a thousand* pieces of artillery were in action; but we can forgive the venerable author for her story (p. 473) that the daughter of a Terrorist at Avignon, who had sought to break all the hands off the statues of that city, was born handless as a sign of Divine malediction. After all, these things do not go badly into chapters entitled '*Bric-à-brac*.'

In *The Napoleon Myth* (Chicago, the Open Court Publishing Company; London, Kegan Paul & Co.) Mr. Henry Ridgely Evans gives us a curious medley. The book contains a rambling introduction by Dr. Paul Carus; a reprint of J. B. Pérès's '*Grand Erratum*'; an "occult study" on '*The Mythical Napoleon*' by Mr. Evans; and a number of more or less apposite illustrations. The whole concludes with a short disquisition on '*Napoleon's Cocked Hat*,' reprinted from *The New York Tribune*—a topic which is said to have aroused "sharp discussion" at the Institute of France in one of its meetings last October. The best part of the book is the reprint of Pérès's well-known little satire on the school of historians who resolved everything into myths, solar or otherwise. This part of the volume, at least, will repay perusal. The "occult study" consists for the most part of a string of well-known quotations from French memoirs and novels, along with rambling statements preluded by the words, "History tells us." We scarcely needed this farrago to remind us that there is a legendary accretion to the Napoleonic story; and the author does little or nothing

to emphasize the difference between fact and legend, or point out the means of distinguishing between the two spheres.

#### KNOX AND THE REFORMATION.

*John Knox: a Biography.* By the Rev. D. Macmillan. (Melrose.)—*The History of the Reformation in Scotland.* Revised and edited by Cuthbert Lennox. (Same publisher.)—Mr. Macmillan's '*John Knox*' is not a work of research or of criticism. He is not the man to tell us when, and in what circumstances, Knox excommunicated Mary, Queen of Scots, as in 1584 she informed Waad that he did. Mr. Macmillan merely gives the story of the Reformer's career in the mildest manner of a Presbyterian admirer. He endeavours to overthrow the arguments in favour of the later date of Knox's birth, preferring the late evidence of Spottiswoode to that of Young (1579) and of Knox's intimates, whom Young consulted, though, of course, he may not have asked them questions about Knox's birth. He thinks that David Buchanan writes independently of Spottiswoode, with whom he agrees as to the date. We believe that there is proof to the opposite effect. The question is, perhaps, as open as it is unimportant. The most comic thing in the book is "*Mary, Queen of Scots, after an old print*" (p. 229). The "old print" so vaguely indicated is, we presume, a print of Mary and Darnley, of which the inscription at least is apparently posterior to the accession of James VI. to the English crown. The artist of Mr. Macmillan, for reasons of his own, has sown the field with fleurs-de-lis. Principal Story, in an introduction, avers that "*the Roman Church, from the days of Margaret*" (queen and saint), "*had held Scotland in a bitter spiritual bondage..... that ungodly power which for four hundred years had sucked the blood of Scotland*." Such is the Principal's conception of history!

As to Mr. Cuthbert Lennox, he has taken "an inspired record of the dealings of God with men," namely, Knox's '*History*'; he has modernized the spelling, cut out some of the inexcusable violences of the inspired author, docked such passages as he thinks fit to omit, and decided that "foot-notes are a manner of impertinence"—in an inspired record. For example, Knox's letter to Argyle "*was not well accepted by the said earl*." The reader is not given the chance of seeing the epistle; if he saw it, his sympathies would be with the earl for once. The marginal notes are worthy of the rest, as (p. 171), "*Willock braves the fury of the Regent*." There was no fury to brave. Rather than appear to infringe the truce of July 24th, 1559, the Regent abandoned the article about the right of Edinburgh to choose its own religion, and left St. Giles's Church, where Willock harangued, to the godly. There is another recent abridged and modernized version of Knox's '*History*,' and this book seems as superfluous as it is uncritical.

*John Knox.* By the Rev. James Stalker. (Hodder & Stoughton.)—Dr. Stalker's little work on Knox aims at giving a popular account of our Reformer's "*ideas and ideals*." He has "*creamed*" Knox's "*good things*," he says, and he opens with a biographical sketch. He virtually accepts 1505 as the year of the birth of his hero, though he is aware of the recent and probable suggestion that the Reformer may have been born *circa* 1513 to 1515. Thus Knox still matriculates at Glasgow in 1522, not at St. Andrews about 1535, and so on throughout. The legend of James V. dying with a list of over a hundred proscribed Protestants in the pocket of his coat is innocently accepted, and Dr. Stalker adds the novel information that James expired in 1543 (p. 15). This is probably a misprint.

Knox's instigations to murder (for his appeal to a Phineas to take order with Mary Tudor is nothing else) Dr. Stalker styles "*unparliamentary*." The leaders of reform in Scotland did not in 1557 "*intercept Knox with an order not to come any further*" than Dieppe (p. 50). The Reformer gives a different account of what occurred. Mary of Guise, in 1559, had not "*filled the country with French soldiers*"; her foreign force was too small to fight the raw reforming levies at Cupar Muir. She summoned the preachers for May 10th, 1559, not because "*the hour had come for throwing off the mask*," but because they had provoked tumults, in defiance of her proclamations of February and March, 1559. The poor lady's life was despaired of in April. She meant to go to France. She was in no condition to initiate and carry out what Knox says was her intention, to cut the throats of all Scottish Protestants! Dr. Stalker quotes Knox's public account in his '*History*' of the wreckings at Perth, done by "*the rascal multitude*," not by "*the earnest professors*." Unluckily, Knox privately informed Mrs. Locke, six weeks after the event, that what was done was the work of "*the brethren*," who are "*the earnest professors*." The Regent's forces were not, in July, 1559, "*driven to Haddington, where they rallied*." They retired on Dunbar. "*Then the tide of fortune turned, and the Congregation were severely beaten at Leith*." They entered into a truce, near Leith, on July 24th; broke the truce, intrigued with England, and were beaten out of Edinburgh in October. When Knox was summoned for the second time before Queen Mary, it was not because of "*a sermon he had preached against an outbreak of persecution in France*," but because of remarks in his sermon against a dance at Holyrood, which he attributed, hypothetically, to the queen's joy over the beginning of a new persecution. Knox has here so confused times and seasons that there is no making sense of his narrative. Dr. Stalker goes on to say that "*in celebration of*" an attack by the Guises on the Huguenots, the queen "*was supposed to have held a ball at Holyrood*." This is a perfectly fair statement, but Knox's account is too confused for a brief attempt at elucidation. Dr. Stalker's limits of space do not, perhaps, permit him to discuss difficult points; but his work cannot be called critical. He is perfectly candid about Knox's amazing intolerance, and with entire truth, but oddity of language, he writes: "*With the history of the twenty centuries created by Christianity the average Presbyterian is woefully ignorant*." The latter part of his book on Knox's "*ideas and ideals*" is, we think, more accurate and useful than the biographical portion. As a Professor of Church History at Aberdeen (we presume in the Free Church College), Dr. Stalker should be a little more exact.

#### DANTE LITERATURE.

In a note at the end of his '*Enciclopedia Dantesca*' the late Dr. Scartazzini mentioned that as his work progressed he had become convinced that an appendix would be indispensable. Personally, we should rather have thought that a considerable portion of the work might have been excised without detriment to its utility for Dante students. On his lamented death in 1901, the task of preparing this appendix was undertaken by Prof. Fiammazzo, and the first part of it is now published by Comm. Hoepli, under the title of *Vocabolario-Concordanza*, forming a third volume of the '*Enciclopedia*.' As a matter of fact, it might perfectly well stand as an independent work. Prof. Fiammazzo says somewhere that he has gone to the original for his *spoglio*; and Scartazzini's part in the task is not very apparent. The '*Vocabolario*' contains hundreds

of references which are not in the 'Enciclopedia,' including nearly all those to works of Dante other than the 'Commedia.' In fact, until Mr. Toynbee's lexicon of these works appears it will be an indispensable companion to the study of the poet. The references, with the exception of those to the 'De Vulgari Eloquentia' and the apocryphal poems, where Rajna and Fraticelli are used, are to the Oxford edition of 1894, the variants of Witte for the 'Commedia,' Beck for the 'Vita Nuova,' and Fraticelli for the 'Canzoniere' being noted. In an interesting, if not always very clearly worded, preface Prof. Fiammazzo discusses some orthographical and other points, and incidentally touches on the craze for finding numerical symbolisms in the recurrence of certain words which has of late beset some interpreters of Dante. One is also amused to find those immaculate censors of typography who preside over the Clarendon Press convicted of somewhat serious blundering in the matter of the division of syllables in Italian. We do not, however, understand the criticism on Dr. Moore for printing, 'Inf.' xxiv. 3, "mezzodi." When the word means, as here, "the south," surely it is lawful to print it either as one word or as two. Is it possible that Prof. Fiammazzo still adheres to the exploded rendering "half the day"? The volume opens with a short biography of Scartazzini, in which his services to the study of Dante are well sketched, and the causes which hindered them from being quite as great as, from his undoubted knowledge of Dante himself and all that had been written about him, they might have been expected to be, are judiciously hinted at.

We are glad to see that Mr. Edmund Gardner's excellent study, *Dante's Ten Heavens* (Constable), has reached a second edition. The author has taken the opportunity of revising it to some extent. Some of the expressions which, in reviewing the original book, we criticized as a little too colloquial, have been amended, and a few additions have been made, notably a discussion of the 'Letter to a Florentine Friend,' which one would fain believe to be a genuine writing of the poet's. Among the changes, we note an improved statement of the chronological question relating to the hour at which the passage from the terrestrial to the heavenly paradise was made, though Mr. Gardner seems still to misunderstand canto i. 43, 44, where he has transposed the subject and the object of "fatto avea." Also, we do not see why the reference to Dr. Moore's 'Time-References' has been dropped. On the symbolism of Beatrice Mr. Gardner was always sound in the main, and by substituting "Heavenly Wisdom" for "Ecclesiastical Authority," he has made a distinct advance. But he is still, to some extent, in the grip of the "Theology" conception. Theology, in its ordinary acceptation, is just what she is not; she is *theoria*, *intuitio*, *visum principium*. If she is Theology at all, it is Mystical Theology, not Scholastic. If now and again she condescends to formal exposition, she quickly resumes her attitude of gazing on the highest heaven. After the two lowest spheres she speaks but little, and among the theologians she is virtually silent. Here is a point for Mr. Gardner to work up in his next edition.

The inexhaustible firm of Hoepli again claims our attention with two more books—*Un Decennio di Bibliografia Dantesca*, and a very pretty miniature edition of the *Commedia*. The former, compiled by Count Passerini and Signor Mazzi, records not only the editions (including translations) of Dante's various works which appeared during the last decade of the last century, but also every writing, from substantive books to magazine articles and even letters in newspapers, which saw the light during the same period. A certain

number of these are only indirectly connected with Dante, but all may be said to have some bearing on the study of his works, and the total list reaches the portentous figure of 4,392. It is compiled with great care, cross-references and indexes being supplied, and, so far as we have tested it, with remarkable accuracy. English names, of course, suffer a good deal, though why they should offer more difficulty than German to an Italian memory, or why, for example, when *h* and *t* come together in a word, it should be assumed that the *t* is as a matter of course to be put first, we know not. M. Emile Gebhart appears under his right name and under "Ghebbardt" for different works. A useful feature is to be found in the references to reviews, foreign no less than Italian, of the various books catalogued.

The little 'Commedia' is a marvel of portability. The whole poem is got into 577 pages  $4\frac{1}{2}$  by  $2\frac{3}{4}$  inches, and is  $\frac{1}{2}$  inch thick. The weight is just three ounces. The type, if somewhat small for eyes past their prime, is beautifully clear, and the paper opaque. It is said to be "for the use of schools," to which one can only say that Italian schoolboys must be very mansuete if so dainty a book can be trusted in their hands. The editor is Prof. Fornaciari. The readings appear to be those now generally accepted, and the notes are brief, with no attempt at originality, so far as we have observed. Even the old erroneous interpretation of 'Inf.' xxiv. 3 is adhered to.

#### MEDIEVAL LITERATURE.

*A Medieval Princess, being a True Record of the Changing Fortunes which brought Divers Titles to Jacqueline, Countess of Holland, together with an Account of her Conflict with Philip, Duke of Burgundy (1401-36).* By Ruth Putnam. (Putnam's Sons.)—This book lacks few of the elements which make for excellence—a good subject yet unfamiliar to English or American students, wide reading and signal illustration, and clear type. Into her thirty-six years of life Jacqueline crowded much experience: she was four times married, was in turn a sovereign, a fugitive, and a pensioner; was in contact or in conflict with the chief personages of her time; and played a part in English history during the first years of Henry VI., as the wife of Humphrey, Duke of Gloucester. The work would have been much improved by the omission of some of the eighteenth-century prints of fifteenth-century subjects, which are out of keeping with the valuable reproductions from seals, illuminations, and portraits freely presented. The bibliography is well chosen; we find a good index and a clear genealogical table. What is wanting is, perhaps, sufficient experience in writing. The author does not seem to have a fixed audience in view, and does not use the pruning knife sufficiently. With a little more vigour of style the work would rank very high; as it is, it is accurate, clear-sighted, and sympathetic, but hardly likely to be read for pleasure.

*Medieval England, 1066-1350.* By Mary Bateson. "Story of the Nations." (Fisher Unwin.)—This is among the best in a series which contains some excellent text-books. It is well planned, clearly and simply written, and amply illustrated. We fully approve of the author's division of her period into three, and the approximate date of 1250 is as good a division as possible, the years 1250-60 marking the division between the continental and the home activity of Simon de Montfort and his party. Sometimes a bit of loose writing makes the author seem incorrect. It is impossible, for example, that she should mean what she says here: "a certain Luces 'do Gast,' lord of a castle near Salisbury, translated into

French the Tristan cycle," or that "the rule of St. Francis forbade the admission of villains." But cases of this kind are rare. The accounts of the economy of the manor and the household are admirable, and we know of no other book so well fitted to be placed in the hands of a reader who wishes to take an interest in the lives of our forefathers.

*The Vision of Piers the Plowman.* By William Langland. Done into modern English by the Rev. Prof. Skeat. (Moring.)—For many years teachers of English history have been hoping for some such book as this. 'Piers Plowman' is full of passages which reflect the every-day life of the people, town and country, at the end of the fourteenth century. Necessarily a certain amount of liberty has been taken with the actual words of Langland to make them intelligible to modern readers, but the form and spirit of the poem have been preserved with wonderful completeness. If we had anything to suggest, it would be to make the notes fuller. Prof. Skeat does not notice that the Commons' Latin motto "Precepta regis sunt nobis vincula legis" is an echo of the Justinian "Quod principi placet legis habet vigorem" through Bracton. The introduction gives a full account of the poem, of which the B form is used. We commend this little volume to all students and teachers of English history and literature.

*Medieval Lore from Bartholomew Anglicus* is one of the latest of "The King's Classics" (Moring), and not the least interesting. Mr. Robert Steele, the editor, has made a skilful selection of interesting points from Bartholomew's work, and brings out admirably by annotation the mediæval point of view, and the mark it left on such work as Shakespeare's. Students of the period know the large tracts of dull matter which intervene between passages quaint or amusing. Mr. Steele, however, has a good eye for the picturesque as well as the endowments of the expert.

#### OUR LIBRARY TABLE.

MR. WILLIAM F. TROTTER begins *The Government of Greater Britain* (Dent & Co.) by explaining that "Greater Britain" in his title does not bear the sense given to it in the preface to Sir Charles Dilke's book of 1868, and set forth by that writer on behalf of himself and of Prof. Freeman in his book of 1890, 'Problems of Greater Britain' (vol. i. pp. 170-2). Mr. Trotter has produced an excellent little handbook to the government of the colonies and the Indian Empire, on which we note the few doubts we have. The communication to Parliament as to India is rather concerning hostilities by India than "in India." The statement, "Parliament will not change the constitution of a possession without its consent," is one in which the word "consent" usually means a fictitious consent, obtained by ordering nominated members to vote according to the will of the Secretary of State. The history of Jamaica and other West India islands gives proof of our contention. The account of the government of Jersey and of the Guernsey group of islands is not incorrect, but there is hardly a statement in it which is not the subject of controversy. The fact is that the Home Office, the Privy Council Office, and the War Office fight over the Channel Islands, which are, historically, independent kingdoms, not properly to be governed by any of these offices, but only by the King in virtue of his oldest title as Duke of Normandy. Throughout Mr. Trotter's book the task of condensation has been well performed.

*The Statesman's Year-Book* for 1905 (Macmillan) is again looked after by Dr. Scott Keltie, assisted by Mr. Renwick, and is, of course, as well edited as usual. The intro-



ductory tables bring out the predominance in the Empire, next after the United Kingdom, of India, which in most respects runs the totals for the whole of the self-governing colonies close, and exceeds them in revenue and expenditure, though not in debt. The excess in expenditure of India is, moreover, to be accounted for by the fact that she maintains a considerable portion of the British army. In the production of wheat India distances all her rivals in the Empire. The table of gold production in the Empire gives the output for 1903. A valuable article in the *Times Financial Supplement* long ago gave it for 1904. In the figures for 1903, supplied in 'The Statesman's Year-Book,' the Commonwealth stood before the Transvaal, but in the figures for 1904 Australia and British South Africa were about equal at seventeen millions sterling apiece; the Dominion being again under four millions, as in 1903, and under its figures of 1902. Australia and New Zealand together will probably in the present year be about equal to British South Africa in gold production. The figures of the French debt continue to be a puzzle to us, as they do not seem to agree with those given in our Blue-books, and, based, as they are stated to be, on the "Budget Estimates for 1905," are not more likely in the long run to correspond with the exact facts as afterwards revealed than has been the case in the past. We set out at considerable length last year the facts upon which we continue to think that the historical account of the growth of the French debt since 1873, given in 'The Statesman's Year-Book' of last year, and brought up to date in that of this year, is misleading, but we admit the extreme difficulty of arriving at certainty on the subject. The figures which a year ago we distinctly questioned are obviously incorrect. Another point which we noticed on that occasion (*Athenæum*, April 30th), and in which our difficulties have not been met, concerns the naval expenditure of Germany—the figures supplied for which continue to be far from clear.

MR. JOHN FOSTER FRASER in his *Canada as It Is* (Cassell & Co.) presents a fairly accurate picture of the Dominion and its policy. The hint as to a renewal of Reciprocity is couched in a form which will hardly bear examination: "tariffs which will as effectively keep great quantities of British goods out of the Canadian market as to-day they are kept out of the markets of the United States."

The present Canadian tariff is set at the rates as against British and American manufactures which the Dominion Parliament thinks best suited to Canadian interests. It is admitted that there is no sentiment about the tariff, and Canada would not be likely to consent to changes which would make any great difference, unless they were purchased at a high price. The author's statement that "the Canadian military system is superior to that of the United States" is based on the fact that the Canadian Militia is under the Dominion Minister of Defence, whereas in the United States the Militia is under the Governors of the various States. But nothing is said of the excellent Regular Army of the United States, which is altogether superior to the small Canadian "permanent force."

THE *Review of Historical Publications relating to Canada*, in the "University of Toronto Studies," published by the librarian and by Messrs. Morang & Co. of Toronto, is always interesting. The issue for 1904 is edited, as usual, by Prof. Wrong and Mr. H. H. Langton. The volume deals largely with the constitution and political matters connected with the Dominion and its various provinces, and also with Red Indian antiquities and French-Canadian history and literature. These are the three classes of subjects in which the book is always most full and excel-

lent, and surpasses other sources of information. The reviews of books and articles are by many hands, and there are, of course, a few which do not in style come up to the highest level; but the knowledge displayed in these accounts for the choice of writers. A review of books on preferential trade yields the statement:—

"It is not the natural destiny of Canada to be the granary of the Empire: 'as our industries develop, and we are able to reach out beyond our own shores in increasing volume, the home market for food will begin to overtake the home supply, and we shall more and more leave the feeding of the Mother Country to the less progressive peoples.'"

In an article on Major W. Wood's 'The Fight for Canada,' a discussion in *The Athenæum* is quoted as proving Wolfe's recital of Gray's 'Elegy' while he floated down the St. Lawrence. In the notice of Dr. Doughty's 'Siege of Quebec,' which follows that of the book by Major Wood, the phrase "Plains of Abraham" appears in the notice as well as in the second title of the book reviewed. In another article included among the French-Canadian notices it is explained that at the time of the conquest the proper phrase was the "Heights of Abraham," while the name "Plains of Abraham" is of recent origin. When, however, we reach a notice of a Canadian biography a little further on the reviewer writes, and the editors pass, the phrase "the decisive battle of Abraham's Plains." We note among other interesting facts revealed that the settlers in Canada in 1903 came from the United States in considerably larger numbers than from the United Kingdom.

THERE reaches us from the house of Calmann-Lévy the new book of "Pierre Loti," *La Troisième Jeunesse de Madame Prune*. Loti's descriptions of a life at Nagasaki hardly worthy of an Academician or of a naval officer of his age and rank are not this time up to his highest level in style, and are otherwise not likely to raise him in the eyes of admirers. His somewhat monotonous sketches of tea-house parties display the common European absorption in the charms of the Japanese courtesans and hatred of the race to which they belong. Our own bluejackets excite, however, Loti's dislike in almost equal degree with the male relatives of his four or five Nagasaki favourites. Writing—December, 1900, to October, 1901—as a naval officer high in the confidence of the French commander-in-chief, Admiral Pottier, Loti repeatedly declares his firm belief that the Japanese mean war with Russia, and mean to win, and that no one can fail to see that war is certain. Such facts make the blindness of the Russian Government incredible. The prejudice of the author leads him, in a preface of the present year, to describe as brutal the attack of the Japanese torpedo-boats on the Russian fleet by which the war began. It occurred on the night on which, according to the writings of all naval officers, and especially of the French, the breaking-off of negotiations at St. Petersburg made it inevitable. Loti's own expectation is frankly avowed in the body of the book. A curious passage describes the preference of the French sailors for the Germans over the drunken Russians, and the habit of the French and Germans together to fall on the British bluejackets "dès qu'ils les aperçoivent."

*Jeremy Bentham: his Life and Work*. By Charles Milner Atkinson. (Methuen & Co.)—There is probably no writer whose influence is writ so large over the statute books of this and other countries, and whose writings are yet read so little as those of Jeremy Bentham. Nobody calls himself a Utilitarian now. The formula "the greatest happiness of the greatest number" was popular for a while, for it seemed to put morals on a basis easily understood of the people. But in its application the formula was soon found to be

illusory. In the sphere of legislation Bentham has suffered as a writer from the success which crowned his writings. He would be more read if he had been less effective. So many of the abuses to which he called attention have been removed, so many of the reforms which he advocated have been accomplished, that the present generation has the less need to consider the arguments by which he achieved his results. Most of us use almost daily the very words which he invented, such as "codification," "minimize," "international," without the least idea from whom we are borrowing. Conscious, no doubt, of this neglect, Mr. C. M. Atkinson, stipendiary magistrate of Leeds, has occupied his leisure moments in compiling a sketch of Bentham's life and work, in the hope of stimulating the study of his writings.

Mr. Atkinson's sketch contains little that is original; indeed, he makes no claim to originality; but it is a very readable *résumé* of the opinions of others. There is no profound criticism, and the analysis of the author's works might well have been fuller; the account of the arguments of the 'Defence of Usury' on p. 81, for instance, is either too little or too much. But the book will serve as an excellent introduction to the writings of the man "who found jurisprudence a gibberish and left it a science." Perhaps Mr. Atkinson is a little too much under the thumb of his authorities, but he makes one point which, we believe, is new, and certainly seems probable. He suggests that the estrangement between Bentham and the Lansdowne family was not caused by any divergence of political views, or by Lord Lansdowne's neglect of the Panopticon scheme, but arose from the advances made by Bentham to Miss Caroline Fox. At the time of the estrangement he had recently inherited a considerable fortune from his father, and this may have encouraged him to take a step the failure of which would embarrass his relations with the family. It is known that on Lord Lansdowne's death Bentham did make a formal proposal of marriage to Miss Fox, who rejected it in terms that may possibly refer to a former refusal. And we may remark that a letter from Lord Lansdowne, written two years after Bentham's visits to Lansdowne House had ceased, seems to bear out Mr. Atkinson's view. "I have been perpetually thinking," he writes,

"how I could be of use to you. *The ladies are out of town*. Why will not you and your brother come and dine here some Saturday?"

The sentence we have printed in italics would be significant if Mr. Atkinson's suggestion is correct.

*The Outdoor Handybook*. By D. C. Beard. (Newnes.)—This volume forms the latest addition to the publisher's "Library of Recreations." The books of this series (and there are half a dozen of them) that are intended for boys are written by D. C. Beard, those for girls by Lina and Adelia B. Beard. The weak point of the present volume, from the English boy's point of view, is that it is American from cover to cover. It tells him how to play a great many different kinds of outdoor games, most of which have been played for many generations in England. But it tells him the American way of playing, and tells it in pure American. From the point of view of the student of folk-lore, many of the expressions used here in connexion with sport, the slang of the games, are distinctly interesting. But folk-lore is not interesting to boyhood. A similar book written of and in England by an Englishman would not be very likely to find a publisher in America, we think; but perhaps our copyright laws may have something to do with that. There is a certain interest here for the grown-up reader, however, in such things as the table of different college cries in America. The English boy may

well learn something from this book about skating, swimming, carpentry, and the like; but we doubt if he will care much for the author's disquisitions on marbles, tops, hoops, and such-like ancient institutions as seen and used by the American boy. We do not as yet live in "sky-scrapers" in England, to any great extent, so the author's advice to boys about the utilization of the roofs of such architectural enormities as playgrounds will not be of much use. Also, the sort of boy who in England is provided with six-shilling books about games does not play games in city streets, with or without electric trollies; and thus another section of the book will fall upon barren ground. The chapter dealing with 'How to Bait a Live Frog' may have its uses, but we should be sorry to give this sort of instruction to boys, remembering that consideration for the feelings of animals is almost entirely a matter of education:—

"Some fishermen put the hook through the frog's lips, some through the web of one foot, some through the skin of the leg at the thigh, and others through the skin of the back."

The author follows this up with the extremely illogical comment that, personally, he does not like the task of baiting live frogs, because their antics under torture are so human. This is gross sentimentality. We do not want to suggest to boys that they should avoid a certain kind of cruelty because it is ugly, but that they should avoid every form of cruelty because it is cruel. The author goes on to advise as to the best methods of capturing live frogs for bait. His instructions for the home making of canoes and boats are more agreeable.

THE translation of Dr. Lamprecht's *What is History?* which comes to us from the Macmillan Company, will be of service. Mr. Andrews has done his work well, and made a good rendering. Of the contents we need say nothing, as the original was reviewed in our columns some time ago. Young students should be encouraged to make acquaintance with the book.

THE Cambridge University Press sends a fourth edition of Dr. Cunningham's *Growth of English Industry and Commerce in the Middle Ages*. The work, which needs no praise from us, has again been revised, and is enriched by a photograph of some open fields with balks at Clothall, Herts.

*The Gospel of St. Matthew*. Edited by James Wilson Bright, Ph.D.—*The Gospel of St. John*. Edited by the same.—*Juliana*. Edited by William Strunk, Ph.D. (Heath & Co.)—These little volumes of the "Belles-Lettres Series," with their attractive binding and admirable type, bear striking testimony to the fact that Americans take more interest in the study of old English literature than the English people do.

We have before had occasion to speak highly of this series, and these three recent contributions are in no way inferior to their predecessors, though it is curious that, by reason of some slip, the Gospel of St. John should appear under the title of 'The English Drama.'

The Gospel of St. Matthew is issued, for reasons explained in the prefatory note, without introduction, notes, or glossary; but most of the historical and critical questions relating to it are discussed by Prof. Bright in his companion volume of the Gospel of St. John. Here the introduction, dealing with the MSS., authorship, and Latin originals of the best Saxon Gospels, is almost too compressed for perfect lucidity, but the most recent results of critical research are well summarized, and the account of the various MSS. is excellent. The case against the unity of authorship of the versions of St. Matthew and St. John is put clearly enough, though the

word-test is inconclusive, and, so far as it indicates anything, would tend just as readily to suggest that the two translations were from the same hand.

The Lakelands Fragment—Prof. A. S. Napier's discovery of some fourteen years ago—is added as an appendix to the introduction, and Prof. Bright is at one with the discoverer in supposing that this fragment and the Cambridge MS. are both derived from a copy other than that from which the rest of the MSS. are taken, a conclusion which we endorse.

The third volume is the 'Juliana,' universally attributed to Cynewulf, principally because of the runes towards the end of the poem (between ll. 700 and 710 in the present text) which reveal his name. It is curious, however, that while, for this reason, Cynewulf's authorship of 'Juliana' is undisputed, 'The Dream of the Rood'—surely one of the finest poems in the old English tongue, which also contains the poet's name, in the form of a runic acrostic—should be regarded, notably by Wülcker among the older critics, as being from another hand. In his praiseworthy efforts to resist the then prevalent tendency of ascribing poems broadcast to Cynewulf, Wülcker now and again was too exclusive.

The poem of 'Juliana'—founded on the prose legend in Latin 'Acta S. Julianæ,' which is also printed here—though it has, perhaps, more narrative power than some of the poet's work, yet does not show him at his finest; the inspiration conspicuous in his best work is lacking, and the whole is marred by obscurity and lack of cohesion. The mystery which surrounds the Northumbrian poet is briefly discussed by Prof. Strunk in his introduction. While admitting that the author's identity with Cynewulf, the Bishop of Lindisfarne, is the merest possibility—only saved from absolute impossibility, we would add, by the obstacles which lapse of time will ever place in the way of disproof—he seems, nevertheless, reluctant to adopt the frankly negative view which Ten Brink and Wülcker are agreed in supporting, and which we are inclined to think is the true one. It would have been interesting if Prof. Strunk could have found space to deal with the doubts that have been cast on the poet's Northumbrian origin; but such a purely academic discussion is, perhaps, outside the scope of the little book before us.

For the rest, the texts have been most carefully edited, the type is clear, and the notes and glossary are adequate. It is to be hoped that these three volumes may play their part in luring our countrymen to the study of their own language.

MESSRS. SMITH & ELDER reissue in their new "Waterloo Library," which is well printed and neatly bound, some books which should be popular, or rather increase their popularity: *The White Company* (which bears the comfortable legend "twenty-sixth edition"), *Jess*, and *The Cruise of the Cachalot*, all with illustrations.

MR. LANE has added *Tanered* to his neat little "New Pocket Library"; and Hazlitt's *Shakespeare's Characters* is now available in the "Temple Classics" (Dent), with annotations taken from the big edition of Hazlitt we recently noticed.

WE are glad to see that a "people's edition" at sixpence has been issued by Mr. Fisher Unwin of that eloquent and unstudied indictment, *The Hungry Forties*.

WE have on our table William Butler Yeats and the Irish Literary Revival, by H. S. Kraus (Heinemann),—*The Simplification of Life*, from the Writings of Edward Carpenter, selected by Harry Roberts (Treherne),—*Cook's Handbook for Egypt and the Sūdān*, by E. A. Wallis Budge (Thomas Cook & Son),—*The Civil Service and the Patronage*, by C. R. Fish

(Longmans),—*Syllabus of Continental European History from the Fall of Rome to 1870*, by O. H. Richardson (Ginn),—*A Bond of Sympathy*, by Lieut.-Col. Andrew Haggard (J. Long),—*A Village Stradivarius*, by Kate Douglas Wiggin (Gay & Bird),—*Sketches in Prose and Verse*, by T. Newbigging (Sherratt & Hughes),—*Showing the White Feather*, by M. H. Kelly (Drane),—*Jehanme*, by E. A. Gillie (Isbister),—*Yseult, a Dramatic Poem*, by M. R. Lange (Digby & Long),—*The First Wardens*, Poems by W. J. Neidig (Macmillan),—*Samuel*, by J. Sime (Dent),—and *Jean Christophe*, by R. Rolland (Paris, Ollendorff). Among New Editions we have *Two Argonauts in Spain*, by J. Hart (Longmans),—*Divine Dual Government*, by W. W. Smyth (H. Marshall & Son),—and *Dreams*, by O. Schreiner (Fisher Unwin).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Ascending Cross (The), some Results of Missions in Bible Lands, selected by the late Rev. W. A. Essery, 3/6  
Beet (W. E.), The Transfiguration of Jesus, 12mo, 2/6  
Corrected English New Testament, 4to, 6/ net.  
Macpherson (H.), Scotland's Battles for Spiritual Independence, cr. 8vo, 3/6 net.  
New Testament in the Apostolic Fathers, by a Committee of the Oxford Society of Historical Theology, 8vo, 6/ net.  
Porter (F. C.), The Messages of the Apocalyptic Writers, roy. 16mo, 3/6  
Talbot (E. S.), Sermons at Southwark, 3/6 net; Some Aspects of Christian Truth: Sermons, 6/ net.

## Fine Art and Archaeology.

Brown (J. W.), Italian Architecture, 16mo, 1/6 net; leather, 2/6 net.  
Cuyer (E.), Artistic Anatomy of Animals, translated and edited by G. Haywood, 8vo, 8/6 net.  
Norway, by N. Jungman, text by B. Jungman, 8vo, 20/ net.  
Pictures in Colour of the Norfolk Broads, 4to, 2/6 net.  
Robinson (C. M.), Modern Civic Art, 8vo, 12/6 net.  
Velazquez, by A. Bréal, 18mo, 2/ net.

## Poetry and the Drama.

Browne (M.), Zetetes, and other Poems, cr. 8vo, 3/6 net.  
Everett (W.), The Italian Poets since Dante, accompanied by Verse Translations, cr. 8vo, 5/ net.  
Sackville (M.), The Hymn to Dionysus, and other Poems, cr. 8vo, boards, 3/6 net.  
Stutfield (H. E. M.), The Burden of Babylon, 2/6 net.

## History and Biography.

D'Arblay (Madame), Diary and Letters, edited by C. Barrett and A. Dobson, Vol. 5, 8vo, 10/6 net.  
Elson (H. W.), Side-Lights on American History, 12mo, 2 vols. each 3/6  
Harrison (F.), The Herbert Spencer Lecture, cr. 8vo, 2/ net.  
Indexes of the Great White Book and the Black Book of the Cinque Ports, imp. 8vo, 10/6  
Klado (N.), The Russian Navy in the Russo-Japanese War, translated by L. J. H. Dickinson, cr. 8vo, 5/ net.  
Leaves from the Past, the Diary of John Allen, 1757-1808, edited by C. Y. Sturge, 8vo, 6/ net.  
Lindsey (J. S.), A Student's Note-Book of European History, 1789-1848, 4to, 3/6  
Mahaffy (J. P.), The Progress of Hellenism in Alexander's Empire, cr. 8vo, 5/ net.  
Momerie (Dr.), his Life and Work, written by his Wife, 8vo, 12/6 net.  
Seaman (L. L.), From Tokio through Manchuria with the Japanese, cr. 8vo, 6/ net.  
Vizetelly (E. A.), The Wild Marquis, cr. 8vo, 6/ net.  
Waddington (M. K.), Italian Letters of a Diplomat's Wife, 8vo, 10/6 net.

## Geography and Travel.

Canada as It Is, by J. F. Fraser, cr. 8vo, 6/ net.  
Coryat (T.), Coryat's Crudities, 2 vols. 8vo, 25/ net.  
Cyprus (A Handbook of), 1905, by Sir J. T. Hutchinson, cr. 8vo, boards, 2/6 net.  
Nile in 1901 (The), by Sir W. Willecocks, imp. 8vo, 9/ net.

## Sports and Pastimes.

Marshall v. Janowski: Games of the Paris Match, with Notes by F. J. Marshall, 8vo, sewed, 1/ net.  
Hounds: their Breeding and Kennel Management, by Sentinel, 8vo, 10/6 net.

## Philology.

Aveling (F. W.), A Practical French Grammar, cr. 8vo, 3/ net.  
Janau (E.) and Ludvig (A.), The Public School French Grammar: Part 2, Syntax, cr. 8vo, 4/6

## Science.

Allbutt (T. C.), The Historical Relations of Medicine and Surgery to the End of the Sixteenth Century, 2/6 net.  
Annual Reports on the Progress of Chemistry for 1904, Vol. 1, edited by G. T. Morgan, cr. 8vo, 4/6 net.  
Brown's Winds and Currents of the Northern and Southern Hemispheres, 8vo, boards, 2/6 net.  
Klinealy (J. H.), Centrifugal Fans, 12mo, leather, 21/ net.  
Reid (G. A.), The Principles of Heredity, 8vo, 12/6 net.  
Savill (T. D.), A System of Clinical Medicine: Vol. 2, Certain General Disorders, 8vo, 8/6 net.  
Taylor (J.), Paralysis and other Diseases of the Nervous System in Childhood and Early Life, 8vo, 12/6 net.  
Tregear (E.), The Maori Race, cr. 8vo, 12/6 net.



## General Literature.

Albanesi (E. M.), *Marian Sax*, cr. 8vo, 6/  
 Baker (C. B.), *Transportation of Troops*, cr. 8vo, 7/6 net.  
 Binstead (A. M.), *Mop Fair*, extra crown 8vo, 3/6  
 Braddon (M. E.), *The Rose of Life*, cr. 8vo, 6/  
 Browne (Mrs. W. P.), *Tragedy and Trifle*, cr. 8vo, 6/  
 Corelli (M.), *Free Opinions*, cr. 8vo, 6/  
 Corkran (H.), *Lucie and I*, cr. 8vo, 6/  
 Cupid's Proverbs, illustrated by A. R. Wheeler, 4to, 12/6 net.  
 Deventer (E. M. van), *The Danger Line*, cr. 8vo, 3/6  
 Dillon (A.), *The Greek Kalends*, 16mo, boards, 3/6 net.  
 Fox (M.), *A Child of the Shore*, cr. 8vo, 6/  
 Free Church Year-Book, 1905, 8vo, 2/6 net.  
 Herbertson (J. L.), *The Stigma*, cr. 8vo, 6/  
 Hobart (E.), *Leaves from a Suffolk Garden*, cr. 8vo, 3/6  
 Hume (F.), *The Secret Passage*, cr. 8vo, 6/  
 India List and Indian Office List, 1905, 8vo, 10/6  
 Japanese Spirit (The), by Okakura-Yoshisaburo, 3/6 net.  
 Jephson (Lady), *Letters to a Debutante*, cr. 8vo, 3/6  
 Kropotkin (P.), *Russian Literature*, 8vo, 7/6 net.  
 Le Queux (W.), *Sins of the City*, cr. 8vo, 6/  
 Lewis (G. K.), *Critical Times in Turkey*, extra cr. 8vo, 3/6  
 Marchmont (A. W.), *A Courier of Fortune*, cr. 8vo, 6/  
 Meade (L. T.), *Virginia*, cr. 8vo, 6/  
 Morgan (J. B.) and Freeman (J. R.), *The Spurs of Gold*, 5/  
 Rice (A. H.), *Sandy*, cr. 8vo, 5/  
 Royal Blue Book, May, 1905, 12mo, 5/ net.  
 Smith (E. A.), *First in the Field*, cr. 8vo, 6/  
 Spillman (J.), *Valiant and True*, cr. 8vo, 6/  
 Strong (A.), *Critical Studies and Fragments*, with Memoir by Lord Balcarras, M.P., roy. 8vo, 15/ net.  
 Tarkington (B.), *In the Arena*, cr. 8vo, 6/  
 Trotter (W. F.), *The Government of Greater Britain*, 1/ net.  
 Upward (A.), *The Phantom Torpedo-Boats*, cr. 8vo, 6/  
 Vachell (H. A.), *The Hill*, cr. 8vo, 6/  
 White (F. M.), *The Crimson Blind*, cr. 8vo, 6/  
 Wilbrandt (A.), *A New Humanity*, translated by Dr. A. S. Rappoport, cr. 8vo, 6/  
 Wilson (M. J.), *The Knight of the Needle Rock and his Days, 1571-1606*, cr. 8vo, 6/

## FOREIGN.

## Fine Art and Archaeology.

Alinari (V.), *Églises et Couvents de Florence*, 5fr.  
 Félicien Rops, *Graveur*, 25fr.

## History and Biography.

Barbey (F.), *Une Amie de Marie Antoinette: Madame Atkyns et la Prison du Temple*, 5fr.  
 Caussy (F.), *Laclos, 1741-1803*, 3fr. 50.  
 Lefebvre (L.), *Portraits de Croyants au XIX. Siècle*, 3fr. 50.  
 Milloué (M. L. de), *Le Brahmanisme*, 3fr. 50.  
 Vanson (Général), *Crimée, Italie, Mexique: Lettres de Campagnes, 1854-67*, 5fr.

## Geography and Travel.

Bergère (D.), *Loin du Pays*, 3fr. 50.  
 Taxil (L.), *Monaco*, 3fr. 50.

## General Literature.

Champol, *Les Revenantes*, 3fr. 50.  
 Frank (E.), *Le Crime de Clodomir Busiquet*, 3fr. 50.  
 Landis (R.), *Une Page de la Vie Russe: le Crime Rituel*, 3fr. 50.  
 Pettit (C.), *Déclassé*! 3fr. 50.  
 Rolmer (L.), *Madame Fornoul et ses Héritiers*, 2fr.  
 Scheffer (R.), *Les Frissonnantes*, 3fr. 50.

## F. T. RICHARDS.

FRANKLIN RICHARDS, whose death we briefly recorded last week, led the uneventful life of a scholar and a student. He was born at Kensington in 1847, the eldest son of Thomas Richards, who was well known in his day as a printer in Great Queen Street. His mother was a sister of Canon J. R. Eaton, sometime Professor of Moral Philosophy at Oxford. Each of his two brothers, like himself, won first classes in classics at Oxford, which we believe to be without a parallel. When he went up to the University from King's College School, his character was already more formed than is common with an undergraduate. The devotion to work, the simplicity of life, the loyalty towards friends, which he then showed, marked him to the end. No school of thought, either in philosophy or in religion, was at that time predominant at Oxford, nor were there any great teachers who swayed the minds of their pupils. It was a period when young men of independent tendencies did that which was right in their own eyes, subject to the unconscious influence of mutual intercourse with their fellows. Franklin Richards was always one of those rare natures which, without assuming to lead, exercise a power the further reaching on that very account. In his early days among the scholars of Queen's, and afterwards for more than twenty years as a tutor at Trinity, he supplied in his strength of character and nobility of conduct a standard for the guidance of life to all those who were privileged to come within his sphere of influence. Philosophy, as Oxford understands it, was one of the subjects that he had to teach. None knew the text-books better; but with him ethics was not an abstract

lesson to be learnt, but a duty to be practised in daily life until it became a second nature. Ancient history was more interesting to him than metaphysics, as furnishing concrete facts that could satisfy his desire for ever accumulating fresh stores of knowledge. Archaeology, the handmaid of ancient history, was his latest love. During the closing years of his life, when released from routine work at Oxford, nothing gave him greater pleasure than to travel in the Mediterranean basin, and see with his own eyes the scenes of historic events and the results of recent excavations. Another pursuit of his leisure hours was botany, the most innocent of the natural sciences. In order to study the habitat of British plants, and to find each flower blooming in its due season, he had traversed on foot the greater part of this island, often with a sympathetic friend. Just as he did not care to form collections of flora, being content to see and to know, so he was not ambitious to express himself in literature. "Learn before thou speak" might have been his motto. Apart from reviews, he produced only two booklets. One of these was a collection of popular papers on 'The Eve of Christianity,' which at least shows the spirit of catholic toleration that had grown upon him with advancing years and wider experience. The other was a translation of the first chapter of the 'Theagenes and Chariclea' of Heliodorus, which he distributed among his friends as a token of farewell about a month before his death. To those who knew him best this constitutional reticence is not altogether a matter for regret. Had he been a prolific writer, he would not have been the man he was to them. Books, after all, enjoy but a short span of life; they seldom reveal the true heart of their author, and what they do reveal is often confusing. The friends of Franklin Richards are content to cherish the unclouded memory of one who was, above all other men they have known, insatiate for accurate knowledge, wise in conduct and in counsel, and inspired with a stoical sense of duty in all the relations of life.

J. S. C.

## CROMWELL AND IRISH PRISONERS.

I THINK many people would like to have the evidence for and against Cromwell's sending Irish prisoners to the West Indies.

That he proposed sending them all admit. That he sent them was not long since denied in *The Athenæum*.

Yet in reputable histories allusion is made to his sending them. And lately I noticed two pieces of evidence of the popular belief.

1. In a 'Quebec Steamship Co.'s Guide to Bermuda and the West Indies,' under 'Montserrat,' we are told:—

"The island was originally settled by Irish exiles, sent there by Cromwell. To this is credited the reason of the negro inhabitants speaking English with a droll Irish brogue."

But do they?

2. A letter quoted from Cardinal Manning to his sister, Mrs. Austen, August 26th, 1890:—

"We must have gone over with Henry II. I suspect that we were deported to the West Indies by Cromwell.....This accounts for our West Indian property."

The paper quoting reflects on the Mannings "shipped on the English slave-ships to the far West Indies to toil on the plantations."

W. F. P. STOCKLEY.

## BELCEPHON AND ASMENOTH.

Oxford, Clarendon Press.

IN Greene's play 'Friar Bacon and Friar Bungay' the two demons whom Bacon claims to have at his command are Belcephon and "proud Asmenoth, ruler of the north." These names have not, so far as I know, hitherto been traced to any source in magical literature. It

has, however, been pointed out by Mr. Fleay (quoted by Dr. Ward in his edition of the play) that Belcephon must be connected with the place-name Baal-zephon, occurring in Exodus xiv. 2 and Numbers xxxii. 7. This name, in the Vulgate written Beelsephon, is, both by Rabbinical writers and by modern scholars, understood to be originally the name of a deity who had a temple at the place. That it should have been regarded afterwards as the name of a demon is not surprising; the same thing occurred in the case of Baal-zebub. On the assumption that the name Baal-zephon is Hebrew, the obvious meaning would be "Lord of the North"; and this rendering was in fact given by St. Jerome. The other name, Asmenoth, has not yet been accounted for. I am inclined to think it may have arisen from a misunderstanding. It seems possible that some English Bible commentator wrote "Belcephon, as meneth [i.e., "which means"] the ruler of the north," and that either Greene or the authority he followed mistook "as meneth" for a proper name.

HENRY BRADLEY.

## JUAN VALERA.

By the death of Juan Valera on April 19th, modern Spanish literature loses its most brilliant and interesting representative. He was a poet, a critic, a novelist, a party politician, and a diplomatist, and in all that he attempted he achieved distinction. The most indulgent of men, he had earned the right to deprecate harsh judgments, and he exercised it by protesting with a smile against the general verdict on his filed and lucid verse. An omnivorous reader in many languages, he had the knowledge, the taste, the temperament, and the gift of expression which go to make a critic of the first order; yet, though in private he would declare his view with an engaging and disconcerting candour, he could not bring himself to crude public censure of any contemporary, and his sole weapon of attack was a flattery which made its victims ludicrous. It is as a novelist that Valera will be remembered. Pereda's first volume of short stories appeared in 1864, and Perez Galdos issued his earliest novel in 1870; but the reputation of 'Escenas Montañesas' was local, and in 1870 the Spanish public was concerned with more urgent matters than 'La Fontana de Oro.' In 1874 Valera published 'Pepita Jimenez,' and carried all before him wherever Spanish is spoken or read. He was at once acclaimed a master, and his position was ensured by the publication of 'El Comendador Mendoza,' 'Doña Luz,' and 'Morsamor'—a work of the writer's old age, but sunny and sparkling as in his best and brightest day. These will survive not only as studies of life and character, but also as unsurpassable models of Spanish prose. Remarkable as they would be in any circumstances, the marvel becomes greater if we consider that, as Valera's sight had almost completely failed since 1896, he was forced to dictate both 'Genio y Figura' and 'Morsamor.' But the grace, the seduction of his manner increased rather than diminished. Upon his friends all the world over—and Valera's friends were all the world—this great artist and gracious personality leaves a unique impression of delicate ironical genius and exquisite charm. It was in connexion with Valera that Coventry Patmore spoke of

"that complete synthesis of gravity of matter and gaiety of manner which is the glittering crown of art, and which, out of Spanish literature, is to be found only in Shakespeare, and even in him in a far less obvious degree."

Those who knew Valera are agreed in thinking that the praise is far less extravagant than it may seem at first sight to most readers of the 'Religio Poetæ.'

## THE SCOTT SALE.

IN completion of our reports of the sale of the library of the late John Scott, of Largs, N.B., finished by Messrs. Sotheby, Wilkinson & Hodge on the 7th inst., we note the following: Richard Middleton (Richard de Mediavilla), Liber IV. Sententiarum, MS. on vellum, 1474, 30l. 10s. A Collection of Six Military Tracts of the Sixteenth Century, with autograph of General Philip Skippon, 1588-93, 23l. Crispin de Passe, Regiæ Angliæ Majestatis Pictura et Historica Declaratio, portraits and genealogies, 1604, 23l. Philosophical Transactions, 1665-1861, 138l. Plinius, Historia Naturalis, editio princeps, Venet., Jo. de Spira, 1469, 168l.; the same in Italian, by Chr. Landino, Venet., Jenson, 1476, 58l. Prayer and Psalters in English, Greek, and Latin, 1495-1618, Sir Robert Naulton's copies, 36l. Psalter, &c., Latin and Lowland Scotch, MS. on vellum, Sæc. XV., 38l. Purchas's Pilgrims, original edition, with engraved title, 1625-6, 45l. Quintilianus, Venet., Jenson, 1471, 29l. Roxburghe Club Publications (71), some printed upon vellum, 310l. 12s. Saxton's Maps, 1579, 36l. 10s. Scottish History Society, 42 vols., 1887-1903, 22l. 10s. Transactions of the Royal Society of Edinburgh, 40 vols., 1788-1900, 39l. Map of Scotland (the first after Ptolemy), 1546, 26l. Scott's Novels, first editions, 74 vols., half-bound, 1814-29, 45l. Shakespeare's Plays, First Folio (all preliminary leaves in facsimile), 1623, 255l. Carion's Chronicles, 1550 (with Ireland's forgeries of autographs of Shakespeare and Southampton), 32l. Suetonius, Venet., Jenson, 1471, 29l. Tacitus, Venet., Vind. de Spira, 1470, 62l. Thomas Aquinas, Secunda Secundæ, editio princeps, abaque nota (c. 1466-8), 50l.; the same, first edition with date, P. Schoeffer, 1467, 81l.; Super Primo Libro Sententiarum, printed upon vellum, Venet., 1486, 78l. Tunstall de Arte Supputandi, R. Pynson, 1522, 21l. Valturius, De Re Militari, editio princeps, printed upon vellum, Verona, 1472, 200l.; the same, on paper (leaf in facsimile), 65l.; the same, second edition, Verona, 1483, 33l.; the same, in Italian, first edition, Verona, 1483, 44l. Vegetius, in English, by John Sadler, 1572, 21l. Vincent de Beauvais, Speculum Historiale (Mentelin, 1473), 22l. Virgil, translated by Douglas, 1553, 48l. The collection of works on shipping, navigation, and naval affairs, comprising 1,069 works, was sold *en bloc* for 1,510l. The total of the eleven days' sale reached 18,259l.

## Literary Gossip.

MR. FISHER UNWIN will publish next month a work by Mr. George E. Boxall, author of 'The Anglo-Saxon: a Study in Evolution,' entitled 'The Evolution of the World and of Man.' It is an attempt to give a popular account of the teaching of science with regard to the development of our planet and its inhabitants, and to suggest the bearing of the doctrine of evolution upon religion.

MR. UNWIN has also in hand a work by the Hon. A. S. G. Canning, entitled 'History viewed in Scott's Novels.' It deals with the historical setting of 'Waverley' and fourteen of Sir Walter's other stories.

'THE BOOK OF THE SPIRITUAL LIFE,' the memorial volume of the late Lady Dilke, already announced by us as appearing with Mr. Murray, will contain, besides the memoir and the essays which give it its title, two short stories. Further, it will be illustrated by portraits of Lady Dilke and facsimiles of her sketches.

THE editorship of 'Murray's Guide to Egypt' has been transferred to Mr. H. R. Hall, who aims at restoring to it the pre-eminence, from the archæological point of view, that it once enjoyed. The new edition will be published in the autumn by Messrs. Stanford, and it will then be found, we believe, that the book has been entirely rewritten.

MESSRS. CHATTO & WINDUS have evoked a good deal of interest by their announcement of the approaching publication of three new volumes by R. L. Stevenson: 'Essays of Travel,' 'Tales and Fantasies,' and 'Essays in the Art of Writing.' The contents of these have not been printed before in book form, except in the limited and expensive "Edinburgh Edition."

Temple Bar for May will contain nine hitherto unpublished letters from Edward FitzGerald to Fanny Kemble, completing the series which appeared in that magazine in 1895. Sydney C. Grier, in 'A God-daughter of Warren Hastings,' tells the story of Eliza Hancock, a niece of Jane Austen; and the paper will give extracts from Eliza's unpublished letters to her friends, including one to her godfather, Warren Hastings, announcing her approaching second marriage to her cousin, Henry Austen. Mr. Montefiore Brice writes on 'New Ways with Old Acres,' recommending a system of small holdings to enable home produce to compete with imports of fruit, vegetables, &c. Miss Helen H. Colvill concludes her journey from 'South to North in Spain.'

WILLIAM COWPER died at East Dereham, Norfolk, on April 25th, 1800, and the Cowper Society, in view of the fact that a memorial window was to be unveiled to him in the church, chose the town for their annual meeting this year. The little market town immortalized by Borrow was *en fête* throughout the day. In the morning the Society met in the Corn Hall. The secretary (Mr. Thomas Wright, of Olney) made special reference in his report to Dr. Stokes's recently published 'Cowper Memorials'; and interesting papers were read by Canon Cowper Johnson on the Abbott portrait of the poet (which was on view in the hall), by Mr. S. Philip Unwin on 'Cowper in the Light of To-day,' and others. The memorial window over Cowper's tomb in the north transept of St. Nicholas's Church was unveiled by the Countess of Leicester in the afternoon. The cost of the window is being defrayed by public subscription.

MESSRS. HODGSON's catalogue of books for sale on May 9th and three following days includes an interesting copy of the first edition of Thackeray's 'Notes of a Journey from Cornhill to Grand Cairo,' which appeared in 1846, and was dedicated "to Capt. Samuel Lewis, of the Peninsular and Oriental Steam Navigation Company's Service." The volume has a characteristic pen-and-ink sketch by the author pasted in the front cover, entitled 'The New Chibouque,' with an inscription in pencil above: "This drawing was made by Mr. Thackeray on board the Lady Mary Wood, and given to my father, Capt. Lewis.—S. L." It was on the Lady Mary Wood that Thackeray started on his journey from Southampton in July, 1844. The copy also bears the autograph of "S. Lewis, 1846."

WE are sorry to hear of the death of Mr. James Roberts Brown, a well-known and universally esteemed collector. Mr. Brown was one of the most enthusiastic founders of the Ex-Libris Society, to the success of which, as an officer and in other ways, he

contributed much. One of his own book-plates was designed by his friend the late H. S. Marks, R.A. Although not one of the original members of the Sette of Odd Volumes (founded in 1878 by the late Mr. Quaritch and a few friends), Mr. Brown joined the ranks of the Sette in 1879, acting as secretary in 1880, as vice-president in 1883, and as president in 1885; he was the "Alchymist" of the Sette, and his first contribution to the "Opuscula" was a reprint of 'Love's Garland; or, Posies for Rings, Handkerchers and Gloves, 1674,' presented to the members on October 12th, 1883. Several of the "Opuscula" and "Miscellanies" of the Sette were either compiled by or printed and presented at the expense of Mr. Brown, whose cheery presence will be greatly missed at the gatherings of the two societies with which he was so closely identified. His collection of book-plates is one of the finest in private hands.

In addition to works previously announced, Mr. David Nutt will issue in the course of the spring: 'Mister Dormouse, and other Verses for Children,' by Geraldine M. Seymour; 'Etain and Otind: a Romance,' by E. Hamilton Moore; 'A Chapter from Malory,' by E. Cloriston; 'The Burden of Demos,' poems by E. Vialls; 'Ilamos: a Volume of Poems,' by Arthur Lyon Reile; 'Practical Track Athletics,' by Messrs. Graham and Clarke, Instructor in Athletics to Harvard College and Amateur Champion of America; the first numbers of a series to be entitled "Great American Explorers," comprising 'Hernando de Soto,' the early narratives of his exploration of Florida and the Mississippi Valley, 1539-42, edited by E. G. Bourne, 2 vols., and 'The History of the Expedition under the Command of Capts. Lewis and Clark (1804-6),' edited by J. B. McMaster, 3 vols.; 'Words from the Land of Tyranny: The Great Heart, and other Stories and Sketches,' translated from Tolstoy, Gorky, Dantschenko, and others, by W. F. Harvey; 'The Unwritten Law,' a novel, by Arthur Henry; and a translation of M. Bérard's 'Empire Russe et le Tsarisme.'

'THE CONFLICT OF OWEN PRYTHORCH' is the title of a novel of modern Welsh life, which Mr. Walter M. Gallichan ("Geoffrey Mortimer") is publishing shortly through Mr. George A. Morton, of Edinburgh. Mr. Gallichan has already written two works of fiction under his *nom de guerre*, but his new novel will bear his family name. It is concerned with the experiences of a Welsh Nonconformist minister, who is too advanced for his flock, and there is reference to the present revival in Wales, a country which the author knows well.

MESSRS. HUTCHINSON & Co. write:—

"In the notice of the Marchesa Vitelleschi's new work, 'The Romance of Savoy: Victor Amadeus II. and his Stuart Bride,' contained in the current issue of *The Athenæum*, the reviewer seems to conclude that the book is a translation and 'from the pen of a foreigner.' As this is not the case we beg that you will be good enough to correct the impression. The author, who before her marriage was the Hon. Amy Cochrane-Baillie, is a daughter of the first Lord Lamington, and has for some years spent most of her time in Italy."

*Macmillan's Magazine* for May contains an estimate of the present effect and probable



outcome of 'Western Influence on Japanese Character,' by Mr. E. G. J. Moyna; a paper on 'The Coming of Spring,' by Mr. Anthony Collett; and 'The Quest of the Dactyl,' a paper in defence of Latin verse composition. 'The Surge of the Slav,' by "Strigil," sets forth the view that the present Russian movement is not a revolution, but a stage in the education of a people. The third of S. G. Tallentyre's articles on 'The Fellow-Workers of Voltaire' deals with the career of the Abbé Galiani.

THE Duke and Duchess of Westminster have lent Grosvenor House for a sale, combined with an historical loan exhibition, in aid of the Indian and colonial work of the Girls' Friendly Society on May 9th and 10th. Among other historical garments to be shown are the gold brocade train worn by "Princess Charlotte" of Wales at her wedding, the bonnet left behind at a farmhouse near Berlin by Queen Louise of Prussia on her flight from Napoleon, and shoes of Queen Elizabeth and Queen Anne. The secretaries have obtained the loan of some interesting souvenirs of famous women writers, including the MSS. of Mrs. Gaskell's 'Wives and Daughters,' and of Jane Austen's unfinished tale 'The Watsons.'

At the monthly meeting of the board of directors of the Booksellers' Provident Institution, held on Thursday, April 20th, the sum of 98*l.* was voted to fifty-six members and widows of members. Six members were elected, and six fresh applications for membership were received.

The *Macclesfield Courier and Herald* of last Saturday has an account of the meeting of the Library Committee, from which it appears that no newly written books have been supplied to the library for about four years. Thus it lacks apparently such works as Mr. Morley's 'Life of Gladstone'! We are glad to notice that this revelation is likely to lead to reform.

AMONG the guests expected at the Readers' Dinner, at which Mr. Anthony Hope Hawkins will preside on Saturday, May 13th, are Sir John Jenkins, Col. Earl Church, Lieut.-Col. Pollock, Capt. Cayley-Webster, Mr. F. G. Aflalo, Mr. E. H. Blakeney, Mr. Warwick Bond, Mr. Irving Carlyle, Mr. Hugh Chisholm, Prof. Churton Collins, Mr. W. H. Helm, Mr. John Hutchinson, Mr. R. A. Austen Leigh, Mr. Laurie Magnus, the Rev. G. Margoliouth, Mr. T. P. O'Connor, Mr. E. T. Reed, Dr. Holland Rose, Mr. Howard Saunders, Mr. F. Sidgwick, and Mr. F. H. Skrine.

ALTHOUGH it was decided in 1869 to erect a monument in Paris to the memory of Alfred de Musset, and a committee for the carrying of the resolution into effect was appointed, nothing came of it. Now, instead of one monument, there are to be three—one by M. Antonin Mercié at the Place du Théâtre Français; another by M. Granet; and a third, a bas-relief, will be erected in the Avenue du Bois de Boulogne.

WE have to announce the death of a Danish literary critic and author, Prof. P. Hansen, on the 5th inst., aged sixty-five years. His chief works are a history of Danish literature; translations from German classics, especially Goethe's 'Faust,' the

standard Danish version of this poem; a life of the poet; and a history of the Theatre Royal, Copenhagen. In the seventies he edited the weekly literary paper *Nær og Fjært*, in which he wrote numerous articles under the name of Cabiro. At the time of his death he occupied the position of Censor at the Theatre Royal.

THE remarkable advance in the commercial value of the first edition of Browning's 'Pauline' (1833) was further illustrated at the Anderson salerooms, New York, on April 12th, when a copy of this book, in the original boards, with the label, and uncut, came up for sale. It was slightly imperfect, one of the leaves (pp. 21-22) having a small hole, and sixteen letters missing from the text. The copy, nevertheless, realized the very high figure of 1,275 dollars. This same copy fetched 120*l.* at Sotheby's in December, 1900. It passed into the collection of W. H. Arnold, and at his sale in New York in May, 1901, it was acquired for 700 dols. The 325*l.* paid for Dykes Campbell's copy in June, 1904, still remains the highest price; but that copy was unique. Ten years ago the value of an example of the first edition of 'Pauline' was placed at about 40*l.* or 50*l.*

THE death occurred on April 11th at Budapest of Count Géza de Kuun, who was sixty-seven, and had been a leading member of the learned societies of Hungary, some of which he helped to found. He had a considerable reputation as an historian and ethnologist outside his own country. His best-known book is his 'Historia Antiquissima' of the relations of Hungary with the East.

## SCIENCE

*The History of the Society of Apothecaries of London.* By C. R. B. Barrett. Illustrated by the Author. (Elliot Stock.)

MR. BARRETT has produced a book which is interesting and valuable, in spite of some defects in taste and style. He has made an abstract of the minute-books of the Society of Apothecaries from the year of its incorporation as a body separate from the Grocers' Company, in 1617, until 1864, when "for obvious reasons," says the author, "it is necessary to generalize." Mr. Barrett makes no attempt to tell the story of the apothecaries in relation to the times through which the Society has passed, except so far as those times are reflected in the minute-books, nor does he quite bring out the whole-hearted service which they rendered to the cause of medical education in England in the last century. But Mr. Barrett draws better than he writes, and the book is excellently illustrated from his own sketches in black and white of many architectural features in the old buildings packed away on classic ground almost under the shadow of St. Paul's Cathedral. He has also provided an unusually good index.

The Society of Apothecaries owes its origin to King James I., who probably acted upon the suggestion of Theodore Mayerne, his physician, who in later years became a founder of the Distillers' Company. The

honour of founding the Society is often attributed to the royal apothecary, Gideon Delaune; but Mr. Barrett shows that he was an alien, who was not elected Master of the Society until 1628, and then only after a contested election. That body was incorporated as a trade guild to buy, sell, and prepare pure drugs. To this business it has devoted itself through a long and honourable career with such zeal that, after the Great Fire of London, the apothecaries set to work to build new laboratories long before they made any attempt to rebuild their hall. Their labours were rewarded in the reign of Queen Anne, when Prince George of Denmark, then the Lord High Admiral, applied to the Society to know if it would undertake the service of the navy, which was then badly supplied with drugs.

A knowledge of botany was necessary when drugs had to be obtained directly from the crude sources, and the teaching of botany became, therefore, an integral part of the work of the Society. This was carried out in two directions. Under the charge of a professor there was a series of botanical excursions, in which the apprentices picked and named the flowers. The first of these herborizings was on June 21st, 1627, when the meeting-place of the "simpling" was "at Graies Inne in Holborne," and the time five o'clock in the morning. The number of these herborizings was afterwards increased to six, of which five were open to the apprentices, the sixth being confined to the members of the Society. The Grand Herborizing ended with a dinner at which a haunch of venison was the chief feature. The more formal teaching of botany was carried out at the Chelsea Physic Garden, which was also used for experimental purposes. This garden still performs a useful function, though it is no longer under the sole control of the Society of Apothecaries, and the exchange of seeds with other botanical gardens, which has been maintained since 1682, is kept up.

The power of the apothecaries to license medical practitioners appears to have been obtained by a process of evolution. The freemen of the Society of Apothecaries, like those of the other City companies, were allowed to take as many apprentices as they could actually employ, and with each apprentice a premium was received. It was necessary that the apprentice should have an elementary knowledge of Latin, to enable him to read the prescriptions sent to his master to be compounded. The Society consequently instituted an examination in Latin before binding an apprentice, and in this manner the boys they trained obtained some tincture of learning. This knowledge led him to be rather better informed than his neighbours, and when he became a freeman of the Society he not only made up the "bills" or prescriptions of the physicians, but he also began to give advice, charging for the medicine he supplied, and not for the suggestions he made. Ostensibly, therefore, he did not encroach upon the work of the physician, who was remunerated solely for his advice. The physicians soon felt the competition of the apothecary, and they entered upon the celebrated dispensary campaign, in which the poets Garth and Pope took an active part. The apothecaries triumphed in the end, for

the public wanted a class of general practitioners, which the College of Physicians were unwilling to supply. A tax was put upon glass in 1812, and this, by increasing the price of bottles, pressed with great severity upon the apothecaries, paid as they were by the number of draughts and potions which they could induce their clients to swallow. A movement was therefore started to place the general practitioners of medicine on a better footing and to allow them to be paid for the advice they gave, and not for the medicine they supplied. An attempt was made to establish an independent examining body, but it was defeated by the combined action of the College of Surgeons, the College of Physicians, and the Society of Apothecaries. Much correspondence ensued, and in the end the Society of Apothecaries agreed to introduce a new Bill into Parliament. This became law in 1815, and the Society of Apothecaries granted a licence to practise after an examination had been passed. This licence soon became a favourite one with students, and after suffering a partial eclipse when the regulations of the Royal Colleges of Physicians and Surgeons enabled them to give a conjoint diploma, it has recently, under a more extended system, regained its popularity, for it is a complete qualification in medicine, surgery, and midwifery.

Amongst other things, we learn incidentally from Mr. Barrett's book how it is that so much plate, which would now realize high prices, has entirely vanished from many corporations where it might have been expected to remain in safe keeping. For on October 18th, 1759, a quantity of the old plate, styled by the Master "useless and unfashionable," was ordered to be sold. It consisted on this occasion of two college cups given by Gideon Delaune, a cup and cover given by Mr. Edward Taylor, the large salt given by Ann, wife of Richard Glover, and the "other" salt-cellar, the lesser "Monteth," and the two lesser salvers. The money so obtained was spent in buying four dozen knives with silver handles and four dozen similar forks, twelve salts with "shovels," and four small silver cups for the barge. The Society, too, ought to have had a unique collection of silver spoons, for it was the custom from the beginning that each member, on taking up his freedom, should present a silver-gilt spoon of the value of thirteen shillings and fourpence or twenty-five shillings. These spoons became very numerous, and they were sold at irregular intervals in large parcels, until now there is not a single old spoon at the Hall of the Society of Apothecaries.

*Morphology and Anthropology.* By W. L. H. Duckworth. (Cambridge, University Press.)—*Studies from the Anthropological Laboratory, the Anatomy School, Cambridge.* By the same. (Same publishers.)—Hitherto most of the literature of physical anthropology has lain buried amid the memoirs and transactions of countless learned societies. Those interested have had to betake themselves to one or other of the French or German text-books on the subject, for since the publication of Lawrence's and Carl Vogt's lectures, and Huxley's 'Man's Place in Nature,' there has been no work in English to which the student could refer. Meanwhile, anthropologists have not been idle; innumerable

papers, ponderous with statistics, have appeared, and such has been the glut of these and like productions, that not a few have doubted the utility of this form of research, and have asked, not without reason, what it all meant. Consequently, it was high time that some review of the situation was offered, and some stock taken of the progress made. The publication of a text-book effects all this. Therein we expect not only a lucid description of the main facts observed, but also a clear exposition of their meaning; and we look for an account of the most recent researches and a discussion of conflicting theories.

Such a task cannot be lightly undertaken. To prove successful, a volume like this must be the work of a man with the training of a comparative anatomist, combined with the knowledge of a specialist on human anatomy. Cambridge, therefore, is to be congratulated on her happy selection, some years ago, of Mr. Duckworth as the University Lecturer on Physical Anthropology, for not only has he found time to contribute many valuable monographs to the literature of his subject in the second book at the head of this notice, but he has also managed to produce, in his 'Morphology and Anthropology,' just such a text-book as students have long been asking for.

Within the limits at his disposal he has been able to marshal his facts and inferences in a methodical and convincing manner. The subjects dealt with are, generally, too technical for discussion in these pages, and embrace sections devoted to the consideration of: A. The Comparative Anatomy and Morphology of Eutherian Mammals; B. Embryology; C. Variation in Anatomical Conformation; and D. Palæontology.

More than a passing reference, however, must be made to Mr. Duckworth's classification of races according to head measurements. He has the courage of his opinions, and utilizes an ingeniously devised and graphic method to demonstrate his classification of mankind into seven great groups, viz., (1) Australian; (2) African (negro); (3) Andamanese; (4) Eurasian; (5) Polynesian; (6) Greenland; and (7) South African. Many will take exception to any such classification, but according to the tests employed it has the merit of being so far consistent. The measures and proportions utilized for this grouping have been the *cranial capacity* and the *cephalic* and *alveolar* indices. It is to the last of these that we would take special exception, for Flower's index cannot be accepted as a trustworthy expression of prognathism, since it takes into account two proportions of only two sides of the gnathic triangle without considering the third or facial side. Moreover, we are ignorant of the factors which determine prognathism, and may therefore be misled as to its significance.

Although on other points we do not always agree with the author's conclusions, we are bound to admit that he states his case clearly, and on the whole judiciously. We have, we hope, said sufficient to prove our hearty appreciation of this book. It is no easy task to have undertaken such a work, and the author is to be congratulated on the success which has attended his efforts. The volume can be confidently recommended to all whose studies lead them in this direction.

#### ANTHROPOLOGICAL NOTES.

M. PIETTE, in *L'Anthropologie*, gives specimens of prehistoric "inscriptions" from Lourdes and Arudy—that is, objects ornamented with carvings, which he considers symbolical. Others from Gourdan, La Madeleine, and Rochebertier bear markings which resemble alphabetical characters.

M. Obermaier describes the discoveries at the palæolithic station of Krapina, in Croatia, 203 metres above sea level. The bed of the

river Krapinica has subsided a depth of 25 metres. About 1,000 fragments of stone implements, mostly flint, have been discovered.

M. Dechelette discusses the subject of small Iberian bronzes. Fibulæ in the shape of horses and others of ordinary forms, with some small objects discovered in Spain, are referred to.

Dr. Verneau figures skulls of natives of French West Africa, and gives measurements, from which he infers that very diverse elements have entered into the composition of the population of that region.

M. Leprince, colonial administrator, describes the Mancagnes, a negro population of 3,000 persons, occupying the country from Cacheo to Farim, in Senegal.

The Prehistoric Society of France has resolved to hold an annual congress, the first to be at Périgueux, from September 26th to October 1st, 1905. The first three days will be devoted to the reading and discussion of papers, and the last three days will be occupied by excursions to Les Eyzies, La Madeleine, Liveyre, and Le Moustier. Any persons who desire to avail themselves of this opportunity of visiting the places in the Departments of the Dordogne associated with many remarkable prehistoric discoveries should address Dr. Marcel Baudouin, the general secretary, Rue Linné, 21, Paris.

We have received from Vienna the first part of a new review entitled *Vierteljahrsschrift für körperliche Erziehung, Organ des Vereines zur Pflege des Jugendspiels in Wien*, which promises to be a valuable source of information on subjects connected with the physical development of children, the importance of which is becoming more and more recognized both in this and foreign countries. An instance of this is given by anthropometric measurements recently made in a secondary day school in England, when 51 per cent. were found to be deficient in spinal measurement, 37 per cent. flat or malformed in the feet, 33 per cent. knocked or bowed in the knees, and 28 per cent. deficient in sight.

To *Man* for April Dr. Seligmann contributes a note on a skull prepared for purposes of sorcery from the Mekeo district, British New Guinea, and a further note on the progress of the Cook-Daniels expedition. Mr. Andrew Lang quotes an account by M. Allégret of the religious ideas of the Fans, as tending to confirm his own ideas about early religion. There is a creator, Nzame, who dwells in the sky, who gave them axes and bows, but the idea is dying out. Mr. N. W. Thomas furnishes a learned note on Baiame and the bell-bird, a problem in Australian religion. Mr. C. H. Read gives an obituary notice of Hjalmar Stolpe, who was director of the Ethnographical Museum at Stockholm. Mr. David Boyle, the superintendent of the Toronto Museum, supplies a digest of the facts relating to Canadian Indians contained in the report of the Department of Indian Affairs for the year ending June 30th, 1904.

M. A. Thioullens has published in sumptuous form, and well illustrated, a paper on coliths and other worked flints, read by him to the Society of Anthropology of Paris on March 16th.

#### TOTEMISM AND THE DOMESTICATION OF ANIMALS.

Hatfield Hall, Durham.

In your review of M. Reinach's 'Cultes, Mythes, et Religions,' the conjecture that the domestication of animals may be a result of totemism is mentioned; and one objection made to the conjecture is that "the sheep, ox, pig, and fowl might be spared by their human namesakes, but would be hunted by all the other totem kins and groups in the tribe"; thus—"in Australia each kin only spares its own totem." As this universal negative—no kin spares any totem but its own—is fatal to the conjecture, may I ask for the evidence, and may I point out that in Australia, in some



cases, "all the other totem kins and groups in the tribe" do seek permission from the men of the totem to eat the totem animal or plant? A reference to 'The Northern Tribes of Central Australia' will show that permission is thus sought at least amongst the Unmatjera and Kaitish tribes (p. 160), the Arunta (p. 291), the Ilpirra and Urabunna (p. 316).

F. B. JEVONS.

#### SOCIETIES.

**ASTRONOMICAL.**—April 14.—Mr. W. H. Maw, President, in the chair.—Mr. A. E. Conrady read a paper on the spherical aberration of object-glasses, which dealt with the difference of phase at the focus, caused by spherical aberration. Two different rigorous solutions were deduced and discussed, by which such differences of phase could be conveniently computed. The relation between these differences of phase and spherical aberration in the geometrical sense was also dealt with.—Mr. H. C. Plummer explained a suggested arrangement for the mounting of a celostat, and also gave an account of his paper on point distributions on a sphere, with special reference to the determination of the apex of the solar motion.—Mr. H. F. Newall read a paper on the four-prism spectrograph attached to the Newall telescope of the Cambridge Observatory, with remarks on the general design of spectrographs for equatorials of large aperture, considered from the point of view of "tremor discs."—Other papers were taken as read.

**SOCIETY OF ANTIQUARIES.**—April 6.—Prof. W. Gowland, V.P., in the chair.—Mr. W. Minet read some notes on two early seventeenth-century rolls of Norfolk swan-marks.—Mr. C. T. Martin also contributed some notes on an earlier roll of swan-marks, now preserved in the Public Record Office.—Mr. F. G. Hilton Price, Director, exhibited a large number of miscellaneous antiquities found in London.—Mr. Horace Sanders exhibited the bronze rim of a large bucket of the Roman period from ancient workings in the Rio Tinto mines.

April 13.—Lord Avebury, President, in the chair.—Mr. Lawrence Weaver read a paper on 'Lead Rainwater Heads of the Sixteenth and Seventeenth Centuries,' and illustrated it by eighty slides, showing the development of the arrangement and decoration of lead pipes, gutters, and pipe-heads. Lead pipes fixed to the external faces of walls are a peculiarly English device, and a quotation was given from the Liberate Roll of Henry III., being instructions by the king to the keeper of the works at the Tower of London to provide pipes from the gutters of the great tower to the ground, so that the newly whitewashed walls might not be damaged. This is an earlier reference than any given by Viollet-le-Duc. Stress was laid on the very dexterous workmanship shown in the leadwork at Haddon Hall, Knole, Hatfield, and other great historical houses, particularly at the beginning of the seventeenth century. With such work was contrasted the perhaps richer, but certainly coarser treatment that obtained towards the end of the seventeenth century, examples of which from Bolton Hall, Yorkshire, Durham Castle, &c., were illustrated on the screen. The fronts of pipe-heads and the pipe ears were often heraldically treated, a particularly notable example being the Stonyhurst College pipe-head, the front of which is cast in one piece like a Sussex iron fireback. Reference was also made to the decline of the plumbers' craft in the eighteenth century, due to the growing power of the architect as compared with the various craftsmen in stone, wood, and metal.—There was a short discussion.

**METEOROLOGICAL.**—April 19.—Mr. R. Bentley, President, in the chair.—Mr. W. H. Dines gave 'An Account of the Observations at Crinan in 1904, and Description of a New Meteorograph for use with Kites.' These observations, carried out under the direction of a joint committee of the Royal Meteorological Society and of the British Association, were made with meteorographs attached to kites, with the object of ascertaining the conditions prevailing in the upper atmosphere. During last summer the kites were flown from the deck of H.M.S. Seahorse, which was placed at the disposal of the Committee by the Admiralty. Mr. Dines designed a new and inexpensive meteorograph, which he fully described. The weather conditions of last summer were somewhat unusual, there being a decided preponderance of east and south-east winds. Near the summit of Ben Nevis the air was often dry, and was on several occasions warmer than the air at the same level at Crinan. As a rule, how-

ever, the temperature on Ben Nevis is generally much lower than the temperature in the free air at the same level. On several occasions temperature inversions were observed at levels between 3,000 and 7,000 ft. A fact previously noticed was again observed, viz., the decrease of strength of easterly winds with elevation.—Dr. H. R. Mill also read a paper on 'The Rate of Fall of Rain at Seathwaite.' This is a discussion of the records from a Negretti & Zambra self-recording rain-gauge during a period of eighteen months. Seathwaite, which is in Borrowdale, Cumberland, is in almost the wettest spot of the British Isles, the average yearly rainfall being about 137 inches. Dr. Mill's results seem to show that the rainfall at Seathwaite in an average year indicates a tendency to be greater during the hours of darkness than in daylight; that rather less than half the time during which rain is falling it continues without intermission for at least six hours; and that rather more than half the total amount of rain falls in such long showers.

**INSTITUTION OF CIVIL ENGINEERS.**—April 18.—*Annual Meeting.*—Sir Guilford Molesworth, President, in the chair.—The result of the ballot for the election of officers was declared as follows: *President*, Sir Alexander Binnie; *Vice-Presidents*, Dr. A. B. Kennedy, Mr. W. R. Galbraith, Mr. W. Matthews, and Sir Leader Williams; *Other Members of Council*, Col. W. P. Anderson, Mr. C. Napier Bell, Mr. B. Hall Blyth, Mr. C. A. Brereton, Mr. R. Elliott-Cooper, Col. R. E. B. Crompton, Mr. W. J. Cudworth, Dr. G. F. Deacon, Dr. F. Elgar, Mr. Maurice Fitzmaurice, Mr. R. A. Hadfield, Mr. G. H. Hill, Mr. C. W. Hodson, Mr. J. C. Inglis, Mr. G. R. Jebb, Sir W. T. Lewis, Mr. A. G. Lyster, Sir C. Metcalfe, Sir A. Noble, the Hon. C. A. Parsons, Mr. A. Ross, Mr. A. Siemens, Mr. J. Strain, Sir J. I. Thornycroft, Prof. W. C. Unwin, and Mr. A. F. Yarrow.

**PHYSICAL.**—April 14.—Dr. R. T. Glazebrook, Past President, in the chair.—Mr. R. J. Sowter read a paper on 'Ellipsoidal Lenses.'—Dr. Watson gave an 'Exhibition of a Series of Lecture Experiments illustrating the Properties of the Gaseous Ions produced by Radium and other Sources.' Many well-known experiments on the subject were shown by Dr. Watson, who pointed out the precautions which must be observed in order to ensure success at lecture demonstrations.

#### MEETINGS NEXT WEEK.

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| MON.   | Royal Institution, 5.—Annual Meeting.  |
| —      | Society of Engineers, 7½.—'The Parade Extension Works at Bridlington,' Mr. E. R. Matthews.   |
| —      | Aristotelian, 8.—'The Personal Element in Philosophy,' Mr. Clement C. J. Webb.   |
| TUES.  | Royal Institution, 5.—'The Study of Extinct Animals,' Lecture 1, Prof. L. C. Miall.  |
| WED.   | Archæological Institute, 4.—'The Rack,' Viscount Dillon.   |
| —      | British Archæological Association 4½.—Annual Meeting.  |
| —      | Entomological, 8.—'The Structure and Life-History of <i>Psychoda serpentina</i> , Curtis,' Mr. J. A. Dell.   |
| —      | Astronomical, 8½.—'Total Solar Eclipses,' Prof. H. H. Turner.  |
| —      | Dante, 8½.—'Dante and the Grand Style,' Prof. G. Saintsbury.   |
| THURS. | Royal Institution, 5.—'Flame,' Lecture 1, Prof. Sir James Dewar.   |
| —      | Chemical, 8.—'The Synthesis of Substances allied to Adrenaline,' Mr. H. D. Dakin; 'Methylation of <i>p</i> -aminobenzoic Acid by Means of Methyl Sulphate,' Mr. J. Johnston; 'Some Notes on Sodium Alum,' Mr. J. M. Wadmore; and a Paper by Messrs. M. O. Forster and H. E. Fierz. |
| —      | Institution of Electrical Engineers, 8.—Discussion on Mr. A. M. Taylor's Paper 'Standby Charges, and Motor Load Development.'  |
| —      | Linnean, 8.—'Ecology: its Present Position and Probable Development,' Mr. A. G. Tansley; 'The Flora of Gough Islands,' Mr. R. N. Rudmore Brown.  |
| FRI.   | Philological, 8.—Annual Meeting: 'Notes on English Etymology,' Rev. Prof. Skeat.   |
| —      | Royal Institution, 9.—'Problems underlying Nutrition,' Prof. H. E. Armstrong.  |
| SAT.   | Royal Institution, 3.—'Moulds and Mouldiness,' Lecture 1, Prof. Marshall Ward.   |

#### Science Gossip.

THE annual Report of the Council of the Zoological Society affords much ground for satisfaction. The general financial condition of the Society has improved, and there is now a roll of membership larger than any in its previous history. Then the number of visitors to the gardens in Regent's Park during 1904 greatly exceeded that of the preceding year. Mr. F. E. Beddard, F.R.S., the Prosector, records that 1,149 animals died in the year. Useful anatomical research was carried out on many of these. A selection of the various organs and parts of organs of the large Indian rhinoceros, presented to the Society in 1864 by the late Mr. Arthur Grote, which died last December, was acquired by the Royal College of Surgeons. Now that a competent pathologist is attached to the Prosector's department it is possible to study

more carefully than hitherto the daily condition and health of the animals in the Superintendent's charge, particularly those on the sick list. We note that a card catalogue of the collection has been completed, and is kept in duplicate at the gardens and at the Society's apartments. The new official guide is a great success; a first edition of 26,565 copies was sold during 1904, and a second edition of 15,000 has just run out.

A FEW days since a meeting of physicians and surgeons of the metropolis, convened by the President of the Royal College of Physicians (Sir William Church), was held at the College for the purpose of making one more attempt to combine all the central medical societies of London into a Royal Academy of Medicine. The fine library was well filled by a distinguished company. The first attempt at union was made as far back as 1808 by the oldest society—the Medical Society of London, which was founded in 1773—but that, and the four subsequent attempts at centralization, failed on matters of detail. The recent meeting, however, unanimously agreed to amalgamation, and it looks as if the efforts initiated by Sir Douglas Powell, the President of the Medico-Chirurgical Society, will be successful. The scheme aims at making No. 20, Hanover Square the home of the twenty-two medical societies of London, and placing the associations devoted to the special departments into which medicine is now divided under the control of a central council. This would prevent the present overlapping of work, and the inclusive subscription would enable the Fellows of the Academy to attend all the meetings and to use the fine library, a matter of no small moment to the junior members of the profession. It would also make the line of demarcation between the general and the special less rigid. Strong financial reasons were urged in favour of amalgamation, for the Academy would be able to carry out more work at less expense than is now possible. Finally the meeting appointed a committee of delegates from the interested societies and the Colleges of Physicians and Surgeons, to draw up a scheme for submission to a general meeting in July.

THE Paris museums are about to be enriched with several valuable souvenirs of the famous eighteenth-century chemist Jean Darcet, a member of the Académie des Sciences, and director of the Sèvres factory under Louis XV. He was one of the sixty senators created by the Constitution of An VIII., and the gifts under notice are bequeathed by his granddaughter, Madame le Coëntre. They include a fine portrait of Jean Darcet by Gérard, which will go to the Louvre, which will also receive an "esquisse magistrale" of the famous picture by David of 'La Fête de la Fédération au Champ-de-Mars'; a portrait of Darcet's intimate friend Montesquieu goes to the Musée Carnavalet, and a bust of Darcet, by Jean Chaudet, to the Bibliothèque Mazarine at the Institute.

OWING to the Swedish Government having declared its inability, on account of the great demands made on the fund for preservation of historical sites, to supply the large sum needed to protect the ruins of "Stjerneborg" on the island of Hven, a number of Scandinavian astronomers, men of science, and historians have issued an appeal for funds towards this aim. They hope thereby to save Tycho Brahe's famous residence, visited by James I., from utter destruction.

At the end of 1902 the Nepalese Government sent eight young students to Japan to be trained at the Tokio Engineering College in mechanical and electrical engineering. They are now in their third year's course, and are reported to be doing very well. At Khatmandu it is hoped that they will be able to render useful service in the development of the natural, and especially

the mineral resources of Nepal on their return early next year. The incident furnishes some evidence of Indian opinion about Japan.

THE moon will be new on the afternoon of the 4th prox., and full on the evening of the 18th. The planet Mercury will be at greatest western elongation from the sun on the 21st, and visible in the morning after the first week in the month. Venus will be in conjunction with him on the 10th; she is very brilliant, and rises earlier each morning. Mars will be at opposition to the sun on the 8th, and is very bright, situated in the constellation Libra. Jupiter will be in conjunction with the sun on the 4th, and is, therefore, not visible. Saturn is in Aquarius, and visible in the morning; he will be in conjunction with the moon before rising on the 26th.

THE volume of 'Greenwich Observations' for the year 1902 has recently been issued, together with separate copies of the 'Astronomical Results,' 'Magnetical and Meteorological Observations,' and 'Photoheliographic Results.' The subjects of observation have been as in preceding years; the number of stars in the catalogue amounts to 4,057. The results of a large number of micrometric observations of double stars, obtained with the 28-inch refractor mounted on the great equatorial, are also given, and photographic observations of comet *b*, 1902 (= III, 1902), which was discovered by Prof. Perrine at the Lick Observatory, California, on August 31st in that year. The volume has no appendix.

THE *Cambrian Natural Observer* for 1904 (which we have just received) is a small publication, but contains a record of some interesting observations contributed by members of the Astronomical Society of Wales, which is now in the tenth year of its existence. Two fine drawings of Jupiter, by Mr. Scriven Bolton, taken on the morning of the 3rd of August and the evening of the 13th of December, show the south tropical spot emerging from the great red spot, and after having drifted about 90° to the west of the red spot; in the latter drawing the first satellite is seen just beginning to transit the disc. Mr. G. Carslake Thompson watched for the Leonid meteors of 1904 at Penarth, and the result seems to make it probable, as Mr. Denning had predicted, that the maximum of the shower did not take place until after daylight on the morning of November 15th. Some interesting records of meteorological phenomena are reported, and a summary of the weather experienced at Haverfordwest shows that the year 1904 was a fine one in South Wales. The temperature of the summer months was below the average, the highest reading recorded being 83°·6 on July 10th, and the rainfall for the year (42·71 inches) was below the average; but the number of hours of bright sunshine (amounting to 1376·2) was greater than that of the two preceding years, though it had been slightly exceeded in 1901. The President of the Society for this year is the Rev. W. E. Winks. Mr. Arthur Meo (Tremynfa, Llanishen, Cardiff) continues to edit its publications, which we hope, with him, will increase in bulk as the years proceed.

THE Fifty-Ninth Annual Report (just issued) of the Director (Prof. E. C. Pickering) of the Harvard College Observatory gives an account of the work during the year ended September 30th, 1904, and shows that there has been no abatement in the vigour of the astronomers there. The Director himself has taken charge of the 12-inch meridian photometer, whilst most of the observations with the east equatorial (with which over 17,000 photometric light comparisons have been obtained) were made by Prof. Wendell. The number of photographs taken with the 11-inch Draper telescope amounted to 543; those with the 8-inch to 1,116. Prof. Bailey has continued in

charge of the daughter establishment at Arequipa, where the clearness of the atmosphere is exceedingly well adapted for delicate photometric work; and each year new uses appear for the Bruce photographic telescope, with which Prof. W. H. Pickering (brother of the Director) succeeded in establishing last year the existence, and determining the orbit, of Phoebe, the ninth satellite of Saturn. An anonymous gift in 1902 has enabled the Director to carry out several much-needed improvements in the observatory buildings at Harvard College.

THE current number of *The Astrophysical Journal* contains a paper by Prof. George E. Hale on the work and function of the Rumford spectroheliograph, which is, for the most part, a discussion of recent criticisms by various writers, notably Mr. J. Evershed, Dr. Lockyer, M. Deslandres, and Prof. W. H. Julius, regarding the proper interpretation of phenomena shown in the fine series of photographs obtained at Yerkes Observatory by Hale and Ellerman. Conveniently, too, in this issue appears Prof. Julius's contribution to the subject, entitled 'Spectroheliographic Results explained by Anomalous Dispersion.' According to his view, the photographic results achieved require no new hypothesis to explain their peculiarities, the same fundamental hypothesis respecting the constitution of the sun which has already proved capable of giving a coherent interpretation of the solar phenomena known before being also applicable here.

WE have received the third number of vol. xxxiv. of the *Memorie della Società degli Spettroscopisti Italiani*, which contains papers by Signore Bemporad and Mazzarella on the photometric reduction of the stars in the Catania zone of the great photographic catalogue, and by Signor Rajua on the circumstances of the total solar eclipse of next August as it will be seen in Italy and the surrounding regions; also a series of diagrams of the spectroscopic images of the sun's limb as observed at Rome, Catania, and other stations during the first quarter of the year 1902, and an obituary notice, with portrait, of Prof. Tacchini.

PART II. of vol. xi. of the 'Annals of the Cape Observatory' contains a catalogue of 917 circumpolar stars derived from photographs taken by Mr. S. S. Hough, chief assistant.

## FINE ARTS

*The Old Testament: 396 Compositions illustrating the Old Testament.* By J. James Tissot. 2 vols. (Paris, Brunoff & Co.; London, Sampson Low & Co.)

IN the innumerable designs which the Bible has inspired, from the Byzantine mosaics of Monreale to those of our own day, three main methods of approach may be distinguished. There is, first, the method of the grand style, as practised by Giotto, by Masaccio, by Raphael and Michelangelo. In this all accessories are subordinated to the imaginative and dramatic purpose of the design, local colour is eliminated as far as possible, costume is treated in its simplest and most abstract terms, and any excessively marked individuality of the figures is avoided in order that they may keep the elevated and heroic key in which the whole is conceived. A second method, pursued by the lesser artists of Mediæval and Renaissance times, consisted in treating the scenes of the Bible as though they belonged to contemporary life, and giving, as Benozzo Gozzoli did, portraits of the Medici in a picture of the

Tower of Babel. Such a method places the work on a lower imaginative plane, and tends to make of it a *genre* scene with but slight dramatic or heroic character. At the same time, by heightening the sense of actuality, it may give a sense of vividness and intensity even to the dramatic event. At any rate with contemporaries, the vivid likeness of the accessories to those of their own day would not prevent them from realizing the dramatic intention, since the accessories would be so familiar that they would be recognized immediately and passed over without further comment. Indeed, one can imagine cases where such a treatment with the contemporary local colour might bring home to the spectator the dramatic significance and the perennial truth of certain incidents, which are obscured by the distance of time and space through which he has been in the habit of dimly visualizing them. From a didactic point of view such would, in fact, probably be the most effective presentment of Biblical scenes. One has only to imagine a scene in which the Scribes and Pharisees were represented by whatever modern analogues the artist preferred, to see how vivid, not to say violent, the effect on our emotions might be. Such a method has been tried occasionally in modern times, sentimentally by Von Uhde, and cynically by Béraud, but never in a way to convince one alike of sincerity and imaginative power on the part of the artist who attempted it.

Finally, there remains the third method of approach, that of rendering the scenes as they may be supposed to have occurred. This is pre-eminently the modern way. In a weak and half-convinced manner it is followed in almost all pietistic art. In the hands of the late Edwin Long it had a big commercial success, and now in Tissot's great undertaking it is carried to its furthest point. We sincerely hope, at least, that the publication of this work will mark a turning-point, and that no one will endeavour to go further along such lines. We are given to understand by Tissot's publishers that the work was a labour of deep and pious devotion on the artist's part, that he rejected the merely mundane glory of doing a life of Joan of Arc and of Bonaparte in obedience to "inner voices" which called him to devote his talents to the Bible. Certain passages about Tissot in the journal of the De Goncourts throw a curiously different light on the personality of the artist, and we are bound to say that the illustrations here reproduced bear out the impression given by them rather than by the high-flown phrases before us. For frankly we can find no glimmerings of a religious spirit in these crude designs. In the first place we do not believe that any one who felt deeply the religious, or indeed any other imaginative, truth of the Bible, would throw every possible obstacle in the way of expressing it. And yet to labour over the local colouring, the merely casual and accessory setting of the events, as Tissot has done, can only have that effect. For what strikes the spectator at once is not the reality of the men, of the actions, and of the passions involved, but the oddity of their costume, the unexpectedness of their surroundings. Where all the



heroes of the Old Testament are represented with vast shocks of tousled hair, which completely hide their features, we are not apt to think much what sort of men they were, or what emotions inspired their actions. When, in addition to this, such features as we can see are common and meaningless, when we find that all the gestures of the figures are the conventional ones of the stage, and not even those of the actual East of to-day, all real emotion vanishes, and we are confined to idle curiosity about details of costume and furniture. Whether even these are accurate is, after all, a trivial question. We confess to a doubt, in spite of Tissot's repeated journeys to the "sacred East." They are certainly more odd than convincing.

Even in the "sacred East" Tissot would not fall in with supernatural beings, and for the "local colour" of his angels he went frankly to the *corps de ballet*. Indeed, the Parisian theatre and the Parisian model in their least imposing aspects come through all the veneer of local colour.

But, whatever may be urged by the realist—and, of course, he may speak with plausibility about the archaeological correctness of the *mise en scène* of these designs—there can be no doubt about the total lack of imaginative nobility and propriety in this work of Tissot, while as art it is beneath serious criticism. The drawing is everywhere weak, judged even from the standard of correct imitation, while there is a total absence of any higher conception of drawing as expressive of an idea. We hope that these volumes will prove, once for all, the fatuity of the favourite idea of modern illustration—that an attempt to reconstruct photographic records of past events is the best way to bring them vividly before the imagination. Of all the ways of illustrating the Bible this is clearly the worst. If its great dramas have any meaning for us, that can only be brought out by an imaginative rendering of their real moral and spiritual power. The moment the antiquarian interest is pushed forward, as it is here, the poetical and religious aspects disappear. The reproductions, some of which occupy whole pages, while others are inserted in the text of the Old Testament, are many of them rendered by the three-colour process. They are scarcely pleasing examples of the method.

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*The Art of the Louvre.* By Mary Knight Potter. (Bell & Sons.)—Of the four hundred pages, exclusive of illustrations, which make up this volume, thirty-eight are devoted to the history of the Louvre and the origin of the picture gallery, and are readable. The remaining eighteen chapters contain some excellent critical remarks, but these are invariably between inverted commas, and, moreover, the quotations are taken at random from so many sources—good, bad, and indifferent—that they completely lack homogeneity.

There is scarcely a single instance where, in dealing with individual pictures, the author relies on her own judgment. And this is commendable modesty. But since the book is obviously intended to be a popular handbook for the use of those who are ignorant of the history of art, the quotations are supplemented by biographical sketches of the artists' lives. Some of these are extraordinary.

When the writer states that Signorelli "finished

the fresco of the 'Last Judgment' which Michelangelo had begun," she must refer either to the Orvieto or to the Vatican fresco. Signorelli commenced the former in 1500, when Michelangelo was in Rome, whilst the latter was painted in 1534, or eleven years after Signorelli's death. That Michelangelo outlived the older master by forty-one years does not prevent Miss Potter from calling Signorelli "Michelangelo's immediate successor." Mantegna is stated to have been "greatly influenced by Fra Filippo Lippi, whose work in Padua he had a chance to study." We should like to know which work is referred to, as Lippi's wanderings at no time took him to that centre of learning, nor does it appear that any of his works found at any time their way to Padua.

That Botticelli "was a bit of a *poseur*" may be Miss Potter's opinion, but the words are somewhat ill-chosen. "Last Supper" would be an excellent English rendering for "cenacolo" in the case of a writer with so defective a knowledge of Italian that she persistently speaks of "cenacola." Elegance of expression is not altogether the author's forte; we find such passages as "a portico forms a sort of rest for the eye"; "with a sort of leaden calmness about it"; "a more right-angled sort of portrait surely he never drew"; "in a sort of gallery the table is spread"; "he executed with more of the 'know how' than most of his English brethren"; "the leer on this face.....is enough to give one bad dreams for a week." Miss Potter is equally unfortunate in her use of art jargon.

But these are, after all, minor faults. There is more serious matter to be considered. We should like to know on what authority the author states that Zurbaran worked with Velasquez on important commissions. We should also like to know her definition of a "Paleologue," for she says that Michael VII., Emperor of the Eastern Empire, was "Paleologue of the Patriarch of Constantinople."

The author does not seem to know that there was any art in Germany before Dürer, and that there are some who are fully aware of Bonington's greatness. She does know that Neefs had to seek the assistance of Breughel, Francken, Teniers, and Van Thulden to paint the figures in his compositions, but explains, nevertheless, that "his View of the Interior of a Cathedral shows his delight in portraying processions and funeral services."

"No other painter ever began to leave behind him such an enormous amount of work" as Rubens, who was "born in Cologne of Flemish parents, and returned [!] to Antwerp when a young boy," whose "palette was silvery gray," who "represents the complete fruition of Belgic art," who "may be compared to Michelangelo," and who "leaves one in an ecstatic maze at the versatility of his art."

It is unnecessary to produce further evidence of Miss Potter's capacity as a writer and art critic. Her general knowledge of history may be illustrated by her remark that the interest in preserving and adding to the art treasures of France shown by the successive governing bodies during the French Revolution "was the only sane, creditable, and intelligent act of that entire bloody reign."

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#### THE LOAN EXHIBITION OF PROCESS ENGRAVING AT THE VICTORIA AND ALBERT MUSEUM.

IN this valuable exhibition we have an opportunity of taking stock of the achievements of applied science in reproducing works of art. The exhibits are grouped according to nationalities, so that interesting comparisons may be made. The competition is, and has been for years, very keen, and patents and trade secrets are no doubt jealously guarded. Nevertheless, there is no such striking difference between the

performances of different countries as might have been expected. In most we find that the reproduction of black and white only, as in photogravure and collotype, has arrived at a high state of perfection. There are of course differences, but the very best English, French, and German work in this direction leaves scarcely anything to be desired. The Berlin Photographic Company's photogravure from the Ghent Altarpiece by the Van Eycks is perhaps the most perfect work here, though one or two English works—Walker & Cockerell's photogravures from sculpture, and Robert Sanson's photogravure from a mezzotint—run it very close.

The same may be said of collotype, though we wish that the Clarendon Press had contributed some of their facsimiles of Oxford drawings done for Mr. Sidney Colvin's publications. It would have been interesting to compare these with the splendid collotypes from drawings 443 and 444 shown by the Imperial German Printing Press.

While the processes which only involve black and white seem to have arrived at a point where no great improvement is to be expected, the colour processes are still far from perfect. Coloured collotype and coloured photogravure produce at present the best effects, but we rather suspect that in most, if not all of these, the colour is not mechanically reproduced. Such prints are in effect photographic stipple engravings in which the colour is applied by hand to the plate before each impression. The result is, therefore, only a copy of the original, so far as colour is concerned, and in no true sense a facsimile. We should have been glad, at any rate, of more information on this subject in the catalogue. On the other hand, the three-colour process—the stages of which are excellently illustrated in the exhibits of the London County Council School of Photographic Engraving—has the advantage of being mechanical. Unfortunately the results so far produced are scarcely agreeable. The shiny surface necessary for the half-tone block printing is itself so disagreeable that even an exact facsimile has a curiously different effect from the original, particularly if this be an oil painting, with all its complexity and infinity of texture. In reproducing water-colour drawings much greater success has been attained. Among the best of these are André & Sleight's reproductions of water-colours by Mr. A. H. Hallam Murray and Sir Harry Johnston. Even more successful than these are, we think, some Dutch works by Entschede, in which a faint print in pale grey is added to the three colours to harmonize and control them. The reproduction of a water-colour by Josef Israëls is really extraordinary.

Among attempted reproductions of oil paintings in colour, some of André & Sleight's after Lely struck us as very good; but here the Italians seem to be ahead of all others. Arturo Alinari's three-colour collotypes, though still unpleasant in surface quality, do come very near to giving one an idea of the qualities of the original, even when that original is so subtle and complex as Titian's 'Bella.' Eugen Albert's reproduction of a picture by Lenbach (453) is also striking, but here we suspect again that it is really an artistic, not a purely mechanical process. A learned and highly technical introduction by Major-General J. Waterhouse is of great assistance. We almost wish that he had allowed himself to go into greater detail, with a view to making the complicated processes intelligible to the lay mind. A series of historical exhibits of early efforts at photographic engraving adds greatly to the interest of a remarkable and useful collection.

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#### THE VASARI SOCIETY.

THE success of the Arundel Club has led to the formation of yet another society for disseminating reproductions of works of art. The

special object of the new society is the publication of drawings by the old masters. The name of Vasari no doubt calls up to most minds only his unique history, but all students of drawings will know him also as the first great collector of these, and will be familiar with the many works which have survived from his collection, in their characteristic and elaborate Renaissance mounts. So it was a happy and natural idea for the Society to take him as its patron saint.

England is particularly rich in drawings of the Renaissance, for even in the eighteenth century the great English collectors showed a wider appreciation in the matter of drawings than they did as regards painting, so that in the British Museum, Windsor Castle, and at Oxford, not to mention many important private collections, we have almost unlimited treasures. A great many of these drawings have been photographed from time to time, but, as a rule, in so expensive a form that they are scarcely accessible to students, while a number of interesting drawings, some even of the highest merit, have never been reproduced at all. There is no form of art which lends itself so readily to reproduction as drawings, none in which well-executed collotypes transfer so completely the æsthetic qualities of the original, and there is no other part of the study of early art which affords such a stimulus to the æsthetic judgment as that of drawings. We therefore welcome heartily this effort to make known to amateurs and students our national possessions. The Society starts under the best auspices, for Mr. Sidney Colvin, who has done so much for the advancement of the study of drawings, has consented to act as its chairman. It is anticipated that it will receive sufficient support to enable it to issue at least twenty reproductions in the first year. The reproductions are to be in collotype, and will be made by the Clarendon Press, whose work in this kind we have often had occasion to praise. The hon. secretary, Mr. G. F. Hill (10, Kensington Mansions, Earl's Court), will be glad to answer any inquiries.

### THE INTERNATIONAL CONGRESS AT ATHENS.

IN spite of many difficulties and much hesitation in policy, the Greeks may be congratulated on the success of their great experiment. They collected a most representative assembly, from which, indeed, very few distinguished Hellenists were absent, and the sections seemed to work with little friction, in spite of the known animosities among archaeologists. The arrangements for the meetings were excellent, except that there was no common meeting-room—a capital defect—and the hotels made it an opportunity for pocketing huge profits, for it may be said that Athens is at the moment as costly a place as Corinth was said to be in Roman days. The King and royal family were much in evidence, and the Crown Princess received many English delegates with the greatest affability. The proceedings opened with the sound and fury of the great national holiday (Independence Day), owing to which there was endless noise from 5 A.M. onwards, civil and military bands vying with each other to disturb the wretched archaeologist who had arrived late after a fatiguing journey. Then came the State 'Te Deum' in the Cathedral, whither a great crowd went to talk and laugh, and gape at the royal family sitting on a dais, and not to listen to the service—which was, indeed, hardly interesting. The chanting of the priest was often out of tune, and though the choir sang steadily in four parts without accompaniment, the music was the simplest and most vulgar modern stuff, without any merit whatever. The reception on the Acropolis followed, where the Crown Prince, Dr. Dörpfeld, and others read neat speeches, and the assembly wandered about the match-

less ruins. But it was a distinct outrage that the museum was shut because of the holiday. Surely the few officials that watch could have been coerced or bribed to stay at their posts on such an occasion. There were a dozen men present who would gladly have explained to their many friends some of the marvels in this little house, which equals in interest the great museum of the city, so far as Greek work of the best period is concerned. This was probably the most serious mistake of the meeting. Curious blunders in the programme were perhaps unavoidable, but to set down Prof. Mahaffy as coming from Edinburgh and Mr. McAlister from "the Irish University of Dublin" (whatever that may mean) was a little misleading.

The opening address in the most important section was that of Dr. Dörpfeld, explaining his theory that inhumation and cremation of the dead in prehistoric and historic Greece were not contrasted forms of burial, but that partial burning almost always preceded inhumation. After some curious confirmatory remarks on the habits of other nations and of the Cretans from Prof. Montelius and Dr. Arthur Evans, M. Homolle began to explain the restoration he had undertaken at Delphi of the Treasury of the Athenians. The various depths of the three walls told him how to separate the mass of stones he found on the spot, and then the crowd of inscriptions with which the whole house was covered gave him the clue to fitting together the sorted materials. Unfortunately the lantern, which was to show a picture of the restored building, refused to work. In another section Prof. Furtwängler, under the presidency of his opponent Prof. Waldstein, which was amusing, discoursed on his excavation of the temple of Aphrodite Epilimene (at the harbour) at Ægina. The peculiarity of this temple of good epoch is that it is laid over the walls of prehistoric houses as its foundation. The attribution of the famous temple on the mountain, whose pediment sculptures are now in Munich, is one of the recent gains of archaeology. It seems, from an inscription found on the site, to be dedicated not to Zeus or Athena, but to a local goddess Athaia, hitherto absolutely unknown. The setting up of this temple in the days of Ægina's greatness, within sight of the Acropolis of Athens, looks very like a challenge on the part of the islanders.

Though the official language of the Congress was declared to be French, and the speeches were ordered not to exceed fifteen minutes in length, no one seemed to take the smallest notice of these things—English, French, German, Greek, kept alternating in the discussions. How the learned men of Europe two centuries ago would have ridiculed such a Babel! And yet most of the savants present might have used the same language, more or less fluently. In addition to those mentioned, there were in evidence Profs. Wilamowitz, Conze, Lambros, Percy Gardner, Sayce, Crusius, Collignon, Von Bissing, Th. Reinach, Fl. Petrie, Van Millingen, Maspero, and Thos. Hodgkin, not to speak of the heads of all the schools. For such men to meet and talk together is far more important than to read papers, which can be printed and circulated. All the members were invited on the second evening to the various Legations of the European Powers. The British Legation was peculiarly delightful, on account not only of the courtesy of the minister and Lady Elliot, but also of the beauty of the house and its appointments. Dr. Waldstein's speech on the styles of Pæonius and Alkamenes, in contrast to that of Phidias, was full of scenic life, but as it was highly controversial, it was a matter of regret to many that some able advocate of other theories, such as Prof. Furtwängler, was not there to open a discussion. But everybody was busy somewhere else, either presiding or reading papers, so Dr. Waldstein had it all his own way. On Sunday afternoon crowds went to Eleusis in lovely weather, but

there were too many people and too little time for the proper enjoyment of the instructive little museum now beside the ruins. The pottery there exhibited is a peculiarly interesting and various collection, much of it in good preservation.

The 'Antigone,' performed in the great new Stadion, was the public feature of Monday afternoon. It is not for us to criticize the performance of a cast of amateurs, who devoted themselves with zeal to the public service, and produced a very splendid show. The audience was far too vast for any human voice to reach, and the colours of the chorus seemed to us somewhat modern. But the distinctive feature of the *mise en scène* was that Dr. Dörpfeld's theory of acting on the flat in front of the stage house, and on a level with the chorus, was adopted.

One of the best features about the whole meeting was the selection of convenient hours for the work of the day. From 10 to 12, and from 5 to 7, were the hours for the sections. This gave time for the hospitalities of luncheon and dinner, as well as for evening receptions. Any one who has survived the ordeal of an English festival, such as that of Birmingham, where people are forced to lunch at half-past two and dine at six, will appreciate the observation. On the other hand, the places of meeting at Athens were of necessity separated, and not easy to find, so that many people missed what they desired to hear. But there was enough, and to spare, for every reasonable person, and the weather was all that could be desired. It was a matter of regret to many that Madame Schliemann's noble and hospitable mansion was only open to old friends, owing to recent mourning, and the same cause affected several other leading families at Athens.

The discussions on the proper publishing of new inscriptions, so that they may fit into the collections already issued, and, above all, be included in a complete index up to date, were highly interesting, but inconclusive. There seemed no solution save to print as cheaply and quickly as possible, and to publish a distinct index, re-edited every four or five years. By this means Greek scholars would at least discover additions to our store of Greek words. When such a supplement as the wonderful text Dr. Wiegand has found at Miletus supervenes, there is no alternative but to buy the new publication. There are, moreover, seventy-nine columns (on papyrus) of a commentary on Plato now at Berlin, said to be of little value philosophically, yet the lexicographer may possibly find in it new words or forms to add to his thesaurus.

There was also a lively discussion on the restoration of the Parthenon, and the question what should be done with the original fragments of sculpture now in the Acropolis Museum. Some would have them set up again on their almost invisible site; others would set up copies, and keep the originals in the museum for study. The question seemed otiose so long as the great drums of the pillars upset by the Venetian bomb and the explosion are lying on the ground. Surely these should be set up again in the first instance. It will be time enough to talk of the rest when that crying want is satisfied. Prof. Furtwängler's bold reconstruction of the Æginetan pediment groups (now at Munich), according to the suggestion of new fragments and of Cockerell's notes, to which he obtained access in England, was very interesting, but did not seem to carry so much conviction to others as it did to himself.

The next meeting of the International Archaeological Congress was fixed for this time four years at Cairo, it being understood that the Historical Congress, held at Rome (1903), would be repeated at Berlin in the August of 1908. But will the savants of Europe, who as a rule are not rich, be able to indulge so frequently in these costly excursions?



**Fine-Art Gossip.**

YESTERDAY was the private view at the Royal Academy.

YESTERDAY was also the private view, at the Baillie Gallery, of an exhibition of pictures and studies by Mr. William Shackleton, lithographs by Mr. Harry Becker, and drawings and etchings by Mr. C. E. Ritchie; and at Messrs. H. Graves & Co.'s galleries of sketches of British sport by Mr. Lionel Edwards, and portraits in oil of ladies and children by Mr. Edward Hughes.

THE first editorial in the May number of *The Burlington Magazine* supports the memorial recently addressed by the Institute of British Architects to the various municipal bodies, and points out the disastrous consequences that have resulted from the practice of trusting important public buildings to a permanent official who is often not an architect. The London County Council is urged to select an architect for its new County Hall by open competition, and the official plans for that building lately exhibited are severely criticized. Other editorial articles deal with the annual report of the Boston Museum, with the late Constantine Meunier, and with recent encouraging examples of private enterprise in art matters contrasted with official apathy and ignorance. In an article entitled 'The Pre-Raphaelite and Impressionist Heresies,' dealing with the exhibition at the Whitechapel Art Gallery, Mr. Bernhard Sickert maintains that there was more similarity between the artists of the two movements than is generally admitted. Dr. W. Martin contributes the first part of a study on 'The Life of a Dutch Artist in the Seventeenth Century,' in which he gives some new and valuable information as to the manner of life and method of training of painters of the Dutch School. Under the title 'The Father of Perugian Painting,' Mr. Edward Hutton writes in an attractive manner about Benedetto Bonfigli. A short article on the 'Failure of our Water-Colour Tradition,' signed P. A., condemns the English school of pure water-colour, and incidentally compares Mr. Sargent to Girtin, greatly to the advantage of the latter. Mr. M. L. Solon's article on Rouen porcelain is a learned contribution to the history of the subject. Mr. Starkie Gardner concludes his account of the Duke of Portland's silver, and Mr. Campbell Dodgson discusses some Dürer portraits, the subjects of which have recently been identified; Mr. Claude Phillips publishes a miniature in the Wallace Collection, formerly catalogued as by Cosway, which he attributes to Füger; and Mr. Weale writes on the 'Annunciation,' by Roger de la Pasture, now in the Kann, and formerly in the Ashburnham, collection. Among the other notes in the miscellaneous section are one on an interesting tapestry made for Martin of Aragon, and a short account, by Mr. R. L. Hobson, of English china recently acquired by the British Museum.

*The Antiquary* for May will contain, among others, the following articles: 'The Law relating to the Protection of Ancient Monuments and Buildings,' by Dr. William Martin; 'Henry VIII. and Anne Boleyn: a Historical Episode (1527-36),' by Mr. W. Carew Hazlitt, illustrated; 'Founding a Grammar School: the Ordinances of Robert Purslove,' by Mr. T. Fletcher Fullard; 'Unnatural Natural History in 1726,' by Mr. C. F. Argyll-Saxby; 'Shrines of British Saints,' illustrated; 'The Other End of Watling Street,' by Mr. Francis Abell; and 'The Antiquary's Note-Book: The Loss of an Ear in Mediæval England,' by Dr. J. F. Willard.

WITHIN the next week or so will be published by Mr. Quaritch 'An Introduction to the History of Chinese Art,' by Prof. H. A. Giles. This work is the first attempt in any European language to deal with the history of Chinese pic-

torial art, and consists mostly of specially translated extracts from authoritative Chinese writers. It will include twelve full-page illustrations.

MESSRS. DICKINSON have in preparation an important work upon 'French Art from Watteau to Prud'hon.' It will be in three large quarto volumes, the first of which will be published in the autumn. The general editor of the work is Mr. J. J. Foster, F.S.A., and he will be assisted by M. Robert de la Sizeranne, M. Rébelliau, Mr. Claude Phillips, Mr. Frederick Wedmore, and other French and English authors. Dealing comprehensively with the art of the period, each volume will also be prefaced by an historical summary showing the connexion traceable between the art and the manners of the times dealt with. There will be three editions of the work, which will be illustrated by nearly two hundred fine photogravure plates, many of them from little-known pictures.

WE have received the annual report of the Whitechapel Art Gallery, which shows what a remarkable work is being done by the present director, Mr. Aitken. For while the popularity of the exhibitions he organizes is constantly increasing in the East-End, he yet contrives to make them artistically instructive, and to give them a more than local importance. Not the least interesting item of the report in this respect is a quotation from an appreciative article in a French newspaper. Besides the exhibitions, of which four were held in the last year, a series of lectures and concerts were organized in connexion with them. The admittance to all these is free, and it is to be hoped that the appeal made for funds to carry on the work will be successful.

AN important collection of marble and other busts will, by order of M. Dujardin-Beaumetz, Under-Secretary of State for the Fine Arts in Paris, be transferred from the Dépôt des Marbres to the Musée de l'Armée. These include Latour's marble bust of General Changarnier, exhibited at the Salon of 1896; Bagnio's bust of Admiral Gueydon; Martin's bust of Admiral Pothuau, Minister of National Defence and Ambassador in London; and others of Francis Garnier, the conqueror of Tonkin, by Mlle. Itas; of Lacépède, the first *grand-chancelier* of the Legion of Honour, by Leroux, and many which have been long lying *perdu*.

THE monument to Gambetta which was inaugurated by M. Loubet at Bordeaux on Sunday last is the work of Dalou, and is regarded as one of his most important accomplishments. The figure of the great Tribune is whole-length. On the one side is the figure of a woman kneeling, holding a child in her arms, and on the opposite side is a symbolical figure of Minerva. The *socle* of the statue is occupied by a flag and the attributes characteristic of the "pays bordelais," and also by a picturesque reminiscence of the war of 1870. The whole monument is in white marble, and is eighteen metres in height.

WE hear that M. Jules Breton is one of the candidates at the Académie Française for the seat of his former colleague at the Beaux-Arts, the late M. Guillaume. M. Breton, who is not only an excellent painter, but also a capable writer, is already a member of the Institute, and has on a previous occasion been a candidate for the higher honour.

**MUSIC****BEETHOVEN AND SCARLATTI.**

*L. van Beethoven: Sonaten für Pianoforte. Kritisch-instructive Ausgabe von Eugen d'Albert. Vols. I., II., and III. (Alfred Lengnick.)*—Of the many pianoforte sonatas composed by the contemporaries of Beethoven,

those of Weber are the only ones still to be found on concert programmes—except, of course, on such as are of an historical character. The sonatas of Beethoven, on the other hand, are not only living realities, but also have never been surpassed. It is therefore not surprising that many editions have been issued of them. This new one by Eugen d'Albert is interesting, for he deservedly ranks among the foremost pianists of the day. One or two matters *re text* deserve mention. In the first movement of the 'Appassionata,' just before the *coda*, the editor does not accept Bülow's suggested change with regard to the notes of a group of semiquavers; his reason for so doing is good; moreover the usual reading agrees with the autograph. Then, on the other hand, there is a passage in the first movement of the 'Adieux' Sonata, Op. 81A, which does not agree with the autograph. The editor may have followed the usual reading, thinking that of the autograph a slip of the composer's pen; anyhow there ought to have been a foot-note. Again, the foot-note "*ais natürlich*" (vol. iii. p. 125) is open to question; there are some authorities in favour of the *A* natural. The foot-notes generally are most helpful, and those in which the student is recommended to imagine certain melodies as played by one or other instrument of the orchestra are interesting; Beethoven while composing his pianoforte works had, no doubt, the orchestra often in his mind.

The foot-notes are printed in German, English, and French. The English would well bear revision. Here are two short examples:—"Siehe Anmerkung a" is rendered by "Look remark a"; and "Die Melodie mit schönsten Ton zu 'singen,' die Begleitung durchweg sehr leise," by "The melody must be sung in the most beautiful tone-colour; the accompaniment be very soft throughout."

The copious fingering by a master of the pianoforte is a special feature of this edition.

*Alessandro Scarlatti: his Life and Works.* By Edward J. Dent. (Arnold.)—The name of Alessandro Scarlatti is well known, also a fair number of his arias, and the titles of some of his operas; but very little has been written about his works generally. It is, as our author himself remarks in his preface, "strange that a composer so celebrated in his lifetime should have had so little attention paid to him." Mr. Dent hopes that his book "may at least serve as a useful foundation for future workers in the same field." He may rest assured that it will be regarded as something more than a foundation. The number of works penned by Scarlatti is legion, but a detailed account of all which have been preserved would be tedious, and in great measure unprofitable; many are purely conventional, and some dull. Mr. Dent has given a general idea of his art-work in various branches, pointing out certain characteristic features in structure, melody, and harmony; and special works are named in which Scarlatti's gifts were best displayed; there are also valuable illustrations. Scarlatti occupies an important place in the evolution of opera, but his works themselves as a whole are almost dead. Of his one comic opera, 'Il Trionfo dell' Onore,' Mr. Dent, however, says that "under favourable circumstances it might be quite possible to revive it."

Of Scarlatti the man there is not much to record; neither of his early nor his last years is anything known. His voluminous correspondence with Ferdinand de' Medici has been preserved, but "its elaborately complimentary style effectually disguises the individuality of the writer." The following sentence from one long letter offers a good specimen of that style. Of his opera 'Lucio Manlio,' composed in 1705, Scarlatti says that he is ready to

"rewrite the whole from the beginning in such a way as may best satisfy whatever commands the high and mighty clemency of your Royal Highness shall deign to impose upon me."

Scarlatti, evidently, was no Wagner. Little, unfortunately, is known of Scarlatti, but Mr. Dent has been able to secure a few details in addition to those already recorded; also to correct various statements which have been made. To gain trustworthy information, he visited Italy, Germany, and France, and a proof of his industrious research is given in the valuable 'Catalogue of the Extant Works of Alessandro Scarlatti,' printed at the end of the volume.

Mr. Dent refers to Scarlatti's compositions for the *cembalo*, but we cannot endorse the statement that they "are of little importance." As leading on to Handel and Bach those works are, at any rate, of great historical importance. Mr. Dent, however, is principally considering the music *per se*; but even so he seems to us to underrate its interest and value. But to discuss the matter properly would necessitate comparison with the works of his predecessors and contemporaries in the same branch of the art. But, as our author refers only briefly to Scarlatti's harpsichord music, the subject does not now demand detailed attention.

### Musical Gossip.

At the Covent Garden opera season, which opens on Monday, the following artists new to London will take part in 'Rheingold': MM. C. Whitehill, Soomer, Wildbrunn, and Zador, and Misses Bosetti and Behnè. On Tuesday, in 'Die Walküre,' Frau Wittich, of Dresden and Bayreuth, will impersonate Brünnhilde; Herr Klaus will be the Siegmund and the Siegfried in the remaining two sections of the 'Ring.' Madame Agnes Nicholls will sing the bird music in 'Siegfried,' and appear as one of the Norns; also as Woglinde in 'Götterdämmerung.' Rehearsals are being held this week, and Dr. Richter is delighted with his "superb" orchestra.

MISS VIVIEN CHARTRESA, an English girl, but of foreign extraction, nine years of age, will make her *début* as violinist at the Queen's Hall on May 15th. She has been studying for the last two years under Prof. Sevcik at Prague. Her mother is the Italian poetess Anne Vivanti, and her great-uncle on the mother's side Paul Lindau, the well-known German playwright and critic.

THE first of the six Joachim Quartet (private subscription) Concerts will take place on Monday evening, May 8th, at the Bechstein Hall. The programme, devoted to Beethoven, includes three quartets—Op. 18, No. 2; Op. 59, No. 1; and Op. 131.

AMONG the novelties which are to be produced at Mr. Louis Hillier's musical festival at Queen's Hall in June are a Symphony in F by Théo Ysaye, brother of the well-known violinist, and a symphonic work by a "prominent English composer."

MR. MARK HAMBOURG offers a prize of ten guineas for the best pianoforte solo in form of a prelude, nocturne, barcarolle, romance, or scherzino, by a British composer under twenty-six years of age. The competition will close on May 8th, and the prize piece will be performed by Mr. Mark Hambourg at his recital at Queen's Hall on May 20th. The adjudicators will consist of a pianist, a composer, and a critic.

THE "Beethoven" Festival at the Nouveau-Théâtre, Paris, with Felix Weingartner as conductor, will be held on May 5th, 7th, 10th, and 12th. The nine Symphonies are to be performed, also the Violin Concerto, and the fourth in G for pianoforte, with MM. Lucien Capet and Édouard Risler as soloists. A special concert will be given at the Conservatoire on May 4th for the benefit of the Beethoven Monument

Fund, the programme of which will include the 'Choral' Symphony.

A "BEETHOVEN" Festival of special interest will be held at Bonn from May 28th to June 1st. The programmes will not be entirely devoted to Beethoven, but unfamiliar works of the seventeenth and eighteenth centuries will be performed by the Société des Instruments à Vent from the Paris Conservatoire, also the Société des Instruments Anciens from that city. The Joachim Quartet, and the pianists MM. Busoni and Ernst von Dohnányi, will take part in the performances.

HUMPERDINCK is composing an opera for the Kaiser-Jubiläums-Theater, Vienna. It is entitled 'Das Wunder zu Köln,' and the libretto has been written by Rainer Simon, director of the theatre in question.

SIGNOR ANGELO MASCHERONI, composer of many popular songs, died in his native city, Bergamo, on April 10th. He was only in his fiftieth year. At an early age he became an orchestral conductor, while for a short time he was director at Covent Garden, and after that at New York. An opera of his, 'Mal d'Amore,' was produced at Milan in 1893. He was an excellent pianist, and for twelve years accompanied Madame Adelina Patti in her tours through Europe and America.

THE death is also announced, at the ripe age of seventy-eight, of John Baptiste Calkin, pianist, organist, composer, and, since 1899, Professor of Music at the Guildhall School of Music.

### PERFORMANCES NEXT WEEK.

|        |  |
|--------|--|
| SUN.   | Sunday Society Concert, 8.30, Queen's Hall.  |
| —      | Sunday League Concert, 7, Queen's Hall.  |
| MON.   | Miss May Elliot's Pianoforte Recital, 3, Bechstein Hall.                                       |
| —      | Royal Opera, 8.30, Covent Garden.  |
| TUES.  | Herr 1. Friedman's Pianoforte Recital, 3, Bechstein Hall.                                      |
| —      | Royal Opera, 5, Covent Garden.   |
| —      | London Choral Society, 8, Queen's Hall.  |
| —      | Mrs. Mackenzie Fairfax's Concert, 8.30, Bechstein Hall.  |
| WED.   | Miss Marie Altona's Vocal Recital, 3, Bechstein Hall.  |
| —      | Signor Antonietta's Violin Recital, 3, Aeolian Hall.   |
| —      | Testimonial Concert (F. Moir), 8, Bechstein Hall.  |
| —      | Royal Opera, 8.30, Covent Garden.  |
| THURS. | Kubelik's Orchestral Concert, 3, Queen's Hall.   |
| —      | Madame Renée Urban's Vocal Recital, 3, Bechstein Hall.   |
| —      | Miss Betty Booker's Vocal Recital, 3.15, Aeolian Hall.   |
| —      | Royal Opera, 5, Covent Garden.   |
| —      | Miss Lucie Johnstone's Concert, 8, Steinway Hall.  |
| —      | Mr. Roland Jackson's Concert, 8.30, Bechstein Hall.  |
| FRI.   | Miss Alva Batemann's Concert, 8.30, Bechstein Hall.  |
| —      | Royal Opera, 8, Covent Garden.   |
| —      | Miss Myra Liardet's Concert, 8.30, Bechstein Hall.   |
| —      | Royal Academy of Music (Dramatic Phantasy, with Musical Accompaniments), 8.30, Hanover Square. |
| SAT.   | Huberman's Orchestral Concert, 3, Queen's Hall.  |
| —      | Miss Vera Jacques's Pianoforte Recital, 3.30, Bechstein Hall.                                  |
| —      | Royal Opera, 4.30, Covent Garden.  |
| —      | Royal Academy of Music (Dramatic Phantasy), 8.30, Hanover Square.                              |

## DRAMA

### THE WEEK.

IMPERIAL.—*Romeo and Juliet*.

HIS MAJESTY'S.—*Richard II.*, *Merry Wives of Windsor*, *Twelfth Night*, *Hamlet*, *Much Ado about Nothing*, *Julius Cæsar*.

THE distinguishing feature of the present Easter is the number of Shakspearean representations it brings. One only of these can be regarded as a novelty. 'Romeo and Juliet' is seen from time to time, but has not been mounted in London on anything like an important scale since the production of Mr. Forbes Robertson. Romeo is in modern days more frequently a precursor of and preparation for Hamlet than its successor. The production at the Imperial has the defect from which no presentation of 'Romeo and Juliet' by the present generation has been wholly free. It lacks those all-important elements of youth and imagination—more indispensable, perhaps, in this piece than in any other. It is a pardonable vanity in an actor to believe that he can hide the disappearance of youth. Included on

was nearly forty when he appeared as the first Paul in 'Paul and Virginia.' Juliet we know to have been at the time of the action only fourteen. That is, of course, in this country an impossible age. A performance, however, of 'Romeo and Juliet' in which Romeo, Juliet, Tybalt, and Mercutio all approach middle age loses necessarily a portion—perhaps the greater portion—of its charm. In action Mr. Waller is acceptable, and his method of dealing with the fiery Tybalt and his rendering of the stronger scenes are to be commended. His declamation is effective also, and he shows abundance of passion. If he fails to reveal to us the Romeo of our dreams—the passionate, poetic, inconstant youth with so acute a prevision of all that is bound to occur—his shortcomings are those of almost, if not quite, all his predecessors. A century and a half ago Garrick and Spranger Barry, both about the same age as Mr. Waller, competed in Romeo at Drury Lane and Covent Garden respectively, the former, according to contemporary testimony, eliciting the more applause, the latter the greater quantity of tears. In the case of the present generation, the audience, though not, as a rule, sparing of applause, is niggardly of tears. Garrick's Juliet, George Anne Bellamy, it may be said, was then aged nineteen.

Great zeal on the part of the management of His Majesty's is accompanied by a sanguine faith in the public in giving six different plays of Shakspeare on six consecutive nights. None of these was new, all having been seen within recent years, and all are now withdrawn, removing thus the temptation to indulge in further comment. Mr. Tree presented afresh his well-known impersonations of Richard II., Sir John Falstaff, Malvolio, Hamlet, Benedict, and Mark Antony—a remarkable feat to accomplish. Where possible the original exponents were again seen. Necessarily, however, many changes were brought about, Miss Viola Tree appearing as the Queen in 'Richard II.,' Anne Page, and Viola, as well as Hero. Mr. Henry Neville was John of Gaunt, Master Ford, and Julius Cæsar, and, of course, Claudius and Leonato. Miss Winifred Emery appeared afresh as Beatrice, and Mrs. Tree as Ophelia. Miss Nancy Price was Mistress Ford and the Countess Olivia. Mr. Lionel Brough, Mr. Courtice Pounds, Mr. Basil Gill, Mr. Norman Forbes, and Mr. Louis Calvert reappeared in parts with which they are closely associated. That a single management should be able to accomplish a feat such as has been witnessed shows that the demand for a repertory theatre is in the way of being fulfilled.

CRITERION.—*What Pamela Wanted: a Comedy in Three Acts*. By Fred. de Grésac and Pierre Véber. Adapted by Charles Brookfield.

IN writing for the English stage 'Chou,' of which an English rendering by Mr. Charles Brookfield was given at the Criterion on Saturday last, under the title 'What Pamela Wanted,' Madame Fred. Grésac (the particule is a recent addition) has chosen for collaborator not Francis de Croisset, otherwise Franz Wiener Croisset,



her partner in 'La Passerelle,' but M. Pierre Véber, part author of 'La Mariotte,' 'Loute,' and other pieces. To judge from what is known of M. Véber, his share in the present work is considerable, both story and characters having a kind of mixed banality and extravagance such as he has taught us to expect. Mr. Brookfield, meanwhile, has provided some modern and saucy dialogue, while some one—presumably M. Véber—has assigned to much of the play a distinctly American character. The production may accordingly be regarded as a hybrid. It is, moreover, wholly farcical in treatment, if not in conception. There were moments when the interest languished, and the life depicted seemed inconceivable. Thanks to an interpretation brisk and happy in the main, though preposterous in certain instances, a favourable reception was accorded, and the piece may hold temporarily its own. Such aim as it shows is to contrast the *insouciant* and cavalier fashions of youth in its wooing with the ripe formalism of a generation ago, and to prove that the most silken bonds of a modern "Marriage à la mode" may prove as onerous and intolerable as the weightier bonds of previous times. The action begins and ends well. Enjoyment is, however, checked by the extravagance of its comic characters; and the proceedings of a couple of demi-mondaines, who seek to establish claims upon the hero and his father, are, to speak frankly, unacceptable and unpleasant. Miss Ethel Irving is amusing as a schoolgirl whose proper place is in musical comedy; and Miss Lottie Venne, Mr. Frank Cooper, and Mr. Faber are entertaining. The whole, however, requires a setting of Offenbach.

LYRIC.—*Her Own Way: a Play in Four Acts.*  
By Clyde Fitch.

TRANSPORTED from America, 'Her Own Way,' by Mr. Clyde Fitch, has served for the first appearance of Miss Maxine Elliott as a London manager. In so doing it is welcome. It is, however, lacking in originality and inspiration. The types of character it presents are wholly American, and nothing corresponding to them is familiar in this country. There are pleasing touches and pretty scenes, and the whole constitutes an entertainment which may be seen with equanimity. One or two English artists may be traced among the expositors, most of whom seem, however, to be American.

### Dramatic Gossip.

CURIOUSLY convincing proof how expedient it is that arrangements should be made at the theatres to prevent the production on the same evening of two important novelties is furnished by the present state of theatrical affairs. Realizing, with characteristic slowness of perception, that, apart from Mr. Tree's calm demand for a monopoly of attention, too many novelties had to be produced for all to receive adequate notice, one management after another has resolved to change the date of its new production, with the result that an undiminished number of conflicts seem probable, and confusion is "worse confounded." Some joint arrangement such as we have previously suggested will before long become inevitable. Ac-

cording to present prospects the coming weeks will be busier than that which has passed.

THE production at the Great Queen Street Theatre of Sheridan's 'Critic,' under the management of Mr. Philip Carr, by the Mermaid Repertory Theatre, inspired some interest, the text spoken being that of Sheridan and not of a number of irresponsible "gaggers." 'Anty Bligh,' by Mr. G. Hamilton Moore, given on the same occasion, cannot be said to have added greatly to the attraction of the entertainment.

'THE SCARLET PIMPERNEL,' the run of which at the New Theatre closed on Saturday last, has during the present week been given by Mr. Terry and Miss Julia Neilson at the Shakespeare Theatre, Clapham Junction.

MRS. TREE will take on Monday at the Adelphi the part of Gertrude, resigned by Miss Milton, who joins the company of Mr. Martin Harvey.

MR. FORBES ROBERTSON has been announced to appear at the new La Scala Theatre on May 15th as Hamlet, and though the arrangement to appear at the earliest possible date has now been made, the original notification was premature. Mr. Robertson's return to London only took place on Wednesday.

'MRS. LESTRANGE,' a comedy by Mr. F. Kinsey Peile, is to be produced by Miss Dorothy Grimston for benefit purposes on the afternoons of May 15th and 16th.

NEWS has been received of the death of Joseph ("Joe") Jefferson, the famous creator of the rôle of Rip Van Winkle. Had this occurrence taken place a generation ago, it would have been said, in Johnsonian phrase, to have "eclipsed the gaiety of nations." But for many years Jefferson's appearances on the stage have been infrequent, and virtually confined to one part. What is now said about him is gossip rather than chronicle. He left behind him, however, a volume of reminiscences, which are both pleasant and serviceable. Born in Philadelphia, of a theatrical family, on February 20th, 1829, he is said to have appeared on the stage in 1832 as the boy in 'Pizarro.' Some experience of difficulty and trouble attended his early career, but his later life was spent in the pleasing and comfortable retreat he had secured for himself at Palm Beach, Florida. In America he was one of the best comedians of his day, owing a portion of his method to predecessors whose names have had but few and faint reverberations in this country. In England he is Rip Van Winkle and nothing else. Occasional appearances were made in other parts, but these are remembered only by those learned or curious in stage history. On September 4th, 1865, he was first seen at the Adelphi in a dramatization, altered by Dion Boucicault from an existing version, of Washington Irving's immortal tale, and called 'Rip Van Winkle; or, the Sleep of Twenty Years.' His performance of the bibulous hero ravished the town, and survives as one of the unsurpassable creations of its day. No other actor has rivalled him in the part, though Frederick Leslie, in a musical rendering of the story, approached him in tenderness and charm, while retaining much of his method. An appearance at Manchester in 'The Parish Clerk' of Boucicault attracted little attention, and an engagement at the Haymarket as Golightly in 'Lend me Five Shillings,' and as Sir Hugh de Brass, added little to his reputation in England. A recreation of his was landscape painting, in which he obtained some proficiency. Jefferson was popular on both sides of the Atlantic. One of his daughters married in England B. L. Farjeon. Jefferson's death took place on his Florida plantation.

TO CORRESPONDENTS.—A. 'H.—J. C. C.—M. R. G.—received.  
O. A.—F. W. T. (Algiers).—Many thanks.  
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CONTENTS.

|  |         |
|--|---------|
| HIGHWAYS AND BYWAYS IN DERBYSHIRE ... ..   | 551     |
| IMPERIAL JAPAN... ..   | 552     |
| A REGISTER OF NATIONAL BIBLIOGRAPHY ... ..   | 553     |
| QUEEN MARGOT AND THE END OF THE VALOIS ... ..  | 553     |
| NEW NOVELS (The Disciple's Wife; In Search of the Unknown; The Macdonnells; Playing the Game; The Taming of the Brute; Guthrie of the 'Times'; The House of Merillees; Aunt Phipps; The Girl of La Gloria; Le Passé Vivant)... ..  | 554-556 |
| EGYPTOLOGICAL BOOKS... ..  | 556     |
| ESSAYS AND SKETCHES ... ..   | 557     |
| OUR LIBRARY TABLE (The White Peril in the Far East; Mr. Asquith; The Working Constitution; The Russian Navy in the Russo-Japanese War; The Phantom Torpedo-Boats; Une Année de Politique Extérieure; The Man in the Pulpit; Letters from Catalonia; The Grey Brethren; Author and Printer; Brichanteau Célèbre; New Editions) ... .. | 559-561 |
| LIST OF NEW BOOKS ... ..   | 561     |
| LAMB'S LETTERS; THE LITERARY DEPARTMENT AT SOMERSET HOUSE; THE SOURCES OF SHELLEY'S ROMANCES; AN UNKNOWN EDITION OF THEOPHRASTUS; SALES ... ..   | 561-562 |
| LITERARY GOSSIP ... ..   | 562     |
| SCIENCE—SEDGWICK'S TEXT-BOOK OF ZOOLOGY; GARDEN COLOUR; STEAM PIPES; ASTRONOMICAL BOOKS; TOTEMISM AND THE DOMESTICATION OF ANIMALS; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP... ..  | 564-566 |
| FINE ARTS—THE ROYAL ACADEMY; OXFORD EXHIBITION OF HISTORICAL PORTRAITS; LORD GRIMTHORPE; SALES; GOSSIP... ..   | 567-569 |
| MUSIC—RING DES NIBELUNGEN; IL BARBIERE; GOSSIP; PERFORMANCES NEXT WEEK ... ..  | 570-571 |
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"still contains the original brass dedication plate of 1241, but to me it was of more interest

to be shown the little seat immediately in front of the lectern where Dr. Johnson sate, and to be told of that far-off Sunday, two centuries and a half ago, when King Charles came to Ashbourne Church and graciously talked with Mr. Peacock, the vicar. The date was 1645; the war was raging; and the guards would be set to watch all the avenues of approach to Ashbourne."

The account of Bakewell, though not of equal value to that of Ashbourne, is also attractive, and contains much that would be sought for in vain in the ordinary run of guide-books. So thorough is Mr. Firth's knowledge of all that pertains even to the smaller literary or quaint characters of the shire that it is difficult to believe that he is not a lifelong resident of the county. Even the well-worn themes of Haddon Hall and Chatsworth House are made interesting to those who may have already visited them with frequency. We are glad to notice that Mr. Firth is honest enough, notwithstanding his evident love of romance, to discredit the comparatively modern tale of Dorothy Vernon's elopement. Of Eliza Meteyard's version of the story, which started the vogue of this popular legend in the first volume of *The Reliquary*, he is bold enough to say that it is of "more than glucose stickiness and sweetness."

Mr. Firth's rambles over the moors and highlands do not yield so many opportunities for the display of his gifts, but they are readable, suggestive, and, on the whole, accurate. Those who know Derbyshire and its history well will be able to detect occasional inaccuracies; but there are no material blunders. For instance, funeral garlands may be found in at least two other Derbyshire churches besides Ashford—namely, at Matlock and South Wingfield. King's Newton did not receive its name because Charles II. slept one night there—its royal title is two or three centuries older; and the account of the red deer of Peak Forest perishing in a snowstorm is a mere fable. The full documents as to their exact ending are at the Public Record Office.

Towards the end of the book some pages are devoted to the unhappy escapade of Brandreth and his followers in 1817, which Mr. Firth seems to think worthy of the name of "the Pentrich revolution." Had he read a little deeper on this subject we feel sure that he would have felt more indignant with the Government of the day than with the three who suffered on the scaffold. It was perfectly absurd to dignify this trifling disturbance as an act of high treason. If Mr. Firth will consult Dr. Cox's volumes on the Quarter Session documents of the county he will find further particulars of the outbreak, the trial, and the horrible execution; the headsman's "block" then used is still preserved in the new gaol at Derby.

Mr. Firth makes a valiant defence of the Midland Railway route from Manchester to Derby, through some of the most beautiful of Derbyshire's rocky dales, citing Ruskin's strongly worded philippic against this desecration. We are inclined to agree with him to a great extent, at all events so far as Miller's Dale and Monsal Dale are concerned, where the iron way runs on a high level and loses itself for much of the way in tunnels. The actual picturesque effects are comparatively little interfered with; nay the rushing of a steam-enveloped locomotive



with its train of cars, from the dark tunnel entrance in the side of Fin Cop, and its rapid disappearance, add somewhat to the scenic effect, producing at times even an air of mystery and romance to the imaginative mind. So much is this the case that a rising young Derbyshire artist of much promise, Mr. Frank Beresford, has chosen this very incident for one of his most successful landscape paintings. But it is difficult for those who knew Derbyshire of old to feel at peace with those who have driven a railway by Grindleford and Hathersage and through the once singularly retired and peaceful vale of Edale. That district, too, has been ruined of late in other ways, for the visitor in search of the picturesque. At the conclusion of the Boer war the wisecracks of the War Office detected some resemblance between the South African veldt and the hills between Edale and Castleton, and now, during the summer months, they are the continuous exercise ground of thousands of troops.

The illustrations of the "Highways and Byways" series form such an important part of the scheme that they cannot be passed by with only a single phrase of comment. The Derbyshire volume is, to some extent, disappointing in this respect. There is a charming headpiece to chap. ii. of 'The Pool, Melbourne Hall'; but interesting as is the old garden (which, by the by, has been often illustrated), the book would certainly have been improved had three out of the four full-page views of yew hedges been omitted. In reality, this massive kind of Dutch gardening has a ponderous solemnity of its own when well tempered with age, but it is not one artist in a hundred that can make it attractive in a black-and-white presentment. The illustrator of this book has a distinct talent for the happy rendering of old buildings on a small scale. Among the most successful are the Balcony House, Swarkeston; Wakelyn Hilton, the only good half-timbered house in Derbyshire; the gateway of Tutbury Castle; Sudbury Hall; and the many-gabled grammar school of Ashbourne. Often as the subject has been treated, it is seldom that a better small picture has been made of the terrace, Haddon Hall, than that which forms the headpiece to chap. xviii. Queen Mary's Bower, the moated garden in Chatsworth Park, and the probable site of the original small homestead before Bess of Hardwick began to build, is also most pleasing. But several of the full-page pictures of landscape, cliff, and water are not successful. Notably is this the case with a representation of the Shining Cliff, Middleton Dale; the Winnats, Castleton; and Tutbury Castle moat. The several views of Dovedale, with the possible exception of Ham Rock, are also disappointing.

*Imperial Japan.* By G. W. Knox. (Newnes.)

DR. KNOX was for fifteen years a Presbyterian missionary in Japan. During that period he was a diligent student of Japanese philosophy and history, and contributed articles on those subjects to the *Transactions* of the Asiatic Society of Japan, which are among the most valuable to be found in that publication. He now, in a well-printed,

well-illustrated, and agreeably written volume of some three hundred pages, gives a portrait of the Japanese people as they appear to him, and a more critically honest and informed delineation of that most interesting folk has not come under our notice.

Dr. Knox is neither indifferent, as many residents in Japan are—perhaps naturally, for they have neither the time nor the training for the study of things Japanese—nor biassed, as others are, chiefly servants or quasi-servants of the Japanese Government,

"who have gone over completely to the Japanese ways of life, and use, with the zeal of proselytes, their views of the superiority of Japanese art, morality, women, and religion to disparage the civilization they have renounced."

As Dr. Knox very well remarks, no essential differences exist in the national psychologies of East and West. What differences are found can almost wholly be explained by circumstance and history. The qualities now displayed by the Japanese command the admiration of the West. But they are precisely those in which Asia is defective—organization, cohesion, patriotism, concentration of purpose, energy, and industrial ability. The characteristics of the Oriental world, on the other hand, are tolerance of despotism, disregard of liberty, fanaticism, empty thought on empty subjects, inability to recognize the facts of the world, physical and moral, lack of pictorial and—in the present day, at least—of literary power.

The truth is Japan never has been, and is now less likely than ever to become, an Oriental country. With the nearer and middle East—the true East—Japan has never been in communion; its Buddhism—always an exotic, by most modern Japanese writers described as a parasite—it received from China, as it did its language, its serious literature, its script, its art, philosophy, ethics, law, and political system—even its military art. But Old Japan never assimilated any of these importations, and of itself neither extended nor added to their value. If we judge Old Japan by its artistic and literary production, it is precisely in those works which are least Chinese that the greater value is to be found—the ancient poetry, the mediæval *monogatari*, some of the later romances, and the works of the *ukiyo* school of art. The histories are dreary compilations, of no merit and little authority; the philosophies are platitudinarian logomachies founded on partially understood Chinese arguments; and such science as Old Japan possessed is a mere echo of that of China.

The chapters on the history, civilization, religion, and philosophy of Old Japan are admirably written, affording a vivid and, what is more, an informed and trustworthy account. It was the *Samurai* who really constituted Old Japan; the nobles were effete, and the common people were merely machines for the production of the currency of the country, rice. It was among the lower *Samurai* that *chiugi* (loyalty) was to be found, and their masters gladly promoted a quality so useful to themselves, but did not, in mediæval and later Japan at least, practise it. But *chiugi* was not specially a characteristic of Japan; whenever a virtue is selected for

commendation it may fairly be supposed to be somewhat rare. It was the form it took that gave it a dramatic prominence, and, above all, its association with the peculiar "honour" of the *Samurai* caste, the elements of which were vendetta and suicide, at first in preference to death at the hands of the executioner and its consequences, afterwards as a sort of fashion in itself (which had to be restrained by law) combined with that adoration of the sword which so singularly collapsed within a year or two of the Restoration. Of the *Samurai* of New Japan Dr. Knox speaks in high terms: "One can only feel that nowhere are there men more worthy of esteem and more likely to win an affectionate regard." We believe this to be true, but the *Samurai* must be known to be appreciated, and it is not easy to know him or to win his confidence. The common people are more attractive on the whole, though of course they have their less pleasant side. The mass of the peasantry appear to be miserably poor. Their farms average  $1\frac{1}{4}$  acre, and four-tenths of the products are paid as rent. One of these farmer's accounts shows a gross income for one year of 3*l.* 15*s.* He rarely eats rice, and lives on rye and millet. It is these men, not the *Samurai*, who are bearing the brunt of the war in Manchuria. Their main pleasure is the pilgrimage which some few manage to make out of a common fund to which the subscription is 6*d.* a year. A *jinrikisha* man may earn 3*s.* a month, on which he will probably support a family. Dr. Knox tells a characteristic story of one of these men, which had better be given in his own words:—

"On the west coast.....a man pulled me in one day fifty-five miles.....up hill and down. I remonstrated.....but he told me his home was the end of our route, and he was anxious to get home. It took him eleven hours.....taking me to the hotel.....he threw water over himself and put on a clean robe. Then he followed me to my room, bowed to the ground, and said, 'You must be tired after so long a ride, and I want to know if there is not something I can do to help you.'"

The education of the people, especially of the peasantry, is extremely superficial. It must remain so as long as the scripts remain, of which the decipherment virtually demands a ready knowledge of thousands of characters, more or less complicated, and employed in a variety of forms and ways. What would the education of our own people amount to if, as a preliminary to the comprehension of elementary literature, such a system of sound and idea-representation had to be acquired? It can only be attempted in youth; no European has ever mastered it.

The book must be read by every one who desires to know what Old Japan was, and how it has come to be the New Japan that is. We specially commend to the reader's attention the graphic picture of society which is given in the extracts contained in chap. x. It is a typical and most interesting story of the eighteenth century, and we can well believe that "could Arai have been transplanted to the Europe of his day, he would have been at home with the statesmen and scholars" of the period. A full translation of the auto-

biography here quoted will be found in the *Transactions* above mentioned, of which a reprint, with a sufficient commentary, would be a most acceptable addition to the world's knowledge of Old Japan.

Something might have been said in praise of the Japanese Government, with whose conduct during the last three decades, in nearly all foreign relations, the hypocrisy, duplicity, and violence exhibited by Europe in the Min, in Shantung, and in Liao-tung during recent years, have afforded a striking contrast.

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*A Register of National Bibliography.* By William Prideaux Courtney. 2 vols. (Constable & Co.)

UNDER the modest title of 'A Register,' Mr. W. P. Courtney has produced a work that takes a more comprehensive view of the subject to which he has devoted himself than any yet achieved in England. Bibliography, like Socialism, was a creation of the latter half of the eighteenth century, and it may be said to have sprung into existence with De Bure's 'Bibliographie Instructive.' This work, which, with all its faults, laid the foundation on which all succeeding structures have been built, was published between the years 1763 and 1768 in seven volumes, and, curiously enough, does not seem to have found admittance into Mr. Courtney's 'Register.' Since then the study has advanced by leaps and bounds, and the enormous growth in modern times of works upon the subject has created a demand which Mr. Courtney's book very adequately supplies. In his preface Mr. Courtney informs us that more than twenty years ago he proposed to himself the publication of a volume on national bibliography, and for the last four years it has been the occupation of his life. The work has been carried out with the thoroughness that might have been expected from the joint compiler of the 'Bibliotheca Cornubiensis.' Mr. Courtney has been better than his word, and, far from confining himself to "national" subjects, has included in his plan the most useful works compiled by foreign bibliographers, for which his principal authority has been Stein's 'Manuel de Bibliographie Générale.' General works on bibliography, therefore, he has placed under the headings of their respective countries, and his lists have been drawn up with great fulness and precision. Such works as Asselineau's 'Bibliographie Romantique' and Champfleury's 'Les Vignettes Romantiques,' which are entered under 'France,' might perhaps have been more conveniently placed under the heading 'Romanticism.' In the general plan of his work Mr. Courtney has adopted the principle of that eminent bibliophile the Count de Fortsas, who "inscrivait ses livres pêle-mêle, et sans suivre aucun système de bibliographie." An alphabetical order, without any regard to classification, is doubtless an advantage in a work which will be consulted by the student like a dictionary. Mr. Courtney acknowledges in his preface that "perfection in such labours is beyond the reach of man"; and that there should be omissions in a work of this nature is inevitable. The wonder is that a necessarily cursory examination should reveal so few.

It is a curious fact that in literary bibliography the most barren period is the eighteenth century. The very comprehensive 'Collections and Notes' of Mr. W. Carew Hazlitt terminate with the year 1700, and the useful British Museum 'Catalogue of Early English Books' draws the line sixty years earlier. The leading writers of the nineteenth century have formed the subject of exhaustive monographs by Mr. T. J. Wise and other enthusiasts, amongst whom a small knot of amateurs on the other side of the Atlantic may be reckoned. But of the great luminaries of the age of Anne and the early Georges no bibliography drawn up on scientific lines exists. Mr. Courtney seems to share this disdain of the Augustans. He has entered W. J. Thoms's exertions on 'The Dunciad,' and Mr. Stanley Lane-Poole's tentative notes upon the writings of Swift; but he has ignored the valuable bibliographies appended to Mr. G. A. Aitken's 'Life of Steele,' 1889, vol. ii. pp. 387-428, and to the same writer's 'Life and Works of Arbuthnot,' 1892, pp. 176-88. Of Fielding—novelist, dramatist, essayist, and versifier—no worthy bibliography exists, though readers of the *New York Bibliographer* were once led to hope that the capable pen of Mr. Austin Dobson might have undertaken the task. Another omission, of perhaps greater importance, in connexion with the period is that of Charles Wentworth Dilke's 'Papers of a Critic,' which was published in 1875 under the editorial care of his grandson, and is replete with accurate and illuminating bibliographical information. Mr. Dilke's papers were originally communicated to *The Athenæum* and *Notes and Queries*, and while the latter periodical seems to have been diligently explored by Mr. Courtney, many important papers in the former have escaped his notice. Among them may be mentioned the late Mr. Edward Solly's article on 'Pope's Dunciad,' which appeared in this journal on October 24th, 1885, and Mr. W. Roberts's notes on Lodge's 'Rosalind' in the issue for March 29th, 1902.

Amongst modern writers, John Addington Symonds's 'Renaissance in Italy' receives mention more than once; but the list of that writer's published works which is appended to his 'Biography' by Mr. Horatio F. Brown (vol. ii. pp. 387-90) is omitted. Nor is reference made to the late Lord De Tabley's writings, which have been dealt with by Mr. Edmund Gosse in his 'Critical Kit-Kats,' 1896, pp. 165-95; by Mr. Tinsley Pratt in *The Manchester Quarterly* for April, 1900; and by Mr. Hugh Walker in his recent little monograph. Under the head of 'Locker-Lampson,' the late Mr. Davenport Adams's notes on the bibliography of the 'London Lyrics' in *The Bookman* for July, 1895, might properly have found insertion. The very useful bibliographies of contemporary English writers which were published in *Literature*, before the amalgamation of that journal with *The Academy*, and those in *The English Illustrated Magazine* since April, 1903, should not have been overlooked. In modern French literature references are made to the bibliographies of Baudelaire and Hugo, Gautier, De Musset, and Mérimée, though in the case of the first-mentioned writer the scarce little brochure by MM. A. de la Fizelière and

Georges Decaux, which was published in 1868, might have been included. Nor should Mr. Courtney have omitted the excellent bibliography of Glatigny, which was issued in 1875 with an introduction by Jules Claretie, or that of Petrus Borel and Alexandre Dumas by A. Parran, which appeared in 1881, or, again, the catalogue of the Noilly Library, which is a bibliographical repertory of the works of the "Romantiques." The very valuable information afforded on these subjects by *Le Livre* and its successors has apparently escaped notice. While Cruikshank as an illustrator has received due justice, it is probably as a concession to British prudery that the publications of Erastène Ramiro on the work of Félicien Rops have been ignored, notwithstanding the amount of valuable bibliographical information that they contain. But when sufficient allowance has been made for the omissions which are almost inevitable in a work of this nature, the fact remains that to Mr. Courtney students of art, science, and literature are under obligations for a work which is without a rival in the branch of scholarship embraced by it. The index, which has been compiled by Mr. Edward Smith, the author of 'William Cobbett, a Biography,' has been severely tested, and very few *errata* have been discovered in it.

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*La Reine Margot et la Fin des Valois (1553-1615) d'après les Mémoires et les Documents.*  
By Charles Merki. (Paris, Plon-Nourrit.)

M. MERKI seems to have set before himself the task of pleasing all parties. Whilst solicitous to show that, unlike so many of his historical brethren, he is no dupe of "la légende de la reine Margot," and can be as severely scientific as a Taine or a Gardiner, he by no means disdains to dip into the sources of the said legend, and to besprinkle his notes, and sometimes also his text, with anecdotes piquant, but of confessedly doubtful authenticity. A good instance of his method is the passage where he winds up his account of how the Queen of Navarre, by bribing her gaoler and entering into communication with the League, turned her rock-prison at Usson into an "ark of safety." He cites the 'Divorce Satyrique'—an authority of whose real value he shows himself fully cognizant elsewhere—to the effect that as soon as Canillac's back was turned Marguerite deprived his wife of the jewels given her as a bribe, dismissed her, and made herself master of the place, so that the marquis "looked like a fool" (*se trouva bête*) and became a laughing-stock to the Huguenot chief. And then he adds: "Il n'y a qu'un regret à avoir, c'est que cette histoire amusante n'est probablement pas vraie," and quotes a letter of Guise which makes it tolerably certain that the whole thing was arranged between him and Henri III.'s treacherous governor. It is certain that Canillac soon joined the League, and that his wife, the Marquise, became first lady-in-waiting to her whom she was supposed to have so cruelly duped. In another place the author adorns his text with a supposed meeting between Marguerite, returning to Paris after her long absence, and her old lover, Harlay



de Chamvallon. The latter is represented as handing her out of her carriage by the express order of the husband who had recently divorced her, and thus took "a petty vengeance in doubtful taste" upon his late wife. The trait is, perhaps, not inconsistent with the character of Henri Quatre; but a note stands at the foot of the page which tells us that the only authority for the supposed incident is that of Scipion Dupleix, who, as we learn in another chapter, recompensed the favours of his benefactress by calumniating her memory.

It is certain that Marguerite was no saint, and M. Merki, who has little objection to retailing scandal about her and her family which is not fit for reproduction, does them, on the whole, substantial justice. He opens with an elaborate description of the Court, in which grew up not only Marguerite de Valois herself, but also one of her chief rivals, Gabrielle d'Estrées, and that contemporary whose misfortunes exceeded even her own, Mary Stuart. He points out how, although the story of the last of the Valois, like that of the rest of her family, has been almost entirely written by her enemies, only one actual crime is attributed to her in addition to her amorous escapades, and that—the supposed procuring of the murder of her mortal enemy, Du Gast, the *âme damnée* of Henri III. — in the estimation of contemporaries a mere peccadillo, "simple retour de fortune." Yet it was an age when any one who could pay for the privilege had his hired cut-throats, whose deeds much more often than not went unpunished; and the Queen of Navarre had assuredly no lack of relentless enemies, from her brother King Henri to the latest favourite of her volatile husband. Even her reputation for unchastity is largely the creation of Huguenot and Bourbon pamphleteers and pasquinade-writers, in whose mud-collections historians have heedlessly raked. Furthermore, the deceit, in which she almost equalled her mother and brothers, arose to a great extent out of the necessities of her position, dependent as she was at almost all times upon others, and, indeed, at their mercy. Marguerite resembled Catherine de Médicis in her talents for diplomacy, and also, it seems, up to a certain point in her career, in her mother's best quality, her strong family feeling. Curiously enough, however, her character would seem to have had its closest affinity in that of one of her bitterest foes, her brother, the last and worst of the Valois kings. Both Henri and Marguerite had not only a strong artistic bent, but also genuine instincts for governing; but in each case the circumstances of their age were against them, so that while the young victor of Jarnac sank into a superstitious debauchee, loathed by every one but his minions, his sister, whose marriage was projected to unite two warring religions, lived, forsaken by her husband and hunted by her brother, to become the helpless victim of events. Forced into her marriage with Henri de Navarre by Catherine de Médicis and Charles IX., Marguerite would appear to have felt a genuine friendship for her husband (though this is not M. Merki's view), but she certainly had as little love for him as he for her. She is thought to have saved

his life after St. Bartholomew, and on several subsequent occasions is known to have nursed him tenderly in sickness. But she crossed his plans by revealing (apparently out of family loyalty) the plot for his escape from Court two years later, and when he succeeded in effecting it remained behind till it was judged that Valois interests would be served better by her presence with, than her separation from, the King of Navarre. The short period of her sojourn in Bearnese territory is said to have been the happiest of her life: "car les deux époux," writes the most recent editor of Marguerite's memoirs, somewhat naïvely, "n'avaient guère à se gêner mutuellement dans leurs amours." But after a time she found her position as a Catholic in a Huguenot Court not a little painful, complicated as it was by her financial dependence upon the French monarchy, and the irreconcilability of its interests with those of Navarre. That she was responsible for the so-called "Guerre des Amoureux," we agree with our author in thinking barely credible; in her memoirs the queen expressly denies the charge. She had no interest in embroiling her husband and brother, but rather the contrary. In the course of it she was once actually under fire—at Nérac.

Queen Margot has preserved a pleasant picture of the Court of Navarre at this period; of the reunions (after Mass and the *prêche* had been separately got over) in laurel and cypress alleys, or the park which bordered on the river, the remainder of the day passing "en toutes sortes d'honnêtes plaisirs, le bal se tenant d'ordinaire l'après-dinée et le soir." The intrigues of Navarre's mistress, La Fosseuse, on the one hand and those of Henri III. on the other, drove her back again to the French Court, where she was fated to suffer still worse things from her brother and his *mignons*. When once again, and for the last time, she returned to her husband, it was in very different circumstances; she was used as the shuttlecock of the two Henris, and ultimately took refuge in despair in the arms of the Ligue, first holding her dowry town of Agen desperately against all comers, and then flinging herself on the mercies of the half-bandit captains of two rocky fortresses of Auvergne. Finally, when Henri Quatre had secured the French throne, Marguerite agreed gracefully, and, it seems probable, not uninfluenced by really patriotic motives, to the divorce, and lived in Paris and at Issy as the friend of the new queen, even bequeathing her maternal property to the heir of the new Bourbon dynasty. So, unlike her Scottish contemporary, she ended her days in quiet waters, dying in the odour of sanctity, harassed only by the results of her lifelong prodigality. The best summary of her career is contained in what M. Merki well terms the noble periods of Richelieu:—

"Elle se vit la plus grande princesse de son temps, fille, sœur et femme de grands rois, et nonobstant cet avantage, elle fut depuis le jouet de la fortune, le mépris des peuples qui lui devaient être soumis, et vit une autre tenir la place qui lui avait été destinée."

For the rest, the reader will find in this volume a careful estimate of Catherine de Médicis, the mother and inspirer of the last

Valois kings, which is less favourable to her than that of Mr. Butler in the 'Cambridge Modern History,' but probably nearer the truth; and amongst other matters, many curious pages about the curled *mignons* of Henri III. and the odious mixture of extravagant exquisiteness and debased religion which constituted the life of his Court. The Massacre of St. Bartholomew, moreover, is shown clearly to have been but an important incident of a whole series of religious barbarities, in which the Huguenots were at least as often as not the aggressors. Several of Henri Quatre's cynical pleasantries are encountered; but the founder of the Bourbon monarchy cuts a sorry figure in the story of Queen Margot. M. Merki shows the usual Gallic inability to handle English names; in connexion with Anjou's absurd wooing of Elizabeth and his wild attempt upon Flanders, he writes of "Kobbam," "Lord Hemsdon" (Hunsdon), "Willoughby," and "Scheffield."

#### NEW NOVELS.

*The Disciple's Wife.* By Vincent Brown. (Duckworth & Co.)

THE average reader of fiction, seeking only distraction, will perhaps be bored by this book; but the critic, and more especially the critic who has given serious consideration to this author's other two books, will be interested by it. In his first book, 'A Magdalen's Husband,' the author showed the influence of Mr. Hardy and a good deal of sincerity. In his second effort, 'The Dark Ship,' one saw the influence of Mr. Meredith and considerable artificiality. In this third effort the critic naturally looks for some revelation of the author himself. In the case of a writer of any promise the third book is important. 'The Disciple's Wife' is disappointing. It shows cleverness, and it shows a certain gift for writing and for story; but it has little real depth, and it altogether lacks intellectual robustness. The author's besetting sin is that he makes mountains of molehills; he solicits our sympathy as for real human tragedy, and offers us rather dull comedy; his mental outlook lacks the breadth and the sanity which come to a strong mind as the result of contact with life's stern realities. His seriousness over trifles is more than mere evidence of a halting sense of humour, it is evidence of inexperience where the larger issues of life are concerned. Also, this third book shows no fertility of invention, no originality of thought. We have here a repetition of the "Magdalen" of the first book, and a very irritating creation she is, an undoubted female prig, whose prosy moralizings go far towards excusing any shortcomings that we see in her husband. Further, she actually does love another man; and, as the fact is never hidden, one could not expect her husband to enjoy that. We have also a husband and wife of another social order, the squire and his lady, with an up-to-date "Dobbin" in attendance as watch-dog. He uses a motor-cycle, but that does not save him from being the watch-dog of early Victorian fiction. The squire's lady is simply a woman without

virtue. She is decked in modern style, and in the end we are asked to regard her as a reformed character; but, as a fact, her reformation is as unconvincing as the moralizings of the carpenter's saintly wife before referred to are wearying and untrue to cottage life. The heroine's husband was a clean-lived prig, and she was a female rake; and—"Never the twain shall meet." The villain is depicted as a magnificent animal, but allows himself to be knocked about by a "watch-dog," who is confessedly only capable of the sort of pedestrianism required for Oxford Street. All this is unsound and lacking in the matter-of-fact earnestness of real life. Yet the author has a pretty style in writing, and if he would cast aside pompousness and tell a story with perfect naturalness, he might produce a fine novel. He has ability, or all these words would not have been given to his third essay in fiction. The trouble is that he also has a good deal of the oversophistication which characterizes the age we live in.

*In Search of the Unknown.* By Robert W. Chambers. (Constable & Co.)

THE author of 'Cardigan' and 'The Maid at Arms' breaks new ground here. The clash of steel, the beat of galloping hoofs on the highway, the rattle of musketry, and the full-flavoured, picturesque atmosphere of the romance of action, are not among the attractions of this interesting tale. Some will regret a modern workaday narrative from Mr. Chambers. Yet here we find much that is romantic, and somewhat that is indubitably eerie and mysterious. The author is a good craftsman. Some of the chapters of this tale have appeared elsewhere in unconnected form, but there are no awkward joints in the book; the machinery never creaks. The interest is sustained, and the story stands four-square and complete upon its own bottom. We are asked to believe in some tolerably incredible events, but the author's workmanship makes the task easy, a simple pleasure—while we are engaged upon the book; and that, after all, is the principal test in story. We welcome Mr. Chambers in whatever garb he chooses to adopt, but we prefer to meet him with cloak and sword.

*The Macdonnells.* By J. A. C. Sykes. (Heinemann.)

THIS story aims at presenting a picture of the lives of an early Victorian family and a reconstruction of the manners, morals, and habits of the time. It is still so close to us that the task should be both easy and difficult. Here the method is hardly happy, and to us it seems not to result in a marked success, though there are scenes and persons not altogether unlikable. The natural habitat of the Macdonnells is supposed to be John Bull's other island, though they have made of this island their principal home. Their ancestry is Scotch, but they are of the stock of Irish landowners. They go back to the days of a monarch here described as "the ungainly, slobbering son of Mary Stuart." The story of this not very attractive or interesting family begins, for the reader, in the year 1858—a date

not of the most inspiring kind. No very exciting political outlook nor any spirit of wild adventure prevailed. With few exceptions art and literature, furniture and clothing, showed neither effervescence nor beauty. Still, allowing that romance was less the keynote of the hour than solid comfort and aggressive respectability, we think that some specimens of what we call "nice people" must have existed. They cannot all have been so stupid, gross, and material as they are here represented. The author seems herself aware of the absence of glamour, but she holds the epoch responsible. We cannot. No *Zeitgeist*, however uninspiring, can efface all the minor graces. One pauses before writing down an age as one of "humbug," in capital letters, as the author does here. And even were it so, this could not fairly account for all the vulgarity and unpleasantness of almost every one in the story. Love of Berlin wool and huge horrors in mahogany cannot altogether choke the good seed and the wholesome atmosphere of life. It is a one-sided picture, mostly made up of grossness, hypocrisy, and austerity unleavened with other emotions. We should say that the material had not been sufficiently seen and felt through a transforming medium.

*Playing the Game: a Story of Japan.* By Douglas Sladen. (White & Co.)

THIS story of English and Japanese centres in the British Legation at Tokyo. Lord Clapham, the British minister, conceals behind apparent unfitness and much tea-drinking a calm philosophy which eventually stands his country in good stead. His niece, Chiquita Palafox, Spanish by birth, and kittenish by nature, dabbles in diplomacy with no little skill, and a good deal of risk to herself and her admirers. Tiffany (First Secretary) and his wife, easygoing, blindly British, luncheon-loving, supply the necessary foil to Orlando Jevons, the half-Italian

"Secretary-Interpreter of the Legation, and really by far the most important person in it, being the only member of it who could speak a word of Japanese, and a person of boundless energy, while the rest were dawdlers."

These figures and others provide an agreeable kaleidoscope, manipulated with some skill by a romancer as lavish of incident as he is fond of character-sketches. The Japanese background of the work is the most interesting feature. Incidental teaching is often the best, and Mr. Sladen really tells a good deal that is worth knowing of Japanese life and ideas. The text is disfigured by many careless mistakes, and the story looks as if it had been written in a hurry.

*The Taming of the Brute.* By Frances Harrod. (Methuen & Co.)

THE eighteenth century forms a picturesque setting for Mrs. Harrod's fascinating tamer and her no less interesting brute. Neglected from boyhood, virtually a prisoner in his remote Welsh home, surrounded by low men and slatternly women, Evan Rhys has sunk to the lowest depths. Rumours of his deplorable condition find their way to the gay city of Bath and to the ears of

a cousin—the beautiful, fashionable, and wealthy Mistress Cecilie Manners—who, with quixotic fervour, starts forth to reclaim the rake. Here we have all the elements of an original and effective romance. Mrs. Harrod knows how to make good use of them, and the result is a story enjoyable to read, which might be dramatized with effect.

*Guthrie of the 'Times.'* By Joseph A. Altsheler. (Hutchinson & Co.)

THE *Times* of the story is a far remove from that of Printing House Square. The central figure in this story of American journalistic and political life is a correspondent in one of the States capitals of a New York daily newspaper. He has a conscience, and in the beginning we find him being appealed to by a bishop not to send to his paper certain exclusive news he has obtained of the defalcations of a dishonest government servant of good family, whose relatives naturally wish to preserve their family name from the slur that would be cast upon it by public recognition of the defaulter's offences. Guthrie pleads his duty to his employer, and, what is more to the point, does it, after making a good deal of unnecessary fuss. The bishop shows an unclerical amount of sulkiness, but beams sweetly again next day, on learning that the honest Guthrie, in addition to a "thousand-word dispatch" to his editor in New York regarding the well-born rogue, has also sent a private telegram asking that his news should be withheld if possible. We must suppose that New York newspapers are by no means all "yellow," for the sensational "thousand words" is never printed. From this point onwards we follow the honest Guthrie with tolerable interest in a steady ascent to social distinction, a triumphant and unexceptionable love affair, and nomination for political honours. We do not envy Guthrie, but we rejoice in his happiness. The following paragraph is a fine instance of the remoteness of the scene and atmosphere of this story from, let us say, Westminster. The Senate House is being described:—

"Old Senator Wells from the mountains had taken his boots off to ease his aged feet, and his gray home-knit yarn socks, undoubtedly the work of his wife, were exposed for all to see."

One cannot criticize this type of story, however. It is to be enjoyed or laid aside, according to taste and temperament. It is very American.

*The House of Merrilees.* By Archibald Marshall. (Alston Rivers.)

THIS is an excellent story of a mystery so well and so artistically concealed that the final disclosure gives rise to a feeling of pleasure, not only at the nature of the surprise, but also at its inevitableness; and what greater praise can be given to the weaver of plots? The tale concerns the son of a very wealthy baronet—the author follows convention so far—whose mother died at his birth, and whose father causes him in consequence to be brought up elsewhere, ignorant of all the circumstances of his true origin and pedigree. The idea, of course, is not novel, but it is worked out



with so much skill and freshness of detail that we confidently recommend the book even to those who are suffering from a surfeit of the modern detective story; and we hasten to add that crime plays no part in it. The style is simple and correct, Mr. Marshall having grasped the often forgotten truth that the King's English is in no way incompatible even with sensational fiction.

*Aunt Phipps.* By Tom Gallon. (Hutchinson & Co.)

MR. GALLON is incorrigibly fluent and recklessly prolific. But, upon the whole, 'Aunt Phipps' is not likely to disappoint any of the numerous kindly persons who are accustomed to find pleasure, and even emotional thrills, in his lucubrations. Indeed, here and there one comes upon sentences which suggest that Mr. Gallon has devoted more care than usual to his handling of 'Aunt Phipps.' But the pathos and the sentiment generally are desperately stereotyped. It must be borne in mind, however, that, consciously or otherwise, a great many worthy people prefer their sentiment in fiction to be of a well-defined order. It obviates all need of independent thought, and the lachrymal glands may safely be relied upon by the unsophisticated to respond at the proper moment to an author who uses only the time-honoured signs and signals of his craft. Still, when we remember that Mr. Gallon all too definitely takes Dickens for his model, we cannot but regret his apparent disinclination to pursue the thoroughness of his master's methods. More time and more labour are what this author's blameless conceptions require.

*The Girl of La Gloria.* By Clara Driscoll. (Putnam's Sons.)

DESPITE its various coloured illustrations, the reviewer regrets to be unable to find any good words to say for this melodramatic tale of Texas. The heroine is described as a very beautiful half-Mexican, half-American girl. Her nature, as here unfolded, is certainly not beautiful, and the reader is not able to work up any appreciable amount of sympathy for the love-sick young American whom we leave mourning her loss. The best thing about the book is its presentment of a kind of life which has passed away now, but which a few years ago made the homesteads of great cattle ranches in the Far West extremely picturesque places. The author's diction is commonplace, and her grammar none too sound.

*Le Passé Vivant.* By Henri de Régnier. (Paris, Mercure de France.)

M. DE RÉGNIER's new "Roman Moderne," poetic and naughty at the same time, is having so considerable a success in Paris that it does not seem necessary to join in the discussion as to whether it can be said to be a novel. It does not hang together, and it does not end: this much is clear. On the other hand, no one denies the charm of many of its pages. The personages are real people of the Paris world; there is a

lifelike account of a real ball at the well-known house of a former Italian resident by the entrance to the Parc Monceau. The art-collectors will probably not complain of the liberties which are taken with them. To many readers of all countries the chief interest of the book will lie in the descriptions of Venice and in the account of Casanova. *Notes and Queries* will doubtless find ground for corrections in the long list given of Casanova's loves. Most of the male characters vie with one another in a knowledge of the 'Memoirs' as intimate as that of an old Don with 'Pickwick.'

#### EGYPTOLOGICAL BOOKS.

*Ehnasya, 1904.* By W. M. Flinders Petrie. (Egypt Exploration Fund.)—This, the twenty-sixth Memoir of the Egypt Exploration Fund, seems to have been written under the influence of ill-temper. We are told on the first page that the excavations here recorded were resorted to only as a *pis aller* by Prof. Petrie on "the refusal of the Egyptian Archaeological Committee to allow English work at Saqqarah." This seems to be Prof. Petrie's way of stating the fact that the Service des Antiquités refused him leave to dig on a site where M. Maspero's lieutenants have been at work for several seasons. Later we find many reflections upon the work of Dr. Naville, who made excavations for the Fund so long ago as 1891 at Ahnas, now called by Prof. Petrie Ehnasya, and who seems to have carelessly omitted to foresee that Prof. Petrie might fourteen years later require the site for his own purposes. It is true that Prof. Petrie quotes with some asperity a statement by Dr. Naville that "we cleared what I believe to be all that is still extant of the great temple of Arsaphes," and then proceeds to show the baselessness of this belief by claiming to have himself cleared "not only a space as large again as Dr. Naville's hall behind that [*sic*], but also discovering a great court much larger than the hall in front of it." The remains of this great court, however, as presented on Plate V. of the present volume, seem to consist entirely of the fragments of two walls at right angles, and it requires a hearty faith to be convinced of its existence from the evidence here supplied.

To this court Prof. Petrie seems to have devoted the greater part of his activity. He explains that he removed a mass of earth, in some places forty feet deep, left on it from the earlier excavations, and found here the triad of red granite representing a king, probably Rameses II., between the gods Ptah and Hershef, which was mentioned in *The Athenæum* of July 9th, 1904. This is not figured here, and, as it has been retained at the Khasr-el-Nil Museum, was not exhibited in London last year, and we therefore have to take Prof. Petrie's word for its excellence. But it was under the surface of the ground in what he calls the Hypostyle Hall, previously laid bare by Dr. Naville, that he found the little gold statuette of the god Hershef which he seems to think is in itself a full justification for his exertions. As here depicted, it is a pretty and well-executed piece, bearing across its base an inscription which is nonsense as it stands, but which Prof. Petrie gallantly attempts to show—not without success—can be twisted into sense by casting out some, but not all, of the signs in the last of the three vertical columns that it contains, and arranging them in what he calls a "base line." His argument from this is that it was copied from another statue, which is possible. Yet it is open to the interpretation that the engraver did not know the sense of the signs that he was copying, which would cast doubts upon

the antiquity, not perhaps of the figure itself, but of its inscription.

Of Prof. Petrie's other gleanings there is not much to be said. On two of his plates we find the three principal inscriptions from "the entrance to the temple" in Dr. Naville's volume 'Ahnas and Paheri' published over again, the only noticeable difference being that the monuments are now slightly more broken than when Dr. Naville copied them. On another plate we find a long lintel from which the inscription has in effect been effaced, leaving only, beside two *t* signs, the fragments of the hawk-name of Usertsen III., which, thanks to its being in duplicate, can be restored. No one has ever doubted the existence of monuments of Usertsen here, so that the use of recording this is not very evident. Then there are two fragments of a vertical inscription from which Prof. Petrie claims to have discovered the name of a hitherto unknown twelfth-dynasty queen, whom he calls Shedtefsa, though there is nothing to show that the lady in question was a queen or royal personage of any kind, unless we choose to read into the text the words *suten hemt*, which are not there. The few other inscriptions here given are, for the most part, too fragmentary to yield any information, and none of them appears to be of importance, the most noticeable feature about them being the very large scale on which they are reproduced. The rest of the volume is occupied with the usual pottery, a very few scarabs and other small objects, some Roman amphoræ, and other common relics of the same period. A small map by Dr. Schafer and Dr. Wilcken, already published, is reproduced, and chapters by Mr. Currelly and Prof. Petrie conjointly tell how they searched at Buto, Gurob, and Sedment, and found little or nothing.

The usual chapter upon the inscriptions by Mr. Griffith or some other recognized student of the Egyptian language is lacking from this volume, but Prof. Petrie gives a fresh rendering of an inscription already translated by Dr. Naville, with the remark that "all differences between this reading and that of Dr. Naville have been verified." We give the two readings side by side, that the reader may judge of the importance of Prof. Petrie's corrections of his predecessor:—

*Naville, 1894.*  
"The living Horus, the mighty bull who loves Ma, the lord of the Sed periods, like his father Phthah Tonen, the king of Upper and Lower Egypt, Usermara sotep en Ra, the son of Ra, the lord of diadems, Rameses, who loves Amen, erected these monuments to his father Hershef, the lord of the two lands."

*Petrie, 1905.*  
"The living one, the Horus, the strong bull, loving Maat, Lord of the festivals like Hershef and Ptah, the Prince, King of Upper and Lower Egypt, Lord of both plains, User-maat, ra-sotep-en-ra, son of Ra, lord of epiphanies. Mery - Amen-Ramesu, (festivals) made by him in his monuments of his father Hershef, King of both plains."

In the concluding sentence, it may be remarked that while Dr. Naville is right, Prof. Petrie's translator is clearly wrong, having evidently misread one of the signs. It may also be mentioned that Anaaref is not, as Prof. Petrie states, "a form of Osiris," but the synonym (meaning "the place where nothing grows") of Heracleopolis, called by the Egyptians Henen-suten, or its temple. So the phrase *neb tain*, which is here translated "lord of both plains," and made to refer to "the two level shores of the Nile," was shown long ago by M. Maspero to mean "régent des terroirs de l'Est et de l'Ouest," and when used, as in the case then before him, as an epithet of Hershef, and following the words "king of the countries of the North and South," means "master of the four houses of the world," or, as we should say, of the four quarters of the globe. The slovenly English used in this volume we have already noticed, and it may also be noted that Prof. Petrie speaks of the north-east corner of a portico as "the opposite corner" to the north-

west; says that columns, apparently eight in number, which have been "distributed all over the world," have been identified "by the courtesy of the curators in charge of each," and describes his gold statuette as "the largest such statuette that has survived the wreck of Egypt." A partial explanation of the poverty of the contents of this volume is, perhaps, to be found in an inset offering to the subscribers a further set of "Plates and Text supplementary to *Ehnasya*," at an additional charge of about half the price of the present volume. This seems to contain a series of Roman terracotta figures and lamps of the ordinary kind, and of no Egyptological value. Yet the subscriber has either to submit to this additional mulct, or find his set of the Fund's Memoirs incomplete. We believe that the subscriptions to the Fund have materially fallen off during the last few years, and that the Council have had to draw heavily upon their reserves to continue the very useful work on which they are employed. In order to put an end to such a state of things, we should advise them to look more carefully to their publications than they seem to have done in this instance.

*Die Aegyptische Religion.* Von Adolf Erman. (Berlin, Reimer.)—This excellent little handbook is issued apparently for the use of visitors to the Berlin Museum, and there fills the same place as is taken here by the useful 'Guides' produced by the Curator of the Egyptian Department of the British Museum and his assistants. Dr. Erman deprecates too minute criticism in his preface by protesting that it is not a "learned" work; but nothing that comes from his pen can be anything but scholarly, and we can find no fault whatever with the sound exposition that follows of the religion of the Egyptians in its broad outlines. The trouble here is, as he points out, rather in the mass than in the dearth of material, and when we consider that our evidence for Egyptian beliefs extends over a period of about five thousand years, during which time the religion was, like other religions, continually subject to the changes produced by the importation of new ideas, the difficulty of getting a clear picture of the subject can be appreciated. Dr. Erman hints that the clue will probably be found rather in the study of animism, fetishism, and what we kindly call the lower religions of primitive folk, than in the more articulate and better organized theories of modern theology; and for this there is much to be said. In his chapter on magic Dr. Erman perhaps rather begs the question when he declares magic to be a "rude exorcism" of religion; but this is a disputed point, on which it may be unsafe to dogmatize. One of the best features of the book is its numerous illustrations, taken in great part from the Egyptian antiquities in which the Berlin Museum is so rich, but which have been, unfortunately, little studied by English Egyptologists hitherto.

*Primitive Art in Egypt.* By Jean Capart. (Grevel & Co.)—This handsome book, which we last year reviewed in its original form (see *The Athenæum*, No. 4012), has now appeared in English, and we see nothing to alter in the opinion we then expressed concerning it. One or two of the plates from English sources have dropped out, and a few others from monuments in the Berlin Museum—which seems lately to be less chary of its treasures than it used to be—have been added. M. Capart's own part in the book appears to have been mostly confined to the selection of the matters to be reproduced, and this task has been discharged with both skill and judgment. The translation by Miss Griffith is adequate to its purpose; but we have noted some oddities, such as "Pharoah" for Pharaoh, "the royal statues are only know to us," and "had common origin with the ancient Chaldeans," which

may be due to faulty correction of the proofs. Yet it has been brought well up to date, and is therefore an improvement on the French edition.

*Our Sudan, its Pyramids and Progress.* By John Ward. (Murray.)—Without pretensions to literary graces, Mr. Ward—"Skip the letter-press, the pictures will teach you all you need to know," is his own advice to his readers—yet succeeds in turning out books which it is impossible to put down unfinished when once begun. With four, six, or eight illustrations to each page, he has here presented a sort of sketch, alike of the antiquities and of the present appearance of the Sudan, which leaves the most lively impression on the mind of the reader. It is true that his "pictures" are nearly all snapshots collected from the officials and tourists that he has met on his journeys, that his archaeological knowledge is so slender that he credits the Coptic alphabet with at least four more letters than it really possesses, and that he calls a major in the 2nd Battalion "Colonel of the Grenadier Guards." Yet he may be sure that before long his book will be in the hands of every tourist who ventures as far as Khartoum, and with this we suppose he will be content. He certainly supplies a much-needed account of the pyramids at Meroë and of the temples at Naga and Solib, built by Egyptianizing kings of Ethiopia, which we have looked for in vain elsewhere. Whether the Ethiopian inscriptions, which he speaks of with awe as defying interpretation by "Profs. Sayce and Petrie, Llewellyn Griffith, and Dr. Herbert Walker," are as mysterious as he implies may be doubted, as they seem to be written in good Egyptian enough. Nor did Prof. Petrie, as he says, discover in "the desert behind Abydos all the lost tombs of the early kings of Egypt of the first and second dynasties." The discovery of first-dynasty remains at Abydos was due to M. Amélineau, who found there before he left the site the names of the three kings of that time who have been with certainty identified, and it is still a moot point whether the construction unearthed by him or his successor, Prof. Petrie, consists of tombs at all. It is more astonishing to find Mr. Ward stating that "the British Museum did some good pioneer work of this kind [i.e., scientific investigation of Sudan antiquities] just after the country fell into our hands, but cannot be expected to send their officials here again," in apparent ignorance of the fact that Dr. Budge has been excavating at Jebel Barkal and elsewhere for many years, and that the results, as we lately announced (see *The Athenæum*, March 25th), will shortly be published. These mistakes, however, will not damage the ordinary tourist's enjoyment of the book, and there can be no doubt of its interest or its future popularity.

#### ESSAYS AND SKETCHES.

*Books and Personalities.* By H. W. Nevinson. (Lanc.)—Mr. Nevinson is certainly not an indolent reviewer. The reviews and criticisms of which this book is composed deal with a varied company of literary personalities. The net is spread very wide. Great and small—Mr. Belloc and Browning, Goethe and Aubrey Beardsley, Æschylus and Mr. Yeats, Dolling and De Wet, Carlyle, Heine, and Mr. Le Gallienne, and many others—are gathered in. And in dealing with them all Mr. Nevinson either has his point of view, or manages to reflect, brightly enough, the general tendency of educated opinion. The modern art of reviewing involves the art of compression. Mr. Nevinson usually contrives to say a good deal in little space; but the chief fault we have to find with his articles is that they are too short.

"If I live to be eighty," wrote Matthew Arnold in a letter here quoted, "I shall probably be the only person left in England who reads anything but newspapers and scientific publications." And many people now, who seem to be talking of books they have read, are merely quoting reviews they have seen in the newspapers. That is the danger of overmuch writing about books. But, on the other hand, a volume like the present, composed of short studies in familiar literature and appreciations of well-known figures in the republic of letters, has its value as a guide to the young traveller in the realms of go'd. But chiefly we are grateful to such a book because it compels us to verify our memories and to correct our impressions; it sends us rummaging among our bookshelves, pulling out here a copy of Carlyle, there a volume of poetry, and, best of all, it occasionally persuades us to add yet another tome to our already overladen bookcases.

We have complained that Mr. Nevinson's articles are sometimes too short. We think that in collecting his studies into a volume he would have done better to free himself from the fetters of reviewing by which he is bound. Certain inconsistencies and defects result. For instance, we note it as curious that, after writing an excellent essay on the Browning letters, Mr. Nevinson should, in a review of Mr. Chesterton's study of Browning, refer to the poet's marriage as an unilluminating fact. And the reader who goes to the same essay in search of "the broad and simple statement of delight felt in certain books and certain writers" promised in the preface may be interested by Mr. Nevinson's prophecy as to what poems of Browning will survive, but will not be edified by mere corrections of Mr. Chesterton's mistakes as to dates of publication. The essay upon Heine shows Mr. Nevinson at his best in dealing with a poet's life and works, though it contains a passage which is not to our taste:—

"Certainly when God plagiarises Heine, He does not do it by halves. There is only one fault in the poem. I think the poet whose words are the lives of men had forgotten that brevity is the soul of wit. Ten years' torment was too long for that final stanza, too long even for a poet of eternity. I am sure that Heine himself would have cut it shorter."—P. 32.

Elsewhere we are sorry to find that the writer's acquaintance with the British aristocracy, whom he is fond of criticizing, is so slight that he "has never heard an English baronet or even an earlsing to God because he was a reasonable being."

It is when he treats of Omar Khayyám that Mr. Nevinson is least happy in retaining the form of a review. For there has recently been what is vulgarly termed "a boom" in Omar, and the reviewer has had many texts and editions on which to comment. But if he has anything to say in a volume of this sort, he might well say it in the form of one essay, not in the form of three reviews, of which one is concerned with showing that Mr. Le Gallienne has not improved upon FitzGerald, and another, in a desperate attempt at sprightliness, describes the publication of Prof. York Powell's version by saying that "the Oxford Professor of Modern History came up with his little lot of twenty-four quatrains."

But it is an easy matter to express dissent, to find fault, and say.

Just this  
Or that in you disgusts me; here you miss,  
Or there exceed the mark.

The main thing in a book about books is that it should be readable and stimulating. And readable and stimulating these short studies undoubtedly are.

*London Etchings*, by A. St. John Adcock (Elkin Mathews), is a little pamphlet-like book, as slight in substance as in format. It is very much of the 'Things Seen' kind,



initiated by Mr. C. L. Hind, though the sketches are longer and less vignetted. Doubtless it is well that when writers have but little to say they should say it briefly, without the padding which would once have been thought necessary. Therefore we welcome the frank slightness of such sketches. It is part of a recognition that the *how* is more than the *how much*, which is new in English literary art. To compare 'London Etchings' with 'Sketches by Boz' may seem unfair to Mr. Adcock, who is certainly not a Dickens; yet the comparison is instructive. The 'Sketches by Boz,' frankly, are not brilliant, though often very clever work; and would not have survived, had they not been followed by 'Pickwick.' They were the work of a man learning the mechanics and elements of his trade through journalism. Comparing them with the not dissimilar, if slighter work of Mr. Adcock, one becomes aware of an advantage on the modern side. One perceives an undoubted padding and unnecessary long-windedness in Dickens. Impressionism and French example have done their work during the interval. The modern sketch is swifter, directer, more eliminative, closer to essentials. Yet this leaves Dickens the qualities which are—Dickens. It concerns solely art.

It concerns, too, mainly Mr. Adcock's sketches of humanity. For with these are mingled other descriptive sketches of localities apart from humanity, which, to our mind, have less attraction. They are well done, but have something of deliberate effort and set purpose about them; nor have they the peculiar felicity and magic of phrase which alone (to our thinking) redeem the set description of scenery. The sketches of London humanity are better. They are just skilled journalistic observation, photographic work, such as nowadays is frequent in certain papers; but they are skilled, and the frequency of such work must not blind us to its trained cleverness of eye. 'The Early Tram,' for instance,—a mere report of what we should conceive an actual incident in a morning tram-journey—is done with quick selection of the essential features, and an excellent sense of humour. Mr. Adcock's pathos is apt (but not always) to be a little more conventional; there is a certain suggestion of sentimentality—from which our greatest novelists have not uniformly been free. What is lacking in such observant sketches as these is just one thing—imagination. That keeps them to the level of merely deft and clever work. But as slight and clever fragments of observation, 'London Etchings' are well done.

*Parables of Life.* By Hamilton Wright Mabie. (New York, the Macmillan Company; London, Macmillan & Co.)—Published in 1902, 'Parables of Life' (its author tells us) is now reissued with four additional chapters. Mr. Mabie is well known as an American author, but his book is like more than one English book, and might conceivably have been among the minor exotics of the Bodley Head. Not that we would charge the productions of this or any other firm with a general resemblance to Mr. Mabie's book, which belongs to the hothouse variety that delights us not. It is fragile, pretentious, and of the "prose-poetry" caste (so called because prosaic enough to make bad poetry, and poetic enough to make bad prose). Its various chapters are a series of allegories, aiming at high ethical purpose—which is praiseworthy, but not uncommon; and at poetic imagination—which does not succeed. Much of the style has that semi-Biblical character which is apparently deemed essential to allegory, residing largely in an insistence on "ands," where ordinary English would avoid the repetition of that particle. It is a mechanical device for imparting primitive simplicity to style; no early legend is complete without it,

and poetic prose largely relies on it for distinction from merely prosaic prose. The style in general has that mingling of poetic research and self-conscious simplicity which is more irritating than unaffected elaboration.

As for the allegory, it is of the kind which, both in painting and literature, seems beloved by the Anglo-Saxon mind. In other words, it is obvious and conventional. Each allegory is a detailed elaboration of some familiar and hackneyed figurative expression or expressions. Thus 'Out of the Agony' elaborates St. Paul's metaphor of ruining the race. 'Dream and Reality' is tissue from a series of such metaphors—quitting the valley, ascending to the heights, descending into the market-place, and so forth. In 'That which Abides' we have the journey, the stumbling and soiling, the passage into the mist of death, the fair country beyond. Nor is the conventionality of leading ideas redeemed by any genuine imagination in the handling of detail. There is a sincere desire to create imaginative atmosphere; but one feels the derivativeness at every step. It is the work of an unoriginal mind steeped in poetry, and seeking itself to be poetical within the compass of prose. 'That which Abides' has a certain ethical earnestness that does much to win pardon for its allegorical obviousness; but the need for pardon is always present to our consciousness. The book will doubtless give pleasure to many—the many whose sense of moral beauty is more developed than their sense of literary beauty. For them, but for them only, it will serve. For the writer has the quality of moral sincerity, which, alas! does not carry with it imaginative sincerity. That no few conceive it does is responsible for much ineffectual literature.

*Taper-Lights*, by Ellen Burns Sherman (Springfield, Mass., the Gordon Flagg Company), is a volume of fugitive papers—we suppose they must be called essays, in defect of any more accurate description—by an American writer. We are familiar enough in England with the collection of fugitive exercises in literature by minor writers of fair, if inconspicuous ability; it is the hedge-flower of letters, and there is some interest in comparing with it the American growth. The English writer usually has something of a style, or at least ideas, ambitions of a style; often a quite pretty little style, tilled as carefully as the suburban villa-resident tills his strip of garden, and with as fondly manifest a pride. To show that style the essays are written; since his ideas do not observably clamour for expression. The irresponsible essay lies seductively ready for the man with one half-penny-worth of thought to an intolerable deal of style; and what use is a gun unless you kill something, or a style unless you write something? So he writes—nothing. But he writes it prettily.

With the American of like minor ability the case appears reversed. He often has something to say, if not extremely valuable; but the saying of it is a little rough. It is not precisely unliterary in style, but it lacks finish; the manner of the saying has plainly been a secondary matter. So these things are with Miss Ellen Burns Sherman. Here are a number of essays on things literary and things in general—especially things in general. And where the English writer would economize his ideas—one and a half to an essay—as things much too valuable for unthrifty usage, she pours hers out with no stint and little repetition. There are few essays without substance. One would not call them thoughtful; they are certainly not imaginative, and there is nothing of feminine sentiment or emotionality. They are just clear, observant good sense, such as well-read women often possess, but (at least on this side of the water) it is more often reserved for the drawing-room than put forth in books.

It is not remarkable, it is merely average sense, but combined with fair cultivation it makes a readable volume. The readableness is wholly in the substance, not in the manner. The manner is not journalese; it is that of a woman who has read, and is free from slovenly grammar; but it is not expert, it has no selection, no grace or finish; it has a certain hardness, and is marred for English readers by Americanisms neither expressive nor (like some Americanisms) preserved by heritage from the older English. Yet, on the whole, we incline to prefer this respectable matter without style to respectable style without matter; for, as we have said, this is a readable, though not striking book.

In spite of what we have just said, the quality of the best of the contemporary American essayists is rare; and outside Mr. Howells and Mr. Alden we know no one who possesses greater gifts of taste and style than Mr. Bliss Perry. We have received from Messrs. Gay & Bird his latest volume, *The Amateur Spirit*, which contains six papers on somewhat germane subjects. The general idea which has engaged Mr. Perry has been "the significance of the amateur spirit in carrying forward the daily work of our modern world." This is a theme which has been much discussed of late years, and particularly among ourselves, to whom Mr. Perry makes frequent reference. In a book by a travelled Frenchman recently published we are charged with making a business of our pleasures, contrary to the habit of the Continent. But on the other hand Mr. Perry finds that, by contrast with the American, we are amateurs in sport and pastime. It is the American (he thinks) who makes a profession of play. Well, we have the consolation of hoping that the *via media* is perhaps the golden mean. *Medio tutissimus ibis*. We stand halfway between the wear and tear of Transatlantic life, and the *laissez faire* of Southern Europe. Mr. Perry occupies the place of a large-minded and dispassionate judge in these matters. He weighs and dispenses justice. Thus, on behalf of expert professionalism, he says:—

"Power is indeed recognized as the ultimate test of merit; but there is a widespread tendency to overlook the fact that power is largely conditioned upon skill, and that skill depends not merely upon natural faculty, but upon knowledge and discipline."

Thus the gifted amateur, who has done so much for the world, must recognize his limitations. The expert German, who is mechanically perfect, waves aside the amateur with "Wissenschaftliche Bedeutung hat's doch nicht"; yet, admitting what that patient mechanicalism may have done for modern civilization, one must not (and Mr. Perry does not) under-estimate the force of personality. Says he, admirably:—

"Surely we are playing an interesting comedy here between heaven and the mire, and we ought to play it in an interested way. We can afford to be human. Scientific method is a handmaiden whose services have proved indispensable. No one can fill her place. We should raise her wages. But, after all, Personality is the mistress of the house. Method must be taught to know her station, and 'she is the second, not the first.' No doubt there is a temptation, in such a comparison of qualities and gifts, to dally with mere abstractions. None of us have known a wholly methodized, mechanized man."

The combination of the generous spirit of the amateur with the method of the professional is, of course, the ideal, and Mr. Perry points us to that difficult ideal. But meantime he indicates for us other dangers, as that of indifferentism, in which amateur and specialist may meet. One of his pleasantest essays is on the modern survivals of Pöcöcuranti. Other essays, belonging more or less to a unity, deal with the life of a college professor and his relations to the public; and

the little volume of refined thought winds up with a paper on 'Fishing with a Worm.' This is ostensibly, and almost ostentatiously, a holiday paper, but surreptitiously and furtively we think it is what a "friendly doctor of divinity" pronounced it, an allegory. Anyhow, its character and the charm of the author's style may be estimated from the following extract, which handsomely recalls Stevenson:—

"To make the most of dull hours, to make the best of dull people, to like a poor jest better than none, to wear the threadbare coat like a gentleman, to be outvoted with a smile, to hitch your wagon to the old horse if no star is handy—this is the wholesome philosophy taught by fishing with a worm..... For life is not easy, after all is said. It is a long brook to fish, and it needs a stout heart and a wise patience. All the flies there are in the book, and all the bait that can be carried in the box, are likely to be needed ere the day is over. But like the Psalmist's 'river of God,' this brook is 'full of water,' and there is plenty of good fishing to be had in it if one is neither afraid nor ashamed of fishing sometimes with a worm."

### OUR LIBRARY TABLE.

DR. S. L. GULICK, the author of a book called 'Evolution of the Japanese,' now publishes through Messrs. Fleming H. Revell, of New York and London, an excellent volume, *The White Peril in the Far East*, which is a whole-hearted defence of Japan from a Christian standpoint. We cannot accept as likely the final proposal of the author for a sale of the Ural province by the assumed conquerors to the United Kingdom and the United States "jointly," nor to either of them. We should be delighted if the United States liked to buy the bear's skin, supposing the bear to be slain, but we cannot imagine King Edward receiving advice, either from Mr. Balfour or from Sir H. Campbell-Bannerman, by which we should become purchasers. We admit to Dr. Gulick the difficulty of all other solutions—we only differ in thinking his impossible. He does not name the probable alternatives: strict alliance of Japan with England, and virtual alliance of Japan with Russia, without breach with England. Japan, of course, as an island, can never afford to break with the maritime powers of the future—the United States and the United Kingdom. Dr. Gulick attacks with great force the treatment of yellow men by professing Christians. If, as we suppose, he is an American citizen, it is also praiseworthy to describe as he does the hurt to Christianity caused by "Southern lynchings." In his preface Dr. Gulick goes too far when he says of the present war that "for the first time in history has an Asiatic people successfully faced a white foe." What, for example, of the Turks?

SUCH books as Mr. Asquith, by Mr. J. P. Alderson (Methuen & Co.), are hard to write, and the one before us is a success—far better than other recent attempts in the same line of panegyric on living politicians. There is a delightful portrait of the hero at the age of four, in which he looks, but for costume, exactly as he does now, standing "at the box" in the House of Commons. One of the many difficulties which face the writers of political biographies is how to deal with the mistakes of great men. Mr. Asquith has made two in the course of his fine career—of which much, and perhaps the best, is yet before him. Mr. Alderson boldly defends, without a doubt, the "closing the prison doors with a bang," by which Mr. Asquith set the Irish majority against him, and the incidents which are used by the Socialists against Mr. Asquith. In the first case the fault lay in the "bang"—the tone, rather than the matter of the speech. In the second we avoid the ghastly jest of saying that the fault lay

also in the "bang," by which we should have meant, not the shots, which, if Mr. John Burns had been the minister, would probably have been fired, but the tone of the subsequent speech. Mr. Asquith is a fighting man, and on these two occasions he fought when others would have shown a dexterity in which he is less proficient. Mr. Alderson is to be congratulated on his volume. In passages as to Oxford, which are from another pen, deserved praise of Mr. G. R. Parkin is carried too far when a declaration of 1874 is quoted as possibly "the original promulgation of the great doctrine of Colonial Imperialism." The revival of the Elizabethan doctrine and Cromwellian practice is to be found in the 1870-1 agitation conducted by Sir George Grey ("Capt. Grey") and Mr. Edward Jenkins, the latter of whom preached "Imperial Federation" in the language of the Colonial Imperialists of ten years ago. The Australian democracy has now "damped down" the doctrine.

MR. L. H. COURTNEY's name adorns the title of a book in a series ("Temple Primers," Dent) of which we reviewed last week another volume, 'The Government of Greater Britain.' That now before us is *The Working Constitution*. In the preface it is explained that the work is an abridgment from Mr. Courtney's book of 1901 by Mr. George Unwin, and that from Mr. Graham Wallas, a highly competent authority, have come valuable suggestions. The third part, which deals with the Empire outside of the United Kingdom, contains a much better account of the government of the Channel Islands than that supplied in Mr. Trotter's 'The Government of Greater Britain,' and criticized by us. If Mr. Courtney is in the next Parliament, we think that he will find reason to modify his statement "that private members have for a time fallen below their predecessors." Lord Hugh Cecil is perhaps the most eloquent and talented member of this class that ever sat in Parliament, and there are many other young members who have raised the average to heights that were previously unknown. It is also, though the statement is afterwards modified, incorrect to say that

"the War Secretary has been assisted by a sub-committee of the Cabinet, to which has been given the name of the Council of National Defence."

We imagine that "thwarted" would express the facts far better than "assisted."

MESSRS. HURST & BLACKETT publish a translation by Mr. L. J. H. Dickinson of the French version of Capt. Klado's *The Russian Navy in the Russo-Japanese War*, a book which is strategically sound, and of which the object is to force the dispatch to the East of the Black Sea Fleet, at the risk of war with us. Capt. Klado sets the world against him by his violent expression of pretended belief in the attack on "the second squadron" from

"the treacherous coasts.....where our bold foes.....to whom any means seem fair, could easily conceal themselves.....Our apprehensions were well founded.....This attempt having ended in such a lamentable fashion for the English fishermen, henceforth the Japanese will have great difficulty in finding accomplices."

The world, unfortunately, believes that Capt. Klado lied in his evidence before the Paris court, and this fact deprives his volume of the value which, as a correct statement of strategic facts, it should possess.

ANOTHER, but more completely fanciful volume, which deals with the same subject, is Mr. Allen Upward's new book. *The Phantom Torpedo-Boats* (Chatto & Windus) is as good as three of Mr. Upward's romances, of which we have praised the ability. In the case of one of them, of which we note the omission of the title from the list of volumes by the author, we had to make complaint as to the

introduction of the Queen Regent of Spain in unpleasant fashion. It was with some head-shaking that we found the Queen of England and her sister the Dowager Empress of Russia talking secrets on the first page of Mr. Upward's new volume; but we breathed more freely as we read on. The art of Mr. Allen Upward is the art of Jules Verne: to make the most violent improbabilities concerning persons or facts within our knowledge seem true while we read. We are in a dream—not with the Cheshire cat, but with the Emperor William and the Russian favourite Besobrasof, who is murdered by the hero. By the way, what has become of him? He no longer fills the daily paper.

A BOOK which deals with interesting subjects is *Une Année de Politique Extérieure*, by M. René Moulin (Paris, Plon-Nourrit). A preface by a little-known ex-minister is not encouraging, inasmuch as it accuses our country of trying at the present moment to seize Mecca, with a view to establishing a hold upon Mohammedanism, just as the capture of Lhasa was, he thinks, intended to give us control of the Buddhist Church. M. Moulin is, however, seldom silly, and often clear-sighted. His account of the reasons why Italy remains nominally in the Triple Alliance without having the faintest intention of heeding any call from its leading partner which it may receive is, we believe, accurate. All are struck by the increasing fierceness of the quarrel between Italy and Austria over Trieste and the Adriatic, and by the special military expenditure of Italy and Austria the one against the other—money which the theory of their alliance with Germany would seem to attribute to other purposes. M. Moulin goes into the tariff reasons which, not only in the opinions of her statesmen, but also in his own, force Italy to treasure "a diplomatic instrument without possible application in practice." It is indeed characteristic of the Italian genius that an alliance originally concluded for the purpose of preservation against a possible revival in France of the Papal policy of 1849 should have been turned to good use in the shape of fifteen millions sterling a year of trade, picked up by way of payment from the Teutonic powers for Italian military and naval assistance long since past praying for, and perhaps never intended to be given. When M. Moulin comes to deal with Japan and Russia and China and the present war, he is a little inclined to contradict himself. Where he describes the certainty of future conflict in the Pacific, between the Russians, who will have eaten Northern China, and Anglo-American forces, he seems to be printing passages written before recent events, although even here he goes on to assume an adoption of Mr. Chamberlain's proposals for preferential as against American trade. A little later he makes a vigorous attack upon the character of the Japanese—declares that with difficulty Japan will be able to place in the field half a million of men, and that Russia will be able to swamp the Japanese by numbers. Yet, finally, we come to passages with which we are inclined to agree as to the certainty that the war must continue for a long time, in which the latest facts seem to be present to M. Moulin's mind. Here, however, he goes wrong in another fashion, for he assumes that victory will rest in the long run with the stronger army, whereas it seems plain that if the Japanese maintain the command of the sea their army will continue to be the stronger, and that, stronger or not, the Japanese will be beaten if their fleet should be worn down. M. Moulin shares the Seddon theory as to the export of "golden guineas," and thinks that the figures of exports and imports show Japan to be in parlous economic condition in spite of the extraordinary rapidity with which her manufactures and her trade have grown. There are in M.



Moulin's pages few mistakes, but one of them is strange indeed from such a pen. The French Ambassador in London of 1896, the grandson of the lawyer of Louis XVIII., is confused with another French diplomatist, who has the "particule," and whose name is spelt like a well-known street in Paris. The risk of confusion to a foreigner or to a mere journalist, increased as it is by the fact that both these diplomatists were formerly employed in the French Foreign Office, is so great that those who have to deal with recent history are generally on their guard against falling into the trap.

*The Man in the Pulpit*, by James Douglas (Methuen), which consists of short sketches reprinted from *The Morning Leader*, is a fair specimen of the newest journalism. *Staccato*, variegated, impressionist in style, these notes on preachers of every kind exhibit that worship of cleverness, that cult of phraseology, which is so marked a characteristic of modern journalese. Every possible effect is curiously sought out, every method of exciting the nerves is employed—it is restlessness treated as a fine art. The serious inquirer cannot have much love for this sort of thing, which nine times out of ten paints the external details, notes the bizarre to the neglect of the usual, and leaves out the real spirit or intellectual tendencies of the preachers. Of its kind, however, this book is very well done. It is vivid, interesting, and amusing. Of course it is epigrammatic. It has that appearance of originality without depth which is the most attractive quality nowadays. Here and there, however, we have a flash of real insight:—

"It is not Torrey and Alexander who are trying to revive London, it is London that is trying to revive Torrey and Alexander. Jerusalem no longer stones the prophets, she booms them. For the first time in history the world is calling upon Christianity to meet its promissory note. It is the sinner who stands at the door and knocks. It is the lost sheep that is searching for the Good Shepherd. It is the multitude that hath not where to lay its head. It is very sad when the people throw stones at Stephen, but it is very much sadder when Stephen throws stones at the people."

The fact, as we believe, which justifies the above passage may be the cause of far-reaching changes in the twentieth century.

THE more or less imaginary conversations and long digressions which form a considerable part of Mr. Rowland Thirlmere's *Letters from Catalonia and other Parts of Spain* (Hutchinson & Co.) are occasionally rather tedious; but, in addition to attractive descriptions of Ribas, Alcoy, Jativa, and many other places seldom visited by English travellers, the book contains a large amount of information on Spanish politics and most other aspects of Spanish life. The author's views as to the probable future of Spain are optimistic, but, as they have been formed after much intercourse with Spaniards of all classes, they are entitled to respect. However, on examination they prove to be less optimistic than they seem at first sight, for Mr. Thirlmere assumes the appearance of a Spanish Napoleon and an entire transformation of the national character. Even a Napoleon would be powerless without an efficient staff, and, by the writer's own admission, Spain is singularly poor in men of initiative or foresight. Moreover, nothing in the history of the country warrants the expectation that she will produce a race of enterprising traders. Distinguished as *conquistadores*, Spaniards have rarely succeeded as colonists or as captains of industry. In the greatest period of Spanish prosperity the most important commercial undertakings were carried out by foreigners like the Fuggers or the Weslers, and the same condition of things continues, with trifling modifications. Mr. Thirlmere no doubt generalizes from the case of Catalonia; but this is mis-

leading, for the Catalans are a race apart. The unity of Spain is still far from complete in practice, and, even in Catalonia, the relations between capital and labour are not very satisfactory. Spain has a multitude of economic problems to solve, and, in the circumstances, Mr. Thirlmere's forecast is unjustifiably sanguine.

On literature he writes with grace, but not always with knowledge. Raimbaut de Vaqueiras, who died in 1219, is wrongly described as a troubadour of the eleventh century. Facts do not favour the familiar statement, first made by Don Enrique de Villena, that Ramon Vidal de Bezaudu won the chief prize at the Consistory of the *Gay Saber* held in 1324. Vidal de Bezaudu flourished at the beginning of the twelfth century, and the Golden Violet was awarded in 1324 to Arnaldo Vidal de Castelnou Darri. Juan Ruiz is revealed writing his 'Libro de Buen Amor' by the light of a colza-oil lamp in some quiet street at Alcalá de Henares. Unluckily for this engaging invention, the Archpriest of Hita records the fact that he wrote his poem in the jail to which he had been committed by Gil Albornoz, Cardinal Archbishop of Toledo. The versicle assigned (p. 144) to Luis de Leon is paraphrased from the second chapter of the Song of Solomon. The ascription of 'Lazarillo de Tormes' to Hurtado de Mendoza has been abandoned in consequence of M. Morel-Fatio's destructive criticism; its reappearance now, seventeen years later, shows how slowly the conclusions of scholarship become known to the average student of Spanish in England. On the other hand, though the absence of Oller's name is curious, it is only just to say that Mr. Thirlmere is accurate enough in dealing with contemporary poets and novelists; he is better still when he treats of journalism, and he has many enthusiastic but not uncritical appreciations of the modern school of painting. "Ausias," "Bethencourt," and "Zorrilla" should read *Auzias*, *Béthencourt*, and *Zorrilla*; Jerez de la Frontera is wrongly printed throughout. But misprints are fewer than usual, and the other blemishes which we have noted will not spoil the reader's enjoyment. The tone and temper of the book are excellent; the illustrations are numerous and good.

*The Grey Brethren*. By Michael Fairless. (Duckworth & Co.)—This little volume will be welcome to all lovers of 'The Road Mender.' It has not, indeed, the finished perfection of that book, but some of the stories and poems display the same fine artistic sense, the same sacramental reverence for natural glory, the same deep tenderness and sympathy. What could be better than this?—

"People are apt to think the kingdom of Heaven is like church on Sunday, a place to enter once a week in one's best; whereas it holds every flower, and has room for the ox and the ass, and the least of all creatures, as well as for our prayer and worship and praise."

Of the fairy stories, 'The Discontented Daffodils' is full of that witchery which elders appreciate as much as children; though we give the palm to 'Tinkle-Tinkle.' No one with any touch of romance will fail to see the beauty of this, and few with any religion but will value its teaching. One little poem we quote in its entirety:—

A SONG OF LOW DEGREE.

Lord, I am small, and yet so great,  
The whole world stands to my estate,  
And in Thine Image I create.  
The sea is mine; and the broad sky  
Is mine in its immensity:  
The river and the river's gold;  
The earth's hid treasures manifold;  
The love of creatures small and great,  
Save where I reap a previous hate;  
The noon-tide sun with hot caress,  
The night with quiet loveliness,  
The wind that bends the pliant trees,  
The whisper of the summer breeze;  
The kiss of snow and rain; the star  
That shines a greeting from afar;

All, all are mine; and yet so small  
Am I that lo, I needs must call,  
Great King, upon the Babe in Thine,  
And crave that Thou would'st give to me  
The grace of Thy humility.

*Author and Printer*, by F. Howard Collins (Frowde), is best described by its sub-title as a "Guide for Authors, Editors, Printers, Correctors of the Press, Composers, and Typists." To the ordinary man it may seem a little trivial, as it is merely a list in alphabetical order of words which cause confusion by the variety of spelling or form in which they are found, by their similarity to other words, or by the fact that they are in a foreign language, and therefore liable to corruption. Still we think it highly important that a standard of English spelling should be established, and may strongly commend Mr. Collins's work, which is endorsed by authorities like Mr. Henry Bradley, Mr. C. T. Jacobi, and a host of "readers," that useful class which does its best to make journalism into grammar, if not English, and silently floors the little demon of inaccuracy who sits by the most careful of writers. Abbreviations, which increase daily, appear in numbers in the list. We may add κ.τ.λ. for &c. O.W. is given as Old Wellingtonian, but we should have thought that it meant as frequently Old Westminster boy. There are several similar O.R.s who might be included, from Rugby, Repton, and Radley. Many of the explanations—owing to brevity, no doubt—seem too reduced. Thus it helps one to remember that A.B. means a sailor, if one realizes that the phrase means able-bodied seaman, otherwise the meaning of the B. seems difficult to guess. W.P.B. (waste-paper basket) might have been added. Foreign phrases are a frequent cause of error, and many will be found here. We should have added in such cases the current mistakes—e.g., we should note: not "the hoi polloi," and not "bonâ fides" (which we have seen in a Government Paper). We see no adequate reason for the continued existence of the foolish "artiste" as well as "artist." It might be well to explain the meaning of "ilk," which is misused almost every other day. The volume will be found a means of shortening many researches which the careful writer or editor has to make almost daily if he wishes to be accurate. Every journalist in constant practice will be able to add to it from his own experience, and extra pages at the end of each letter are thoughtfully provided for this purpose. Thus we add to B the distinction between two well-known classical scholars, Becker (W. A.), writer of 'Gallus' and 'Charicles,' and Bekker (I.), famous editor of the 'Oratores Attici' and Thucydides; and to C, 'C.I.L.' and 'C.I.G.,' the collections of Latin and Greek inscriptions. We hope that the book will be generally adopted, and think that the introductory hints might be enlarged.

IN a short story, 'Karikari,' M. Ludovic Halévy created the pathetic character of the old actor "Lambescasse." Not long after M. Halévy's near relation by marriage, our accomplished contributor M. Jules Claretie, worked the same vein in a short story about one Brichanteau. Finding Brichanteau useful as a means of conveying delightful doses of stage history, a first volume of collected pieces on the old age of the imaginary actor has been followed by other essays on the same theme, and we have now from Charpentier a second Brichanteau volume—*Brichanteau Célèbre, Roman Parisien*—not a "novel" in our modern sense. Brichanteau has become a marked and a sympathetic figure, and M. Claretie's stores of literary and theatrical lore are put to good use in this volume. He states, to our amazement, that the production of 'Ruy Blas' is forbidden in England, though the play is only altered in Turkey by the substitution of "Madame" for "The Queen."

As a matter of fact, 'Ruy Blas' was played in London by Fechter, and has been played frequently here since Fechter down to the last few weeks. One of M. Claretie's stories makes Got get a pass for London from the Commune on Tuesday, May 23rd, 1871. There must be some mistake about this statement. On that day the army was in Paris, and the Hôtel de Ville on fire, and Got would have received his pass from the "Versailles party," who are criticized in the conversation.

WE welcome John Inglesant in Messrs. Macmillan's "Illustrated Pocket Classics." In this form, if any, it should increase its circulation, but we doubt if the ordinary reader has sufficient grasp of the history the book involves, especially on the religious side, to appreciate its excellence.

MESSRS. DENT have sent us *Shirley*, 2 vols., in their new illustrated edition of the Brontë novels. M. Dulac's colouring in his designs seems to us here hardly a success, but he is undeniably striking.

MESSRS. HUTCHINSON & Co. have just added *The History of Amelia*, 2 vols., to their series of "Classic Novels." We have, as in previous issues, Cruikshank's illustrations, and the little volumes deserve warm commendation, being handy, prettily bound, and well printed. The price charged is very moderate, so that the edition hardly needs, we fancy, the praise of reviewers to secure popularity.

## LIST OF NEW BOOKS.

## ENGLISH.

*Theology.*

- Carson (T. G.), *Man's Responsibility*, cr. 8vo, 3/ net.  
Cook (V. C.), *Every-Day Evangelism*, cr. 8vo, 2/6  
Daily Help for Daily Duty, compiled by D. B. Gardner and C. Reeves, cr. 8vo, 3/6  
Whyte (A.), *The Walk, Conversation, and Character of Jesus Christ our Lord*, extra cr. 8vo, 6/

*Fine Art and Archaeology.*

- Bate (P.), *English Table Glass*, 8vo, 7/6 net.  
Mallam (M.), *Brush Drawing as applied to Natural Forms and Common Objects*, 4to, 5/ net.  
Vinall (J. W. T.), *Complete Course of Free-Arm and Industrial Drawing*, in portfolio, 12/6 net.  
War Album (The), No. 2, 4to, 6/ net.

*Poetry and the Drama.*

- Graham (H.), *Verse and Worse*, cr. 8vo, 3/6 net.  
Jones (H. A.), *Mrs. Dane's Defence*, 12mo, 2/6

*Music.*

- Platt (W.), *Child-Music*, 8vo, limp, 2/6

*History and Biography.*

- After-Glow Memories, by Anglo-Australian, cr. 8vo, 6/  
Asquith (Mr.), by J. P. Alderson, 8vo, 7/6 net.  
Henriques (H. S. Q.), *The Return of the Jews to England*, 8vo, 3/6 net.

- History of Accounting and Accountants, edited and partly written by R. Brown, roy. 8vo, 10/6 net.

- Leopold II. (King), his Rule in Belgium and the Congo, by J. De C. MacDonnell, illustrated, 8vo, 21/ net.

- White (A. Dickson), *Autobiography, with Portraits*, 2 vols. roy. 8vo, 30/ net.

- Wollaston (A. N.), *The Sword of Islam*, 8vo, 10/6 net.

*Geography and Travel.*

- Kirby (M.), *From East to West*, cr. 8vo, 3/6 net.  
Lamb (R.), *Saints and Savages*, 8vo, 6/

*Sports and Pastimes.*

- Roberts (E. A.), *A Handbook of Free-Standing Gymnastics*, roy. 8vo, 3/6 net.

- Skinner (H. H.), *Jiu-Jitsu*, extra cr. 8vo, 5/ net.

*Science.*

- Alexander (T.) and Thomson (A. W.), *Twenty-Six Graduated Exercises in Graphic Statics*, folio, sewed, 10/

- Bale (G. R.), *Modern Iron Foundry Practice*, Part 2, 3/6 net.

- Craig (M.), *Psychological Medicine*, 8vo, 12/6 net.

- Eggar (W. D.), *Mechanics*, cr. 8vo, 3/6

- Kerr (W. A.), *Peat and its Products*, 8vo, 6/ net.

*Juvenile Books.*

- Nelson (Boy's Life of), by J. C. Hadden, cr. 8vo, 2/6

- Skinner (C.), *The Little Missis*, cr. 8vo, 2/6

*General Literature.*

- Aitken (R.), *The Redding Stralk*, cr. 8vo, 6/

- Barrett (F.), *The Error of her Ways*, cr. 8vo, 6/

- Compatriots' Club Lectures, First Series, 8vo, 8/6 net.

- Courtney (L.), *The Working Constitution of the United Kingdom and its Outgrowths*, 12mo, 1/ net.

- Crosland (T. W. H.), *The Wild Irishman*, cr. 8vo, 5/

- Cullum (R.), *The Brooding Wild*, cr. 8vo, 6/

- Francis (M. E.), *Dorset Dear*, cr. 8vo, 6/

- Gerard (D.), *The Three Essentials*, cr. 8vo, 6/

- Giberne (A.), *The Pride of the Morning*, cr. 8vo, 5/

- Hana, a Daughter of Japan, by G. Murai, in case, 21/ net.

- Hocking (J.), *Roger Trewinion*, cr. 8vo, 3/6

- Hodges (L. M.), *The Great Optimist, and other Essays*, 8vo, 4/ net.

Kelly's Directory of the Engineers and Iron and Metal Trades and Colliery Proprietors, roy. 8vo, 30/  
Law (J.), *George Eastmont, Wanderer*, cr. 8vo, 3/6  
Muddock (J. E. P.), *The Sunless City*, cr. 8vo, 6/  
Noble (E.), *Waves of Fate*, cr. 8vo, 6/  
Smith (E. A.), *Dorothy's Holiday, and other Stories*, 3/6  
Tennant (P.), *The Book of Peace*, imp. 16mo, 6/ net.  
Wenlock (A.), *The Countermine*, cr. 8vo, 6/  
Whitehouse (J. H.), *Problems of a Scottish Provincial Town*, cr. 8vo, 3/6 net.  
Willard (R.), *Catherine Douglas*, cr. 8vo, 3/6

## FOREIGN.

*Fine Art and Archaeology.*

- Rhamm (K.), *Ethnographische Beiträge zur germanisch-slavisches Altertumskunde*, Part 1, 24m.

*Poetry and the Drama.*

- Gautier (M.), *La Lumière dans l'Ombre*, 3fr.

*Philosophy.*

- Pollak (K.), *Rabbi Nathan's System der Ethik u. Moral*, 3m.

*Sociology.*

- Engels (F.), *Les Origines de la Société*, 3fr. 50.

*History and Biography.*

- Contant (H.), *Le Palais-Bourbon au XVIII. Siècle*, 8fr.

- Esterhazy (Comte V.), *Mémoires*, 7fr. 50.

- Haussonville (Comte d'), *Mon Journal pendant la Guerre, 1870-1*, 7fr. 50.

*Geography and Travel.*

- Klobb (Lieut.-Col.), *Dernier Carnet de Route au Soudan Français*, 3fr. 50.

*Philology.*

- Costa (M. da), *Index Etymologicus Dictionis Homerice*, 10fr.

- Derenbourg (H.), *Opusculs d'un Arabisant, 1868-1905*, 7fr. 50.

- Haffner (A.), *Texte zur arabischen Lexikographie*, 20m.

- Landberg (Comte de), *Études sur les Dialectes de l'Arabie Méridionale*, Vol. 2, Part 1, 8m.

*Science.*

- Hölbling (V.), *Fortschritte in der Fabrikation der anorganischen Säuren, der Alkalien, des Ammoniaks u. verwandter Industriezweige*, 30m.

- Retzius (G.), *Biologische Untersuchungen*, 23m.

*General Literature.*

- Baraude (H.), *Fatale Méprise*, 3fr. 50.

- Huchard (R.), *Dix Contes Vécus*, 3fr. 50.

- Krysinska (M.), *La Force du Désir*, 3fr. 50.

- Photiades (C.), *Le Couvre-feu*, 3fr. 50.

## LAMB'S LETTERS.

RELATIVE to the various paragraphs now appearing in the papers on the copyright of the Lamb letters, we should like to make the following facts public.

In connexion with our edition of Lamb's works we went to considerable trouble, and ultimately we found that, the two executors named in Lamb's will being dead, and the survivor having died intestate, there was no continuation of the executorship, and that Lamb's residuary legatee was his adopted daughter, Miss Emma Isola, who became the wife of Mr. Moxon, the publisher. She died, and her son, Mr. A. H. Moxon, became her administrator. He took out letters of administration with the will of Lamb, and we purchased from him all the rights of Lamb in all his letters, including unpublished letters. We claim, therefore, through the very person Charles Lamb intended to benefit by his will, and also that our claim is based on the assignment of the personal representative of Lamb. We thus have, in our opinion, the moral and the legal right to the 'Letters.'

J. M. DENT & Co.

\* \* \* It may be well to add the explanation that legally the property in letters remains in the person to whom they are sent, but the writer of them has a right to restrain the publication of their contents (H. A. Hinkson, 'Copyright Law,' p. 50).

## THE LITERARY DEPARTMENT AT SOMERSET HOUSE.

I AM glad that "Archivist" has not let this matter drop; and if only he is supported by a few of the many dissatisfied students, the Government will be bound to grant all reasonable facilities for consulting our old records.

Of the following list of reforms, the first is one that is most pressing, as it would relieve the demand for room at other times of the year: 1. The Search Room to be kept open during the Long Vacation. 2. No search fees for inspection of original wills. 3. The upstairs

calendars to be kept down—only taken up when required. 4. That calendars no longer be made, but indices with, say, ten years thrown into one alphabet. 5. The clerks not to leave the Department on promotion, that is, directly they have mastered the old hands. 6. An annual report to be printed, showing the number of inspections, visitors, people turned away for want of room, wills indexed, &c.

GENEALOGIST.

## THE SOURCES OF SHELLEY'S ROMANCES.

5, Rond-Point Bugeaud, Paris.

I DESIRE to mention three points in connexion with this subject which, so far as I know, have not been sufficiently, if at all, noticed before. There is little doubt but my statements admit of completion, if not correction, and it is with the hope that some reader or readers of *The Athenæum* may supply both that I venture to publish my results, however unsatisfactory their present condition may prove.

I. Shelley, an indiscriminating amateur in his youth of the "romantic romances" of the time, seems to have come across a short novel of Regnault-Warin, one of the most versatile of our Revolutionary politicians and writers. This story, 'La Caverne de Strozzi' (Paris, Lepetit, 1798, 12mo), was a comparative success in the amazingly prolific line of terror-novels, or "romans noirs." A complaining note affixed by Regnault himself to his 'Loisirs Littéraires' (1804) warns us against an anonymous plagiarism of his work, then circulated under the title of 'Olympia'; and as late as 1826 the original was translated into Spanish (Paris, J. Smith, 12mo). This translation is the only form of the work which I have been able to see, though it is, to say the least, unlikely that a popular story of such a well-known writer should have disappeared; and England, where French books were eagerly collected throughout the Revolutionary era, may very well own the original copy, perhaps the very one which young Percy got from some circulating library in Brentford, Eton, or Windsor.

The agreement between 'La Caverne' and 'Zastrozzi' amounts, briefly, to the following points: 1. The main idea, and the chief spring of the plot, are the same, viz., the jealousy of a woman, or rather, to adopt the emphatic language of this sort of literature, the conflict between a most devilishly cruel type of infuriated female passion, and a most celestially lenient and submissive impersonation of girlish love. 2. The scene in the Consiglio di Dieci, the arrest and the condemnation of the guilty heroine, must have been suggested by Regnault-Warin (pp. 100-39, Spanish ed.; 'Zastrozzi,' ch. xiv.). 3. La Laurentini is, in both books, the name of the aforesaid heroine.

The first point would, of course, be inconclusive by itself, as jealousy before marriage was a favourite theme among novelists (cf. III.), and some English author, of whom I am not aware, may have stepped between Regnault and Shelley.

II. One of the songs in 'St. Irvyne' (ch. ix., "Ah! faint are her limbs") is curiously like a short piece of Ossian:—

The waves are lulling on the lake.....  
She saw his boat, when it was evening, on the lake;  
Are these his groans in the gale?  
Is this his broken boat on the shore?

The effect of this suspended conclusion has been partly preserved in Shelley's lines:—

Thy love's pallid corpse the wild surges are laying,  
O'er his form the fierce swell of the tempest is raving.

Now this passage of Ossian occurs in two places: 1, in a letter of Gray (June 29th, 1760; Mason, 1775, iv. p. 69); 2, in the song of the Six Bards added to 'Cromar' (Laing, 1802, ii.).

Does not this prove that Shelley, far from being perfectly uninfluenced by Ossian (as



Schnabel has it, *Eng. Studien*, xlii., 1896), would notice every scrap of the bard—were it in another's correspondence or in the notes to his poems? Of course, all the songs in 'St. Irvyne' are Ossianic in tone.

Mr. Shepherd, in his edition of Shelley (1888), has pointed out two smaller passages as borrowed from Byron's 'Hours of Idleness'—I might add, from the Ossianic poems in 'Hours of Idleness'; and, indeed, one of those passages is marked by Byron as a quotation (probably from Ossian?):—

"Shades of the dead! have I not heard your voices  
Rise on the night-rolling breath of the gale?"

Perhaps it is worth noting, too, that the very poem which did not appeal to Gray, as being too "purely descriptive," was chosen by Shelley for adaptation.

III. Mrs. Byrne's novel in four volumes, 'Zofloya; or, the Moor,' has been referred to (not at first hand, as it seems, by Mr. Rossetti, 'Memoir,' iv.) as an important source for 'Zastrozzi.' And so it is, no doubt; but it is something more: 'Zofloya' essentially consists of an awkward tacking-on of at least two stories; the rivalry of two women is the subject of the first two volumes—and these afford some pictures and dramatic incidents very like those in 'Zastrozzi'; but with the appearance of Zofloya, in vol. iii., a supernatural element is grafted on the plot, and the further we proceed the more striking is the resemblance with 'St. Irvyne.' (I must refer to the March number of the *Revue Germanique* for a more detailed examination of this point.) Thus one of the most puzzling questions which have assailed all readers of 'St. Irvyne' would be answered in a simple and perfectly adequate manner: the second novel of Shelley is more crudely fantastic than the first, because it closely follows the second part of 'Zofloya,' whilst 'Zastrozzi' rather resembled the first; the intrigue in 'St. Irvyne,' proceeding as it does along two apparently unconnected lines, looks no less consistent than the twofold plot of 'Zofloya' would do to any reader of vol. iv., supposing (which is likely enough) he had forgotten all about vol. i.

Perhaps I shall be charged with wasting my time and attention on what has been so often pronounced vile trash, abominable rubbish, and wild nonsense. Still, I submit that a history of the progress of Shelley's mind would not be complete if it did not take in the enthusiasms of his early days. And perhaps this crude romanticism, the romanticism of the lower type of novels in the beginning of the nineteenth century, is a key to that ill-defined morbid trouble which so often embittered his physical and mental life, his conceptions and his loves.

A. KOSZUL.

#### AN UNKNOWN EDITION OF THEOPHRASTUS.

MR. VOYNICH has had the good fortune to discover an entirely unknown edition of Theophrastus: 'Θεοφράστου Ἠθικαὶ Χαρακτήρες, Theophrasti Notationes morum,' printed in England at the Oxford press of Joseph Barnes, 1604. The copy is small quarto in size, and extends to ten leaves; the title is within an ornamental border, with printer's device, and with woodcut head and tail pieces; it is interleaved throughout, with numerous contemporary notes on the margins. The edition is of importance, as hitherto the first with Greek text only, printed in England, has been considered to be that of 1790. The curious fact about this edition of 1604 is that the most exhaustive attempts have failed to find any previous record of its existence. In 1752 Dr. R. Newton, Principal of Hart Hall, Oxford, issued "Proposals for Printing....The Characters of Theophrastus.... with a translation of the Greek into Latin, according to the specimen annexed," &c., and

neither in this pamphlet, nor in the preface to Newton's "Characters of Theophrastus, with a strictly literal Translation of the Greek into Latin, and with Notes and Observations on the Text in English," Oxford, 1754, is there to be found any reference to the 1604 issue, nor is there any mention of it in any of the bibliographies.

Joseph Barnes, who started the University Press in 1585, and whose first book was the 'Speculum Moralium Quæstionum' of John Case, continued to print books until 1617, and his name on the imprint of the Theophrastus gives it an interest which it would otherwise probably not possess. The little book is, in fact, an exceedingly hard bibliographical nut to crack. The first problem which suggests itself is, Was this edition ever actually published? The probability is that it was not, and that it was merely privately printed at the expense of some classical student at Oxford. Now in his edition of the work Scaliger states that he had consulted four MSS., of which one was in the Bodleian Library. A natural theory is that Scaliger corresponded with some one at Oxford, and that this correspondent had the Bodleian MS. printed for the express purpose of sending it to him. Further research may bring to light some facts explaining the existence of this edition of 1604; but, in any case, Mr. Voynich may be congratulated on discovering it, for nothing is known concerning it at the Bodleian.

W. ROBERTS.

#### SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold in their sale of the 27th to 29th ult. the following books: Gulliver's Travels, first edition, 2 vols., 1726, 15l. 10s. Ackermann's Foreign Military Gallery, 1845-9, 20l. 5s. Austin Dobson's Old-World Idylls, large paper, presentation copy to G. H. Boughton, R.A., with MS. poems, 1883, 20l. Andrews's A Stray Leaf from the Correspondence of Washington Irving and Charles Dickens, only 77 copies printed, De Vinne Press, New York, 1894, 15l. 10s. Sketch-Book of G. H. Boughton, R.A., 10l. 5s. Bookbindings from the Hoe Library (176), New York, 1895, 12l. Water-Colour Drawings by G. H. Boughton, R.A. (50), 47l. 6s. Byron's Works, 1839, 8 vols., extra-illustrated, 12l. 5s. Stevens's Facsimiles of American MSS., 25 vols., 1889-98, 22l. Harleian Society's Publications, 31 vols., 1869-90, 14l. 10s. Goldsmith's Traveller, first edition, 1765, 14l. 15s. Lazarillo de Tormes, in English by W. P., 1596, 10l. 10s. Sidney's The Countesse of Pembroke's Arcadia, second edition, 1593, 29l.

The same auctioneers sold on May 1st early English books from the library of a well-known North of England collector, among which were the following: Beaumont and Fletcher's Comedies (with 'The Wild Goose Chase'), 1647-52, 24l. Sir T. Browne's Religio Medici, first (spurious) edition, 1642, 15l. Burton's Anatomy of Melancholy, first edition, Oxford, 1621, 36l. Thomas Carew's Poems, first edition, 1640, 11l. 10s. Erasmus, Paraphrase upon the New Testament, first edition, 1548-9, 10l. Ben Jonson's Works, first edition, 1616, 29l. Milton's Paradise Lost, first edition (fourth title), 1668, 19l. 5s. History of Britain, first edition, 1670, 7l. 5s. Shakspeare's Works, Second Folio, 1632 (poor copy), 29l. 10s. Relation of the Proceedings against the Gunpowder Plot Conspirators, with signature of "William Shakspeare" on title, 1606, 13l. 10s.

#### Literary Gossip.

In the 'Upton Letters,' which are appearing anonymously, a schoolmaster sends his experiences of life to a friend in Madeira. Dated from the "Upton" which is neither Uppingham nor Repton, the correspondence tells of men and books, no less than of boys and lessons. The letters were returned to their writer when his friend died, and are now to be published immediately by Messrs. Smith, Elder & Co.

MR. FISHER UNWIN has in the press a volume by Capt. F. W. von Herbert, entitled 'The Jews of the Near East: a Sociological Study.' It is intended as a reply to certain attacks on the Near Eastern Jews; it gives statistics of the number of Jews in Rumania, Servia, Bulgaria, and Turkey in Europe, and describes the racial characteristics and social position of the three sections of Jews living in those countries—the Arabic, the Spanish and Portuguese, and the so-called German Jews.

MR. STUART J. REID, in response to his brother's expressed wish, has undertaken to prepare for publication the reminiscences of the late Sir Wemyss Reid. The book promises to be of exceptional interest, both in the personal and in the political sense. Sir Wemyss Reid's life was rich in influential friendships, and they are all vividly portrayed in a narrative which does justice alike to his shrewd judgment and kind heart. Although the dominant note of the book—it will extend to two volumes—is journalistic and literary, side-lights, sometimes of a remarkably clear and fearless kind, are thrown on the political controversies of the last thirty years. Sir Wemyss's personal relations with statesmen like W. E. Forster, Bright, Gladstone, and Lord Rosebery were so intimate, that the book is a valuable commentary from one who was in a position to know all the facts on many critical events in the annals of the Liberal party.

WE are glad to hear that Mr. B. H. Blackwell will publish shortly 'Byways in the Classics,' including 'Alia,' by Mr. Hugh E. P. Platt. The book consists largely of jottings, but will afford a pleasant and much-needed reminder that the classics have a literary as well as a philological side, being, indeed, a neglected storehouse of graceful references.

A NEW anthology of Australasian verse, for which Mr. A. G. Stephens has been gathering material for some time past, will presently be published in Sydney and London. The only collection of the kind extant was made a considerable number of years ago. There is room for the new one, for writers have appeared since the days of Gordon and Kendall who, if they do not altogether please the literary and leisured classes of England, are recited, we learn, by the swagman's camp fire, and quoted in the shearer's hut. Such popularity sounds more like good rhetoric than good poetry; still we shall see what the later generation of Australians can do.

PROF. FEUILLERAT, of Rennes, who edited for the first time Arthur Wilson's play 'The Swissers,' has undertaken to edit 'Everie Woman in her Humor' (1609) for Prof. Bang's 'Materialien.' He knows of three copies of the play—in the British Museum, the Dyce Collection, and the Bodleian. He will feel much obliged to any one who can and will tell him of any other copies in private or public libraries.

MR. PERCY NEWBERRY has been commissioned by Mr. Theodor Davis to write a monograph upon the late find at Biban el-Molouk, where the tombs of Juua and Thuaa, the father and mother of Amenhotep III.'s Queen Thyi, were discovered. The book

will be published in England, and M. Maspero has promised to write the Introduction, while Mr. Howard Carter will execute the plates.

MR. JOHN LANE announces the publication on Wednesday next of a new novel, 'The Morals of Marcus Ordeyne,' by Mr. William J. Locke. It is written in a fantastic, ironical vein, the recluse and philosophical protagonist, Sir Marcus Ordeyne, telling the story of his own "extravagant adventure." The book has already been published in New York. Other volumes that Mr. Lane is publishing on the same date include 'Rifle and Romance in the Indian Jungle,' a record of thirteen years of Indian jungle life, by Capt. A. I. R. Glasfurd, with numerous illustrations; 'Love's Journey,' a new volume of poems by Ethel Clifford; and 'Joachim,' in the "Living Masters of Music" series, by Mr. J. A. Fuller Maitland.

A NEW edition of Mr. Sonnenschein's well-known work 'The Best Books,' with its supplement, 'The Reader's Guide to Contemporary Literature,' is at last definitely announced for early publication. The first book, which classified and described the "best 50,000" books current at that date, was published in 1887, and reprinted in an enlarged and improved form; and 'The Reader's Guide,' issued in 1895, brought the literature down to the end of 1894. The new work will contain in a single volume all that is worth preserving of the two previous books, with additional bibliographies, references, notes, and characterizations up to midsummer, 1905. In the preparation of this edition, which has been in hand for several years past, and has involved an immense amount of labour by way both of revision of the old material and of selection and characterization of the new, Mr. Sonnenschein has been largely assisted by Mr. John A. Farquharson.

THE May number of *The Dickensian*, to be published next week, will contain an article by Mr. Charles G. Harper, the well-known historian of the roads of England, on the Blue Dragon of 'Martin Chuzzlewit,' which he illustrates with three of his own drawings. Mr. Harper maintains that the Blue Dragon of the book was the Green Dragon of Alderbury, not the George Inn at Amesbury, as most commentators aver. The number also contains an article by Mr. W. Teignmouth Shore on 'Martin Chuzzlewit,' and the first of two articles by Mr. Woodford Sowray on 'Dickensian Humbugs.' There will also be a reproduction of Clarkson Stanfield's drawing of the steamship *Britannia*, in which Dickens went to America in 1842. The cover design is that of the original parts of 'Martin Chuzzlewit.'

MESSRS. LUZAC & Co. have in the press 'Hebrew Humour, and other Essays,' by Dr. Chotzner; Gibb's 'History of Ottoman Poetry,' vol. iv., edited by Prof. E. G. Browne; 'Diplomatic Audiences at the Court of China,' by the Hon. W. W. Rockhill; 'China's Intercourse with Korea from the Fifteenth Century to 1895,' by the same; 'Ad-Damiri's Hayat al-Hayawan' ('Life History of Animals'), translated from the Arabic by Lieut.-Col. A. S. G.

Jayakar; and 'Studies in Eastern History,' vol. ii.

*The Northampton Notes and Queries*, which has been discontinued for some years, is to be revived, and will commence publication immediately. It is to be edited by Mr. Christopher A. Markham, F.S.A., and published by Mr. W. Mark, of Northampton. Mr. Elliot Stock is acting as London publisher.

A CORRESPONDENT writes:—

"The so-called English cemeteries at Rome and Florence have been looking their sweetest and best lately, and at the entrance to that at Florence there are two lemon-trees bearing fruit and flower at the same time. The dust of Landor, A. H. Clough, and Mrs. Browning reposes there. Some well-known English flowers bloom around the marble monument which bears the simple inscription, 'E. B. B. ob. 1861.' Beside a rose-bush a tablet has been recently hung on the railing, bearing this inscription:—

'In memory of Elizabeth Barrett Browning, planted by Professor Knight, March, 1905.

Roses shall bloom nor want beholders  
Sprung from the dust where our own flesh moulders.'

To the English names in the cemetery near San Paolo, Rome, have been added in recent years those of J. A. Symonds, F. W. Myers, and R. M. Ballantyne. The person in charge can usually lead the English or American visitor directly to the graves most asked for—those of Keats, Severn, Shelley, Trelawny, William and Mary Howitt, or the son of Goethe. The new and magnificent marble monument to Goethe himself, a present from Germany, is a great adornment to the Borghese Gardens. Mr. William Sharp has pointed out in his 'Life of Joseph Severn' that the Roman Protestant cemetery is really cosmopolitan, and officially under the charge of the German Embassy, with as many Germans buried there as English, as well as Americans, with Frenchmen, Dutch, Spaniards, Russians, and Scandinavians."

Two interesting libraries of well-known collectors will come up for sale towards the end of the month. At Messrs. Christie's the late Mr. Louis Huth's library will be dispersed on May 24th and following day. It is rich in extra-illustrated dramatic memoirs, in sets of the original editions of D'Israeli, Hazlitt, Washington Irving, Jesse, Ritson, and Walpole, and in first editions of Sterne, Fielding, and Smollett. There is also a fine and complete copy of S. Purchas's 'Hakluytus Posthumus; or, Purchas his Pilgrimes,' 1625, with the stamp of the Royal Observatory on each title. Messrs. Sotheby, Wilkinson & Hodge will sell on May 29th and two following days the valuable library of his Honour Judge Philbrick, which is especially noteworthy for its collections of editions of Walton and Cotton's 'Complete Angler,' the 'Eikon Basilike' (the entries in this section extend from 156 to 235, and include a copy of the first issue, 1648, of which Mr. Almack could discover only seven copies), and the works of La Fontaine. As one of the oldest of living stamp collectors, Judge Philbrick has also in his library a number of scarce and interesting books on philately.

INQUIRIES have been numerous of late for the work of Herman Melville, and *The Standard* is justified in its remark that the absence of a current edition of 'Moby Dick' is scarcely to the credit of our publishers. New books—good, bad, and indifferent—new editions of the classics, and

new imitations of them, pour from the press; yet the generation which applauds 'The Cruise of the Cachalot' is without a reprint of its vastly superior prototype, 'Moby Dick.' There was one published by Messrs. Putnam, with an introduction by Mr. Louis Becke, in 1901, but it seems to be out of print, so that Melville's admirers must send to America.

MR. DANIEL W. HERDMAN, assistant in the Newcastle-upon-Tyne Public Library, has been appointed librarian at Grahams-town. The appointment was made by Mr. John Minto, chief librarian of the Brighton Public Library, acting on behalf of the Grahamstown Public Library Committee.

SURPRISE is being freely expressed at the action of Trinity College, Dublin, in giving numerous degrees to women who have reached the necessary standard by examination at Oxford and Cambridge, but cannot at present become graduates of those Universities. No doubt this proceeding adds money to the coffers of Trinity College, Dublin, but it seems to us that the *ad eundem* principle implies a courtesy which is singularly forgotten when one university directly nullifies the decision of another.

At a meeting of the Sociological Society next Thursday, at the School of Economics and Political Science, Clare Market, Dr. J. H. Bridges will read a paper on 'Some Guiding Principles in the Philosophy of History,' Mr. L. T. Hobhouse in the chair.

MR. C. ARTHUR PEARSON will preside at the Festival of the Printers' Pension Corporation on June 21st. Mr. Pearson, in his appeal for support, states that the 317 pensioners on the books divide among them 4,900*l.* The almshouses shelter thirty-two inmates, and eleven orphan children are maintained.

THE British and Foreign School Society will hold their hundredth general meeting at Stockwell Training College, Clapham Road, on Friday, May 19th. The Right Hon. A. H. D. Acland, the Right Hon. H. H. Asquith, M.P., and others, are announced as speakers, and the commemoration stone of the new wing of the college will be laid by Mrs. Asquith.

M. HENRY MARTIN's eloquent plea at the Librarians' Congress of the Universal Exhibition in Paris in 1900, for a special Bibliothèque des Journaux, seems to be on the way to realization, for the Paris "administration préfectorale" is now considering the question. The committee is strongly in favour of the subject, the principal difficulty being to find a building sufficiently large to accommodate the enormous output, past and present, of the daily and periodical press. Both the National and Arsenal Libraries are already much too congested to be available for the purpose. The only way out of the difficulty will be for the City of Paris to create an entirely new establishment, and for this purpose an appeal for funds will have to be made to the Minister of Finance.

RECENT Parliamentary Papers include Board of Education, Regulations for Secondary Schools (2*d.*); and Scotch Education Department, Training of Teachers, Report, Statistics, &c. (6*d.*).



## SCIENCE

*A Students' Text-Book of Zoology.* By Adam Sedgwick. Vol. II. (Swan Sonnenschein & Co.)

ZOOLOGISTS are to be congratulated on the appearance of the second volume of what promises to be a monumental work. Mr. Sedgwick seems in his preface to be a little anxious as to its reception, and we will tell him frankly that we think his active criticism and his virile common sense will be as disagreeable to the zoological pedant as they are agreeable to ourselves. The policy of make-believe is as useless in zoology as elsewhere. We are not hidebound members of a political gang, and if a zoologist doubts that the "parietal eye" of reptiles was ever a visual organ he does not commit an offence for which he ought to be drummed out of the ranks of experts. Again, so long as there is a doubt as to the geological horizon from which certain remains have come, so long, it is clear, the chain of evidence as to the evolution of a group is incomplete, and no harm, but rather good, comes of saying so. Students are all too fond of alluring hypotheses in place of dry facts hard to hold in mind.

Where so many facts are enumerated as in this closely packed volume, the reviewer must be content with a few salient points. Mr. Sedgwick divides the mammals into twenty-two orders, reversing, that is, the tendency of most English writers, who have brought the number down to twelve. This is, of course, largely a matter of opinion, but we must say that it is an extreme step to separate the fissiped and pinniped carnivora into two orders. Man is not only not given an order to himself, he is even placed in the family Anthropomorphidæ. The author concludes with two appropriate but commonplace quotations from Shakspeare and a Hebrew psalmist. We would suggest to him that, after such treatment of the genus *Homo*, a more appropriate quotation would have been found in one of Mark Pattison's sermons,—

"this ephemeral creature, whose existence is a moment in the history of his planet, and whose planet is a speck in the ocean of the universe."

However sceptical Mr. Sedgwick may be as to the processes of evolution, we are glad to see that he calls attention to the important memoir of Kowalevsky as to "adaptive" and "inadaptive" modifications. Though the paper of this Russian naturalist was published in England, it has been almost totally forgotten here, and we can recall but one English general text-book of the subject in which it is discussed.

As we turn over the pages of this work we cannot but feel that, for a time at any rate, the study of mammalian anatomy must yield to the charm of the weird and suggestive fossil reptile. A great advance was made some fifteen years ago in the classification of snakes, when Mr. Boulenger abandoned the old-time division into poisonous and non-poisonous forms; our author rightly follows that authority, but does not, as we think he should, say a word in explanation of what is still very new to a good many zoologists.

It is said that the study of Greek has fallen off in Cambridge, and Mr. Sedgwick's acceptance of the term *Haplomi* lends colour to this report. In this uncritical acceptance of names, in the mode of quotation of some of his references, and in the want of congruity in his diagnoses, we see signs of the pressure of time on a much-occupied administrator as well as a busy teacher and an enthusiastic investigator. To this class of fault belongs the treatment of the sperm whale, which is said to have "fat" in the space above its upper jaw; this "fat" is fluid, and therefore oil. The student may well ask how air can pass through oil from the anterior to the posterior nostril; the only answer, we believe, is to be found in an early number of the publications of the Cambridge Philosophical Society.

We hope that there will soon be a call for a second edition of this work, when faults like these, and some misprints not noted in the lengthy list of *corrigenda*, may be corrected, and a number of figures more worthy of the text introduced.

MISS WATERFIELD, in her preface, describes the objects of her handsome book *Garden Colour* (Dent) as, first, to benefit with hints and information the uninitiated gardener, and, second,

"to illustrate the value of artistic massing of colour and skilful grouping of one variety of plant, and to suggest an ideal for the garden-lover of to-day—pictures in flowers, changing from day to day and month to month."

This latter object is attained by the numerous and charming illustrations in colour, for which Miss Waterfield is herself responsible. But the book is something more than a sumptuous feast of colour; it is a gardener's calendar, to which several hands contribute. For example, Mrs. C. W. Earle, a veteran, writes of spring; E. V. B., another veteran, of summer; Miss Rose Kingsley of autumn, and the Hon. Vicary Gibbs of winter. There is some disproportion in these contributions, for they are pitched in different keys. The ladies write as in a land of pleasant dreams, lapped about with the delights of flowers; Mr. Gibbs writes solidly, practically, with almost ruthless plainness. But that is probably explained by the fact that his contribution was not originally designed for this volume, but appeared in the *Journal* of the Royal Horticultural Society. Nevertheless, from all the essays readers may get valuable hints. This may be said also of Miss Waterfield's own work, for she has calendared the flowering year herself in months to fit her beautiful illustrations, and she shows full knowledge and skill and lovingkindness in what she modestly calls her "notes." It is true they lack the grace of style and the charm that comes of a literary equipment. But with the author's pictures plentifully interwoven with her text readers may be trusted to embark on dreams for themselves. Most of these pictures come, apparently, from the author's home near Canterbury, but raids have been made on other gardens. The combinations of colour of unlikely plants are particularly to Miss Waterfield's taste. It is easy enough to conceive of *Iris reticulata* and crocus blending together, but it requires imagination to group delphinium and the giant parsnip, or *Bocconia* and Michaelmas daisies. Mrs. Earle, we notice, declares that in Surrey "nothing does well if left really alone," and hence deduces the impossibility of "wild garden-ing" there, even to the cultivation of

primroses. But surely facts do not bear out this statement. Miss Jekyll's garden is in a very sandy tract of Surrey, and the Royal Horticultural Society's new gardens are situated in a pine forest. The choice of flowers is a question of taste, yet there are some things which every one feels bound to criticize. Miss Waterfield suggests that the cloth-of-gold crocus should be massed with the purple crocus, which seems somehow to jar. The yellow flourishes best apart, and white and purple in varying shades form a more pleasing harmony. Why does Miss Waterfield refuse to class the *Horsefieldi* daffodil as a "white trumpet"? Why is that admirable and early golden spur omitted from her selections? We can find no reference to the very beautiful and fragrant tazettas, which seems a pity. Miss Waterfield rightly dwells on the value in a garden of the later tulips, which are often neglected. Her choice of cottage tulips is, on the whole, admirable, and is not expensive; but she does not make enough of the wonderful English Florist tulips, with their long ancestry, a flower no self-respecting garden can afford to lack. Bizarres, bybloemens, and roses—their very names are indicative of charm and dignity, and they add to the savour of garden-ing life by the romance of their "breaking" colours. But it would serve no good purpose to go through these pages in this annotating spirit. As in poetry, so in gardening, individual taste is everything; and that Miss Waterfield has good taste is everywhere made evident in this attractive volume.

*Steam Pipes: their Design and Construction.* By William H. Booth. (Constable & Co.)—The purport of this book is stated on the title-page to be 'A Treatise of the Principles of Steam Conveyance, and Means and Materials employed in Practice to secure Economy, Efficiency, and Safety'; and this statement expresses very fairly, in concise terms, the objects the author has in view. There is a dearth of information in the various engineering text-books with regard to steam piping; and whilst the pressure of steam in boilers has been gradually increased, rendering the efficiency of pipes for the flow of steam proportionately greater, the sizes of steam pipes and steam valves have not been correspondingly reduced, causing undue expenditure on costly items of steam plant. Moreover, the various details relating to flanges, bolts, sockets, joints, and valves have needed investigation; and these defects in design and deficiencies have led Mr. Booth to prepare this volume in order to remedy them. The various matters concerning steam pipes are dealt with in sixteen chapters, for the most part short, on 'The Duty and Object of Steam Pipes,' 'The Flow of Steam,' 'Materials,' 'Expansion,' 'Strength of Pipes,' 'Anti-priming Pipes and Outlet Valves,' 'Joints,' 'Supports,' 'Erection,' 'General Arrangements,' 'Valves,' 'Drainage,' 'Junction Pieces and Flanges,' 'Separators, Exhaust Heads, and Atmospheric Valves,' 'Superheated Steam,' and 'Weights of Pipes'; and in a final brief chapter the kinetic theory of gases in its relation to the flow of steam is touched upon, with a reference to Meyer's book on 'The Kinetic Theory of Gases' for full information on the subject. The book is written in a simple, direct style, and is illustrated by sixty-two drawings and diagrams inserted in the text; and it cannot fail to prove useful to engineers interested in the special subject with which it deals.

## ASTRONOMICAL BOOKS.

*The Moon: a Summary of the Recent Advances in our Knowledge of our Satellite.* With a Complete Photographic Atlas. By William H. Pickering, of Harvard College Observatory. (Murray.)—Although Prof. W. H. Pickering informs us in his preface that the

principal object of the present elaborate work was to give an account of the recent great advances in our knowledge of the moon, it was inevitable that a scheme carried out with so much comprehensiveness should virtually include the story of previous investigations, and that the book should be, in fact, almost a complete treasure of selenographical lore. The illustrations are one hundred in number, and of their excellence it is difficult to speak too strongly. If it be asked to what are due the interesting discoveries which have been made respecting lunar formations by the Harvard College Observatory (and the setting forth of these in detail is the primary object of the author), the answer is not so much the power of the optical means provided by the instrument used as the special advantage of the locality in which it was erected, at the daughter establishment of Arequipa in Peru, which is within sixteen degrees of the equator. The steadiness of the atmosphere in that position, free from the effects of the cyclones and anti-cyclones of higher latitudes, whether north or south, produced an excellence of telescopic definition (or "seeing" if we must so call it) which was marvellous. Instead of attempting to study the whole lunar surface, the author devoted his principal attention at Arequipa to selected regions, and a number of discoveries of high interest has been the result. But (as has already been mentioned in *The Athenæum*) about five years ago he transported a telescope to Jamaica, which is only two degrees further from the equator than Arequipa, and seemed to offer other advantages of importance, in which his hopes were not disappointed. Amongst new features which have been noticed are lines similar to the so-called "canals" on the planet Mars (we may remark that Prof. W. H. Pickering considers the gemination which some claim to have perceived in these to be an optical illusion), and he contends that there is evidence of various kinds pointing to the existence of organic (i.e., vegetable, not intelligent) life on the moon, kept up by carbonic acid gas, which is to vegetable what oxygen is to animal life; but, of course, this suggestion is not without its difficulties. With regard to the origin of the lunar craters, after discussing the different theories which have been put forward, he maintains that this is volcanic in its nature, similar to the action of that kind upon the earth, of the type not of Vesuvius, but of the volcanoes Kilauea and Mowna Loa in the island of Hawaii. The main portion of the work before us is the photographic atlas of the moon from the observations obtained at Jamaica in 1900, and the frontispiece is a splendid photograph of the full moon taken there. But the letterpress, on all parts of selenographical discovery, is of very great interest, and does not fail to include a brief history of the studies of previous astronomers (commencing with Galileo) on what is commonly called our satellite. But, as Prof. W. H. Pickering reminds us, the moon is rather a companion planet than a satellite to the earth, of which it was probably once a part, so that its origin is different from that of the satellites of the more distant planets of the solar system.

*A Popular Guide to the Heavens.* By Sir Robert Stawell Ball. (Philip & Son.)—This work can only be described as a luxury to all lovers of astronomy who desire to have at hand a compendious and complete guide to the study of the heavens with a handy and careful collection of the most useful data and specimens of the way in which modern art, assisted by the camera, has enabled us to depict some of the glories of the nocturnal sky as revealed through powerful telescopes. In the preface the author tells us how the present work arose. In the year 1892 he edited an atlas of the celestial bodies, which, as explained at the time, was largely due to his

friend Dr. Rambaut, who succeeded him at Dublin, but is now Director of the Radcliffe Observatory at Oxford. This has long been out of print, and as a new issue was desired, it was thought best to recast the whole with extensive additions. The result is the splendid volume now before us. No fewer than eighty-three plates are presented, all of a high degree of excellence. Dr. Rambaut's star-maps are retained, with the changes made necessary by the lapse of twelve years, and so are the maps of the lunar surface, which were drawn by the late Mr. Elger. But the advance of astronomical portraiture has rendered it necessary to supersede most of the remaining plates by new material, and in all cases endeavours have been made to reproduce some of the latest and best of their kind. Thus the map of the planet Mars is reduced from the large map made by Mr. A. E. Douglass, and published in the second volume of the 'Annals' of the Lowell Observatory; the drawings of Jupiter are from those of Dr. Lohse at Potsdam, and the illustration of a transit of one of Jupiter's satellites is from a paper by Prof. Barnard, which was published in the *Monthly Notices* of the Royal Astronomical Society. The photograph of the great sunspot of September, 1898, is a reproduction of one taken at the Royal Observatory, Greenwich, and given here by the permission of the Astronomer Royal. A map is included of the paths across the earth of the total solar eclipses during the first half of the last century, adapted from the maps in the late Dr. Oppolzer's famous 'Canon der Finsternisse.' We have not space to speak of all the beautiful illustrations put before our view by Sir Robert; but it is necessary to add that much valuable and handy tabular matter, well brought up to date, has been added, which closes with a useful select list of stars, star-clusters, and nebulae. Great care has evidently been taken to secure accuracy in the printing; and the full index makes it easy to refer to the different parts.

*Popular Star-Maps: a Rapid and Easy Method of finding the Principal Stars.* By Comte de Miremont. (Same publishers.)—These maps are ten in number and are very conveniently arranged to assist the young astronomer in gaining a first acquaintance with the visible starry firmament. The author appears from his preface to be under the erroneous impression that all, or nearly all, other star-atlases are encumbered with the old fantastic representations of gods, heroes, animals, and creatures of various kinds, over whose forms the greater part of the stars (we say greater part, because the ancient distributions left many large gaps of so-called unformed stars) were supposed to be scattered. Modern maps generally omit these, but the ancient nomenclature is retained for the constellations and stars which have separate names, on account of the difficulty of displacing them, besides which, as names, they will do as well as any others. The distinctive point of Comte de Miremont's maps is that they give particularly clear diagrams of the positions of the principal stars, including (with few exceptions) only those down to the third magnitude, so as to avoid confusion. Opposite each is a key-map on the same scale, giving the names of the stars, with convenient alignments, or connecting lines, to enable the student readily to trace the places of all the bright stars, indicated on the maps themselves as white points on a blue ground. The projection employed in representing a concave surface on plane sheets is that known as the gnomonic; and, in order to retain as much as possible the natural appearance presented by the stars in the sky, the maps are not crossed by lines of right ascension and declination, but the divisions of right ascension are given at top and bottom, and if it be desired for any temporary purpose to connect these, it can easily be done with a straightedge, so as to show where all the

stars in or near it lie. Special arrangements are made for depicting on two out of the ten maps the stars around the north and south poles of the heavens. An alphabetical list is included of the stars shown in the maps, and a catalogue of their approximate places, reduced to the epoch of January 1st, 1904. We may remark that Præsepe (not "Proësepe"), the cluster in the constellation Cancer, means not a beehive, but a manger, as the Greek word used by Ptolemy clearly shows, which the two stars near it, called by the ancients asses (*aselli*), would surely prefer to a beehive; but our author shares this mistake with several other writers. One misprint also may be mentioned in a work generally very correct. On p. 3 *Ursæ Minoris* appears as "*Ursæ Minorus*." Altogether the maps may be strongly recommended not only to those who are acquiring a first acquaintance with the starry heavens, but also for the permanent use of those who need to be reminded of the positions of the star-groups and principal stars, for it is, after all, these which are chiefly required, particularly in making meteoric observations; and the lists of stars and constellations are also convenient.

#### TOTEMISM AND THE DOMESTICATION OF ANIMALS.

MR. JEVONS asks me for evidence in favour of a "universal negative," that "in Australia each kin only spares its own totem," or, "no kin spares any totem but its own." My sentence ran, "Each kin only spares its own totem, if it even does that." When kins do not spare even their own totems, totemism cannot lead to the domestication of animals. However, I frankly grant that I cannot prove a universal negative. There may be tribes in Australia in which the kins spare the totems of all other kins. In that case, what do these kins live upon? It appears that Mr. Jevons ought to produce examples of cases in which all the kins do spare each other's totems. He does produce examples of tribes (in the curious and freakish Arunta stage of belief and custom) in which kins ask other kins to allow them to eat the totem plants or animals of these other kins. If permission to do so were usually refused, I see how animals and plants, always spared by all kins, might come to be domesticated. But I am not aware that permission is usually refused. If it were, what would the tribesmen live upon in cases where everything almost is a totem, and the human kin of each totem neither eats it nor allows other kins to do so? As far as I am aware, even in the Arunta area the kins live on each other's totems, which, therefore, are, in fact, not spared, even though common courtesy there requires that, if Mr. Jevons be a Grub and I a Kangaroo, I must ask his leave to eat grubs, and he must ask my leave to eat kangaroos.

THE REVIEWER.

#### SOCIETIES.

ROYAL NUMISMATIC. — April 27. — Sir John Evans, President, in the chair. — Mr. H. D. McEwen, Mr. W. H. Moore, and Mr. E. Snelling were elected Fellows. — The following exhibitions were laid before the meeting: By Mr. W. J. Webster, a silver coin of Archelaus of Macedon (B.C. 413-399) with the reverse type (a horse) curiously double-struck so as to represent a horse with two heads: a half-rider of the second issue of James III. of Scotland, without the *lis* under the sword on the reverse (a very rare variety); and a Merovingian *triens* of Luxeuil (Haute-Saône). By Mr. A. H. Baldwin, a crown of Charles II. dated 1682, struck over one of 1681 and having the mistake *QVRRTO* for *QVARTO* in the lettering on the edge. By Mr. H. W. Monckton, a penny of William I. of the bonnet type, probably of the Sandwich mint, from which no other specimen of this type seems to be known; also, a London halfpenny of Richard II., having the *N's* in "London" of the Roman form, and crossed in the normal



manner, instead of from right to left. By the President, on behalf of Signor Dattari, of Cairo, a small selection of Roman coins, mostly of the Constantine period, from a hoard of about 30,000 recently discovered in Egypt. These coins, before being cleaned, seemed not to differ in any respect from what are usually known as "third-brass" coins; but, on being cleaned by means of a much diluted bath of nitric acid, they presented all the appearance of silver coins. The blanks seem to have been silvered, or perhaps more probably tinned, before they were placed between the dies. Signor Dattari suggests that this may have been done as a precaution against forgery by coins cast in a mould in imitation of the originals.—Mr. Percy Webb read a short paper on 'Fausta N.E. and other Roman Coins,' illustrated by specimens from his own collection. He supported the view of Cohen, who attributes the coin bearing the legend FAVSTA N.E. to Flavia Maxima Fausta, wife of Constantine the Great, rather than to a supposed wife of Constantius II. named Fausta, as has been suggested by other writers. Mr. Webb also gave reasons for declining to believe in the numismatic existence of a Helena, wife of Crispus, in addition to the well-known Helena, mother of Constantine the Great.—Mr. F. A. Walters read the first part of a paper on 'The Coinage of Henry IV.' in which he dealt fully with what is known as the "heavy coinage." He accounted for the great rarity of all the heavy coins from the fact, to which the mint accounts bear witness, that only comparatively trifling amounts of bullion were coined previous to Henry's fourteenth year. He gave reasons, however, for believing that there are actually a larger number of coins in existence which were struck during the earlier part of Henry IV.'s reign than has been supposed, but that these bear the name of Henry's predecessor on the throne. In support of this view Mr. Walters referred especially to a groat bearing the name of Richard. This groat is of peculiar character, and shows, on the breast of the king, a crescent—a badge which was used by Henry IV. in the early part of his reign, and which appears also on at least two heavy nobles and quarter-nobles bearing Henry's name, and undoubtedly belonging to his reign.

ZOOLOGICAL.—April 18.—Mr. Herbert Druce, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during March, and called special attention to an eland and a Bactrian camel, born in the gardens; to a brush-tailed pouched mouse (*Phascogale penicillata*), a greater bird-of-paradise (*Paradisæa apoda*) and two lesser birds-of-paradise (*P. minor*), and to a black lory (*Chalcopsittacus ater*). The additions during the month numbered 148.—Mr. J. G. Millais exhibited the horn-core (with sheath attached) of an urus (*Bos primigenius*). The specimen was believed to be the only British example of the actual horn of the urus in existence. The curious corrugations on the surface of the lower end were similar to those found on the American and European bison, and incidentally supported the view that the white cattle of Chillingham, Chartley, and Cadzow were not descended from this animal.—The Secretary exhibited, on behalf of Mr. Oldfield Thomas, a photograph of the horns of a Roberts's gazelle (*Gazella grantii robertsi*) which had been obtained by Mr. C. L. Chevalier, medical officer to the Anglo-German Boundary Commission.—Dr. W. J. Holland, Director of the Carnegie Museum and Institute, Pittsburg, gave an account, illustrated by stereopticon slides, of the discovery of the skeleton of *Diplodocus carnegii*, Hatcher, a reproduction of which he was at present installing in the Gallery of Reptiles at the British Museum (Natural History), South Kensington. After paying tribute to the generosity of Mr. Carnegie, who had supplied the funds necessary for the extensive explorations which were being carried on by the Carnegie Institute under the direction of the speaker, he referred to the geology of Wyoming and of the immediate neighbourhood where the specimen was obtained, and incidentally described the methods employed by American collectors to secure vertebrate fossils in fine condition. He then discussed the osteology of *Diplodocus*, briefly pointing out some of the more interesting structural features of the skeleton, and animadverting upon certain so-called "restorations" made public in popular magazines by artists whose artistic ability was in excess of their scientific knowledge. Dr. Holland concluded by exhibiting pictures of a few of the more remarkable skeletons which had been recovered by the palæontological staff of the Carnegie Museum from various localities in the region of the Rocky Mountains.—Dr. Smith Woodward read a paper on a unique specimen of *Cetiosaurus leedsi*, a sauropodous dinosaur from the Oxford Clay of Peterborough. He described the fore and hind limbs and the tail, and confirmed the observation of the late Prof. O. C. Marsh that *Cetiosaurus* was one

of the more generalized Sauropoda.—The Secretary read a short paper entitled 'On a Young Female Nigerian Giraffe.' On the evidence afforded by a young female giraffe, obtained by Capt. Phillips in the district of Gummel, about 300 miles due west of Lake Chad, and now deposited in the Society's gardens, he was inclined to believe in the distinctness of the Nigerian giraffe (*Giraffa camelo-pardalis peralta* of Thomas), which, however, was closely allied to the Nubian form (*G. c. typica*).—A communication was read from Mr. A. E. Shipley, dealing with the ento-parasites he had obtained from the Zoological Gardens, London, and elsewhere. Thirteen species were enumerated, one of which was described as new.—Mr. R. H. Burne read a paper descriptive of the muscular and visceral anatomy of a leathery turtle (*Dermatochelys coriacea*). The animal was a young female about four feet long, and was thus considerably larger than the few examples of this rare chelonian that had previously been dissected. It came from Japan.—Mr. Harold Schwann read a paper by Mr. Oldfield Thomas and himself, giving an account of a third collection of mammals made by Mr. C. H. B. Grant for Mr. C. D. Rudd's exploration of South Africa, and presented by the latter gentleman to the National Museum. The present series was obtained in Zululand, and consisted of 222 specimens, belonging to 49 species, of which several were described as new, besides a number of local subspecies.—A communication from Mr. G. A. Boulenger contained a description of a new species of newt from Yunnan.—The Secretary read, on behalf of Dr. Einar Lönnberg, a paper on hybrid hares between *Lepus timidus*, Linn., and *L. europæus*, Pall., in Southern Sweden. The hybrids had become comparatively common in this part of Sweden owing to the introduction of the latter species for hunting purposes.—A communication from Mr. A. L. Butler contained a description of the giant eland of the Bahr-el-Ghazal. Mr. Butler was of opinion that this eland was more nearly allied to the West African form than to that of South Africa, and proposed to distinguish it as *Taurotragus derbianus gigas*. It differed from the typical *T. derbianus* in its much lighter body-colour (a pale "café-au-lait" fawn instead of a rich ruddy brown), in the greyish-white of the black-maned dewlap, and in carrying grander horns.

MICROSCOPICAL.—April 19.—Dr. D. H. Scott, President, in the chair.—The Secretary read a description of an old portable microscope made by W. & S. Jones, which was said to have been the pocket microscope of Dr. Jenner.—Mr. W. J. Dibdin exhibited a slide of *Bacillus typhosus*, and explained the method adopted in staining and mounting.—Mr. H. E. Conrady gave a résumé of his paper 'On the Application of the Undulatory Theory to Optical Problems,' illustrated by diagrams on the screen.—Dr. Spitta said that in using the method of graphical representation Mr. Conrady had rendered the subject intelligible to most people.—Mr. Conrady said the method was not devised by himself, but would be found in the article on the wave theory by Lord Rayleigh in the 'Encyclopædia Britannica.'

SOCIETY OF ENGINEERS.—May 1.—Mr. N. J. West, President, in the chair.—A paper was read on 'The Parade Extension Works at Bridlington,' by Mr. E. R. Matthews.

BRITISH NUMISMATIC.—April 26.—Mr. P. Carlyon-Britton, President, in the chair.—Mr. A. Ancombe, the Rev. Dr. A. B. Baird, Lieut.-Col. T. S. Lloyd-Barrow, Mr. Jacques Schulman, and Mr. Egert F. L. Steintal were elected Ordinary Members.—His Excellency M. Gaston Carlin, the Swiss Minister, was nominated for election as an Honorary Member, and six further applications for ordinary membership were received.—Mr. W. Sharp Ogden read a paper 'Concerning Reverse Types of the Pennies of William I. to Henry II.,' in which, by means of diagrams, he traced back the common origin of the graceful designs of the Anglo-Norman coinage to their prototypes in the chi rho cross, the alpha and omega, and other symbols of the early Christian Church, showing by comparisons of the Byzantine and Carolingian coinages the gradual changes through which the types passed before arriving at their Anglian form.—The President contributed a paper upon 'The Oxford Mint in the Reign of Alfred.' This was in reply to certain recent publications in which the extraordinary theory has been raised that the well-known coins of Alfred bearing the names of London, Canterbury, and, presumably, Oxford were really struck by Vikings at mints in the north and east of England. Against these guesswork attributions Mr. Carlyon-Britton, in instancing the case of Oxford, proved from the coins in question that it was in Alfred's

reign that the old name of the town, Ouseford, which still survives in that of the island of Ousney, was changed to Isisford, and, finally, to Oxford. Amongst other reasons for the change he pointed out that when Mercia came within Alfred's domains two rivers bearing the name Ouse, within twenty miles of each other, passed under his rule and both bordered the county of Oxford; hence it was expedient to change the name of one, which he classically renamed the Isis. Prior to this change, therefore, his coins struck at Oxford bore the old name, Ousna Forda, for the Ford of the Ouse; and after it Isiri Firda, for Isiris Firda (Isidis Fyrd), the Ford of the Isis. When next coins of Oxford appear, viz., in the time of Athelstan, the modern form had been finally adopted in its Latin contraction of Ox Urbis. These facts, he urged, not only disproved the fanciful appropriations of the Oxford coinage to some Northumbrian mint, such as Salford, which had been suggested, but were yet further instances of the importance of our British coinage as a factor in the evidence of British history.—Amongst an interesting series of numismatic exhibitions by Messrs. Bernard Roth, R. A. Hoblyn, S. Spink, and W. Wells, and the President, Mr. Lawrence showed the original puncheons made by Croker for the coronation medal of George II. and Queen Caroline.—Presentations to the Society's collection and library were made by Messrs. J. Sanford Saltus, L. Forrer, C. L. Stainer, Spink & Son, Oswald Fitch, and W. Talbot Ready.

#### MEETINGS NEXT WEEK.

- Mon. Surveyors' Institution, 7.—Junior Meeting.
- Society of Arts, 8.—'Some Aspects of Ancient and Modern Embroidery,' Lecture II., Mr. Alan S. Cole. (Cantor Lecture.)
- Geographical, 8½.—'The Nile Provinces and Western Uganda,' Lieut.-Col. C. De Me-Kadelliffe.
- Tues. Royal Institution, 5.—'The Study of Extinct Animals,' Lecture II., Prof. L. C. Miall.
- Colonial, 8.—'New Zealand and its Dependencies,' Earl of Ranfurly.
- Wed. Geological, 8.—'The Geology of Dunedin (New Zealand) and its Neighbourhood,' Mr. Patrick Marshall; 'The Carboniferous Limestone of the Weston-super-Mare District,' Mr. T. F. Sibly.
- Society of Arts, 8.—'The Native Races of the Unknown Heart of Central Africa,' Viscount Mountmorres.
- Thurs. Royal, 4½.
- Society of Arts, 4½.—'The Manufactures of Greater Britain III. India,' Mr. H. J. Tozer. (Indian Section.)
- Royal Institution, 5.—'Flame,' Lecture II., Sir James Dewar.
- Institution of Electrical Engineers, 8.—'Telephone Traffic,' Mr. H. Laws Webb.
- Antiquaries, 8½.
- Fri. Astronomical, 5.
- Physical, 8.—'A Simple Method of determining the Radiation Constant suitable for a Laboratory Experiment,' Dr. A. D. Denning; 'A Bolometer for the Absolute Measurement of Radiation,' Prof. H. L. Callendar; 'The Resistance of a Conductor the Measure of the Current flowing through it,' Mr. W. A. Price.
- Royal Institution, 9.—'The Pressure due to Radiation,' Prof. E. Fox Nichols.
- Sat. Royal Institution, 3.—'Moulds and Mouldiness,' Lecture II., Prof. Marshall Ward.

#### Science Gossip.

Two Swedish men of science, Prof. Sjöstedt and E. Sandberg, have left Gothenburg for East Africa, where they intend to undertake a scientific investigation of the nature of the country.

THE death is announced of Prof. Otto Struve, who succeeded his father as Director of the Nicholas Central Observatory at Pulkowa in 1861. He was elected an Associate of the Royal Astronomical Society of London in 1848, and two years later received its gold medal in recognition of his valuable investigation of the constant of precession. He retired at the end of 1889, and had resided since 1894 at Karlsruhe, Baden, where he almost completed the eighty-sixth year of his age, having been born at Dorpat in May, 1819.

PROF. E. C. PICKERING has discovered, with the 24-inch Bruce telescope of the Harvard College Observatory, a tenth satellite of the planet Saturn, which appears to revolve in about twenty-one days, in an orbit a little within that of Hyperion, discovered in 1848.

THAT exceedingly useful book of reference, the 'Astronomischer Jahresbericht' of Herr W. F. Wislizenus, has recently been published for 1904, the sixth year of a series of which the annual volumes appear (in view of the amount of work involved) with remarkable promptitude, and give a brief but careful abstract of the contents of all astronomical publications, articles, and papers produced during the year. The whole number of notices for last year amounts to 2,280.

## FINE ARTS

## THE ROYAL ACADEMY.

(First Notice.)

MR. SARGENT at the Academy, Mr. Havard Thomas and Mr. Sargent at the New Gallery, and the rest—such is the bill of fare of the great annual city dinner of pictures for this season. Not, we suppose, since Mr. Sargent first dawned on the astonished gaze of the fashionable world has any work of art produced so great a sensation as Mr. Thomas's 'Lycidas,' and a sculptor who has long been known to artists as one of the most talented of the profession has—partly by chance, though much more by the inherent merit of his work—suddenly burst into fame. But we must defer detailed analysis of this work to another article, and return to the Sargents at the Academy.

By far the most striking of his contributions is the group of *The Marlborough Family* (No. 256). Indeed, it is the most ambitious composition which Mr. Sargent has yet produced, and it is extremely interesting to see how he has faced the problem of a *portrait d'apparat* on this scale. He has faced it with all his accustomed clearness of insight, his marvellous power of sheer representation, and his plain good sense, and in consequence he has come through the ordeal with distinct success. He has done, that is, about as well as any one could do such a thing who possessed neither by training nor by deliberate study the accumulated learning of experience in the handling of such a theme. One may even doubt, in spite of the deliberate acknowledgment of Reynolds's picture at Blenheim, how far he has been aware of the necessity imposed on him by such a subject for a complete readjustment of the method of approach as compared with that which is appropriate enough to a less pretentious arrangement. For the moment that you have no longer Lord or Mr. So-and-so in his private capacity, but the ducal family posing as part of the scheme of the British Constitution, there is a change of venue, the affair must be tried on new grounds. Whatever is merely natural and habitual in pose or gesture will be below the claims of the occasion; composition, chiaroscuro, and colour can no longer be merely harmonious, much less merely explanatory; they must help the illusion of grandeur and support the ritual. For such a work does, in fact, come within the category of historical art—it is no longer mere likeness or *genre*. Mr. Sargent seems to have felt this to a certain extent: the pose of the figures is stately and contained; he has avoided those sudden impulsive movements with which he creates at times so surprising an effect of actuality. The grouping is also exceedingly skilful, because, without falsifying the facts, he has marked the difference in height of the two principal figures, and given the Duke, in spite of his subordinate position, real dignity. But here he seems to have stopped in his process of reasoning; he has seen that in such a composition artless spontaneity of gesture would, in fact, be affectation; he has hardly seen that a similar artlessness in the manner of representation is also really out of key. He appears to have arranged his group with great care, to have chosen his setting admirably, and then to have just painted it as directly and literally as possible, forgetting that in such a case the real thing can never quite come up to the ideal which it itself sets up, and that therefore the artist who is to attain to real grandeur of style must make all kinds of subtle adjustments, accentuations, and suppressions to express that idea. Thus in the design, though the main idea of the pyramidal mass built up by the figures of the Duchess and

her children is excellent, the forms are too meagre, and cut harshly upon the cold light of the wall behind. This mass required in some way supporting and reinforcing by a fresh division of the background. Then, again, in the figure of the Duke, though part of the silhouette is more thoughtfully elaborated as design than is Mr. Sargent's usual practice, the folds of the robe are too accidental, and an awkward repetition of a similar diagonal fold at once attracts attention. Again, a sharp contrast of the white lining with the dark blue of the robe at the lowest part detains the eye unduly, as does also a very awkward and too emphatic brush-mark on the forehead of the younger boy. Then the colour, pretty and original as it is, is perhaps too pretty—too slight for the scale of the composition. Only by such a scientific use of impasto and glaze as Reynolds had at command could the blue of the Duke's robe have had the full saturation and transparency which such a large mass of dark local colour required. As it is, at a distance it becomes a mere dark, cold, opaque mass, which adds nothing to the splendour of the scheme. The picture is, however, held together by the brilliance of the salmon-pink and grey gold of the centre portion, while the painting of the architecture is luminous and clear, and the placing of the figures in their atmosphere and the realization of the picture space are masterly. Indeed, when all is said, one has to admit the surprising power with which so great a work has been carried through with such an appearance of ease. Mr. Sargent is, perhaps, the only living artist who has the force—we had almost said the physical force—to accomplish so much.

Mr. Sargent's other pictures are much more in the ordinary vein, and are none of them of great importance. The *Lady Warwick* (168) is an unpleasant picture, extravagant and yet not distinguished in pose, and clayey in colour. "*A Vele Gonfie*" (376) is one of those odd pictures with which Mr. Sargent occasionally puzzles the public. Every now and again he strikes one as having concealed about him a turn for very dry and bitter irony, but his expression of it is so subdued, he so baffles one by the blandness of his commonplaces and the apparent sincerity of his love of the banal, that one does not know how far the irony is conscious. But it is in such pictures as this that Mr. Sargent is most intriguing to the critic, and one would suppose most trying to his sitters.

From Mr. Sargent we fall plump on the rest. We ought, however, to except from such a disparaging classification Mr. Orchardson's portrait of *Howard Colls, Esq.* (221), which, though it can hardly count as one of the artist's important works, stands out from its present surroundings as the work of a man inspired by genuinely artistic feeling.—Near by hangs a work of very different calibre, the *President's Cup of Tantalus* (222). The fact that this will be dealt with in the lottery of some art union seems to absolve the critic from further inquiries.—Beside this Sir Lawrence Alma Tadema's *Finding of Moses* (212) is lively and entertaining. Sir Lawrence has a pretty taste in bric-à-brac, and the invention of the accessories is often charming; even the apposition of local colours at times shows real choice, as, for instance, in the dull rose of the stuff which binds the lotus flowers to the child's cradle. It will, we expect, be something of a sensation to the public to find that Sir Lawrence Alma Tadema has added granite, and that of two colours, to his repertory of painted materials. There are signs, too, in the painting of the stretcher on which the cradle is borne that he may achieve the art of graining as well. With all this elaborate furnishing, not to mention a highly finished study of larkspurs in the foreground, which completely puts the eye out for the rest of the picture, we need not wonder that the figures play a very secondary rôle. Like the actors in some plays, they

perform as *repossoirs* for the furniture and scenery. The actual scenery in Sir Lawrence's tableau is, however, the worst part, and almost vies with Long and Goodall. We can find, from a strictly artistic point of view, no drawing, no colour, and most emphatically no quality in this picture, but for all that it has a certain charm as picture-book illustration; and judged by this standard it is admirable. One imagines that the artist takes real pleasure in his archaeological ingenuity and in the perverse skill with which he realizes his stuffs. It is, from every point of view, the best work that Sir Lawrence Alma Tadema has exhibited for many years.

The post of honour in Gallery No. III. is held by Mr. Luke Fildes's State portrait of *Her Majesty Queen Alexandra* (146). This adequately answers to what we have gradually been taught to expect of a royal portrait—that is to say, merely artistic considerations are not allowed to intrude. Such trifling matters as harmony of colour and tone must not affect the exact record of a prescribed Court ceremonial. We imagine, however, that this will count as a triumph to Mr. Fildes, on account of its excessive prettiness. The other State portraits scarcely seem to succeed from any point of view, and we may pass to the consideration of those pictures in which some artistic purpose is evident.

In Gallery IV., quite close to Mr. Sargent's 'Marlborough Family,' hangs, a great deal too high up, an *Equestrian Portrait of a Boy* (254), by Mr. G. W. Lambert, which shows a real sense of design and a certain scholarly deliberation in the choice of colour, the note of dry red telling well upon a general scheme of warm greys and browns.—Then Mr. Clausen has this year surpassed all his former efforts. His *Morning in June* (54) is original in composition, and held together by the intensity and conviction of its record of a particular effect. That this is not a very pleasing one may be admitted; the fierce cold greens of the distance and the leaden blues of the shadows are what we all know and lament in an English landscape with a June east wind; but the simplicity and directness of the observation, and the zest with which the effect is apprehended, make the work essentially sympathetic. Mr. Clausen's other landscape, *The Ploughman's Breakfast: November* (532), is based upon a more agreeable colour effect, and the flitter of winter sunlight upon the leaves is recorded with real penetration. If only Mr. Clausen could have forgone his mustard yellows in the foreground the delicacy of the colour effect would have been greatly enhanced. But even as it is there is a genuine sincerity of feeling about the picture, which makes it a solace to eyes and nerves shattered by Herr von Herkomer's portrait of *Sir Albert Rollit* (497) on the opposite wall.—The late Mr. Furse's large equestrian group, *Cubbing with the York and Ainsty: Children of Lyckett Green, Esq.* (515), hangs in this gallery. It is an average example of the artist's talent, somewhat loose and empty in design, and summary in execution. In this connexion we may congratulate the Council of the Academy upon the acquisition for the Chantrey Collection of Mr. Furse's 'Return from the Ride.' It is an astute move, and will conciliate some of their critics without sacrificing too much to art. For Mr. Furse, with essentially the same ideals as inspire the popular painters of the Academy, managed to give to his work the appearance of an artistic intention. The purchase ought therefore not to be accepted by the public as an adequate atonement for past omissions, or in lieu of the acquisition of a Whistler, whose claims to representation remain supreme.

In the same speech in which Sir Edward Poynter announced this acquisition, he declared the intention to erect a monument to Watts. We can only hope that this will take the appropriate form of erecting somewhere in London



Watts's own great work in sculpture, 'Physical Energy.' It would be too ironical a fate if the one great work of monumental sculpture which our age has seen should be invisible in England, while its author is commemorated by one of those perfunctory photographs in bronze which are the very antithesis of all that he strove for and accomplished.

The sculpture galleries of the present Royal Academy Exhibition contain sufficient warnings of what such a monument might be like. For surely never has there been so even and so low a level of mediocrity in these rooms. Mr. Basil Gotto's *John Rinder, Esq.* (1685), though too deliberately Rodin-like, stands out at least by reason of its showing a fine sense of the material. Mr. Derwent Wood's bronze, *My Son* (1703), Mr. Hope Pinker's *Bishop of Hereford* (1730), Mr. J. H. Furse's model for a bronze figure (1662), and Countess Gleichen's bust of *The Late Arthur Strong* (1794) are all respectable; but for the rows of characterless and insipid likenesses it is impossible to imagine any purpose, even of social ostentation, which they can adequately fulfil. Sir W. B. Richmond's *Homer* (1832) is a triumph, even for him, of eclecticism, being a cross between the 'Delphi Charioteer' and Rodin's 'Balzac.'

## OXFORD EXHIBITION OF HISTORICAL PORTRAITS.

THE second loan collection of pictures held under the auspices of the Oxford Historical Society is confined to portraits of English historical personages who died between 1625 and 1714. This was the age of Van Dyck, Lely, and Kneller, and it is for examples of their work that one first looks. Unfortunately, none of the three can be said to be well represented here; indeed, the most famous of these artists is possibly unrepresented by an original, as the Jesus College portrait of Charles I., which is the only one claimed as a genuine Van Dyck, is open to doubt.

The only unchallenged Lely is the well-known picture of *Anne St. John, Countess of Rochester* (No. 184), lent by Viscount Dillon, though there seems little reason to doubt the authenticity of *George Morley* (148) or the fine group, *John Fell, John Dolben, and Richard Allestree* (153). Lely's successor as the fashionable portrait-painter, Sir Godfrey Kneller, has nine portraits in this collection, including one or two of his very best works.

All these three artists had a host of imitators, so that copies of their works abound. Their pupils and assistants are well represented in this exhibition: Robert Walker, J. M. Wright, William Dobson, John Riley, all influenced by Van Dyck; John Greenhill and Mary Beale, assistants of Lely; and Michael Dahl and Robert Byng, assistants of Kneller. It is a great pity that there is nothing here by the worthiest rival to Kneller, the Englishman Jonathan Richardson.

On the whole, however, the chief interest in the exhibition lies not so much in the artists and their art as in the historic personages themselves. If we detect monotony and a flavour of cheapness in these portraits, we must remember that the painters were hampered by the fashions and conventions of the day, and that these same defects would be just as apparent in a national exhibition of pictures of this period as they are here. As works of art very few appeal to us, but as mementoes of famous men and women they are all-important.

The first portrait we pause before is a three-quarter-length *Bishop Buckeridge*, of Rochester (4), by Thomas Murrey, a painter who, like many of his contemporaries, seldom painted more than the face himself. Passing on we come to one of the curiosities of the exhibition, a very good painting of old *Thomas Parr* (14),

the tenant farmer of Shropshire, whose claim to fame and a burial in Westminster Abbey was his great age, 152 years. We may compare with this the even better portrait of *Mother George* (173), who lived to be 111, an old Oxford woman of whom it is said, "when she came to be an hundred, she doubled every year."

Oxford should be especially interested in the portrait of *John Tradescant the Elder* (16) and *John Tradescant the Younger* (83 and 84). The former was a traveller, botanist, and collector, who established at Lambeth the museum that was afterwards to form the nucleus of the present Ashmolean Museum, the name Tradescant "being unjustly sunk in that of Ashmole," a friend of the family, to whom the museum was bequeathed, with the wish that it should afterwards go to Oxford or Cambridge. Among other things England owes to him the apricot, the lilac, and the acacia, all of which he brought back from his travels. The portraits of John Tradescant the Younger are of considerable merit, and have been attributed to William Dobson, the first English painter—except Sir Nathaniel Bacon—to distinguish himself in portrait painting.

*Ralph Kettel* (24), President of Trinity, must have been a great trial to his undergraduates. Aubrey tells us

"he had a very venerable presence, and was an excellent governor; his fashion was to go up and down the college, and peep in at the keyholes to see whether the boys did mind their books or no. He was irreconcilable to long hair; when he observed the scholars' hair longer than ordinary he would bring a pair of scissors in his muff, and woe be to them that sat on the outside of the table. He scolded best in Latin."

But he had his good points as well, for "where he observed diligent boys that he guessed had but a slender exhibition, he would many times put money in at his window." The portrait itself is not of great merit; it is said to have been painted from memory by George Bathurst.

There is a very charming painting of *Sir John Suckling* (27), the poet, who at Court "was the greatest gallant of his time and the greatest gamester." Not far off is another poet, *William Drummond of Hawthornden* (41), whose beautiful face looks the more attractive as the portrait hangs between two pictures of the celebrated Dr. Samuel Fell.

The five portraits of *William Laud* (35-39) are all copies, and not very successful ones, of the Van Dyck in Lambeth Palace; there is little to choose between them, but the best perhaps is the copy lent by the President of St. John's (38).

We now come to another interesting character, *John Taylor* (50), known as "The Water Poet." This title is a misnomer, for he was no poet, though he could rhyme with facility; his wit, which was vigorous and very vulgar, found best expression in prose lampoons. He delighted in eccentric freaks; it is related, for instance, how "he once started on a voyage from London to Queensborough in a paper boat, with two stockfish tied to two canes for oars." He began life as a Thames waterman, and ended it as a public-house keeper in Long Acre. The portrait is by his nephew, of the same name, an amateur painter of considerable ability, who was Mayor of Oxford in 1695. There are several other portraits of local celebrities by the same artist in this exhibition, of which the best is *John Wall* (93), "a severe student who spent his time in celibacy and books." A good picture is that of *Nicholas Fiske* (64), by a little-known artist, Cornelius Neve. Fiske was an eminent mathematician and astrologer, of whom Gadbury says: "the ablest for instruction in those mysteries in our time; left a good name though not a good estate behind him."

There are seven portraits of Charles I., all of which repay attention. The two most interesting are the fine full-length Jesus College portrait (76), which, if not a genuine Van Dyck,

is an extremely good copy, and the peculiarly pathetic painting, by Edward Bower (77), as the King "satt at his tryall in Westminster Hall, 1648." Close at hand is the well-known *Oliver Cromwell* (78), from Earl Spencer's collection. This fine picture is by Robert Walker, whom Evelyn refers to in his 'Diary': "I sate for my picture to Mr. Walker, that excellent painter."

Pausing just to notice *Henry Lawes* (87), the musician, *William Juxon* (89), the poet *Shirley* (92), *Jeremy Taylor* (94), and *Abraham Cowley* (102), poet and satirist, we come to an interesting picture of *John Milton* (115) as a boy, lent by Mr. Lewis Harcourt, M.P., a copy by Benjamin Van der Gucht of a lost original.

A very clever painting is that of *A Scullion of Christ Church* (127), by John Riley. According to old college tradition, this is a scullion who was employed to sing satirical ballads against the party of James II. previous to the Revolution of 1688. John Riley has three other pictures in this collection, but none of them is so good as this. It was when sitting to this artist that Charles II. is reported to have said, "Is this like me? Then, odds-fish, I'm an ugly fellow!"—*Thomas Hobbes* (133), the author of the 'Leviathan,' whose company was welcomed, Aubrey says, "for his pleasant facetiousness and good nature," here looks the very reverse of pleasant or good-natured.

We then pass to one of the best pictures in the collection, that of *Prince Rupert* (142), from Magdalen College. The artist is the Englishman John Michael Wright, alluded to by Evelyn in his 'Diary,' under date October 3rd, 1662: "Visited Mr. Wright, a Scotsman, who had lived long in Rome, and was esteemed a good painter." In the same year Pepys refers to him, though not in such flattering terms, for after seeing Lady Castlemaine's portrait in Lely's studio, he says, "Thence to Mr. Wright's, the painter; but, Lord! the difference that is between their works." This portrait of Prince Rupert is a whole-length one, and represents him in the mantle and collar of the Order of the Garter over plate armour. It is a very good example of this painter's work, which is characterized by a strength and dignity which contrasts well with the ordinary fashions and conventions of the time.

*James Butler, Duke of Ormonde* (158), is the first genuine Kneller in this collection, and close by is his portrait of *Queen Mary II.* (161), in a very elaborate dress. Good pictures though these two are, neither equals his large full-length portrait of *John Wallis* (163), a celebrated mathematician. Kneller was sent to Oxford by Samuel Pepys specially to paint this picture, which he afterwards presented to the University. Pepys quotes Kneller as saying to him: "I never did a better picture, nor so good an one in my life, which is the opinion of all as has seen it." *Thomas Cartwright* (165) is by the Flemish artist Gerard Soest, of whom it is said that his manners were so gruff that ladies refused to sit to him. There is a disappointing portrait of *Dryden* (187), and we then come to the two kings, *James II.* (192) and *William III.* (193), neither of whom appears in a very flattering light.

The rather peculiar picture of *William Jane* (199) is by William Gandy, an artist who, according to Northcote, was idle and careless of his reputation as a painter, though he might have been the greatest of his time. At any rate, we owe him a debt of gratitude in that it was he who directed and stimulated the rising genius of Joshua Reynolds. Jacob Huysman, to whom the unprepossessing portrait of *Catherine of Braganza* (203) is attributed, is referred to by Pepys in appreciative terms. Under August 26th, 1664, he writes:—

"I went to see some pictures at one Huysman's, a picture drawer, a Dutchman, which is said to

exceed Lilly; and indeed there is, both of the Queenes and Maids of Honour, particularly Mrs. Stewart's in a buff doublet like a soldier, as good pictures as ever I saw."

There are two fine portraits of the philosopher John Locke, the first (204) by Thomas Gibson, the second (215) representing him at the advanced age of seventy-two, by Sir Godfrey Kneller. Of the five portraits of Henry Aldrich, the designer of Peckwater Quadrangle, "a polite, though not profound scholar, and jovial hospitable gentleman" (Macaulay), far the best is that by Kneller (211), the others looking very poor in comparison.

Just noticing *Bishop Ken* (216) and *Bishop Compton* (224), we come to the last two pictures in the collection, the queens *Anne* (227) and *Mary of Modena* (228). The latter has been already referred to as a fine portrait generally attributed to Lely; the former is by Michael Dahl, the most important of the host of Kneller's imitators.

One word as to the general condition of the pictures. Now that these portraits have been removed from the darkness of college halls, one is able to see in what a very bad condition many of them are. It would be a good opportunity, when this exhibition closes on June 1st, for the respective owners to have defective canvases restored, for, though cleaning may to a certain extent take away refinement and harden contours, it is better to risk that than allow complete decay to set in.

The pictures have been arranged as far as possible in the chronological order of the deaths of the subjects. The Catalogue, with an introduction by Mr. Lionel Cust, is admirable, and adds full and interesting notes on the subjects and the artists.

C. C.

#### LORD GRIMTHORPE.

THE death last Saturday, in his eighty-ninth year, of Edmund Beckett, Baron Grimthorpe, removes one of the most vigorous personalities of our time. Lord Grimthorpe, who was raised to the peerage in 1886, had succeeded to his father's baronetcy in 1874 as Sir Edmund Beckett, dropping the name of Denison, which his father had assumed in 1816. He is best known for his restoration of the Cathedral of St. Albans, on which he spent a great deal of money, though his drastic and dogmatic operations did not secure the general commendation of those best qualified to judge. It was splendid, but not architecture. To mention one detail only, his great "rose" window of unique and singularly bald design has been the subject of much derisive criticism. The invention of the verb "to Grimthorpe" was the result of this and similar restorations, or rather, we may say, renovations. This verb has been somewhat unkindly defined in an American dictionary as "to spend money lavishly, but without taste or discrimination, on an old building." Lord Grimthorpe was too fond of his own conceptions to cherish proper respect for those of other experts and of antiquity. He wished to leave his own mark, and succeeded in doing so. Characteristic of him are the Latin mottoes rather obtrusively placed about the edifice to record his work in St. Albans. They do no particular credit to his scholarship. But he had other endowments, perhaps more valuable for success in life—a fund of sound sense, considerable knowledge of mechanics and other sciences, and a pertinacity in pursuing his own ends, together with a gift of vigorous and not too accurate English which carried him far as a Parliamentary counsel and a controversialist on many subjects. He may be said to have spent a large portion of his life in disputation, being one of those happy persons who are sure that they are right, and have ample means to express and maintain their view.

His writings are not likely to survive, except in one or two cases. His book on 'Clocks,

Watches, and Bells,' which has passed through many editions, is probably his best work. In this line he was really an expert, as the success of the erection of Big Ben at Westminster under his management showed. He was responsible not only for the clock, but also for the bells on which the bells are struck. He was generous in gifts of clocks for old church towers, but insisted on marring their beauty by the aggressively opaque white face that he favoured. He was elected a Fellow of the Royal Astronomical Society in 1866, where he was often to be seen in earlier days in antagonism with Airy. In 1865 he published an elementary book for the S.P.C.K., called 'Astronomy without Mathematics,' which reached a sixth edition in 1876, but has long since been out of print. His 'Book on Building, Civil and Ecclesiastical, &c.' (1876), combines some sound sense with a good deal of vituperation. He delighted in trampling on what he considered the exuberance of architects when plans for faculties were submitted to him; but his hasty zeal in this respect led him sometimes into pitfalls which gave joy to his opponents. A notable instance of this was the case of the church of Wintringham, near Malton, the chancel of which has certain exceptional thirteenth-century buttresses. A new vestry being required, plans were submitted to Lord Grimthorpe. He returned them to the vicar with blue pencil scribbles right through these ancient buttresses, and the marginal note, in the Chancellor's hand, was to this effect:—

"What does your architect mean? These buttresses must come out: they are meant, I suppose, to be an imitation of Early English, but they are only a caricature."

He was Chancellor and Vicar-General of York, 1877-1900, a post which suited his tastes admirably, for he revelled in all the details of ecclesiastical procedure.

#### SALES.

AT Messrs. Christie's on the 29th ult. the following works, the property of Mr. J. Gabbitts, were sold. Drawings: D. Cox, A Landscape, with a windmill, peasants, sheep, and horses, 273*l.*; A Woody Landscape, with a peasant-woman, 168*l.*; Seedtime, 68*l.* Copley Fielding, A Landscape, with a castle, figures, and cattle, 262*l.* H. Herkomer, A Bavarian Peasant-Woman, Midday, 52*l.* H. Moore, A Coast Scene, with mussel-gatherers, 81*l.* L. P. Smythe, The Old Garden, Wimille, 78*l.* P. De Wint, Stacking Hay, 63*l.* E. Detaille, Carrying the Colours, 78*l.* G. Poggenbeck, A Woody Stream, with ducks, 57*l.* G. Simoni, The Market-Place, Tlemcen, Morocco, 57*l.* J. H. Weissenbruch, A River Scene, with a windmill, 189*l.* Pictures: G. Clausen, An Autumn Morning, Ploughing, 199*l.*; A Farmyard, Evening, 105*l.* J. Constable, A Landscape, with a peasant-woman on the road, 110*l.*; Old Cottage at Langham, Suffolk, 294*l.* T. Faed, The Cobbler's Family, 126*l.* Gainsborough, Mrs. Leslie Baker, of Bath, 178*l.* J. Holland, Venice, 105*l.* Lawrence, The Age of Innocence, 262*l.* J. Linnell, Driving the Flock, Sunset, 283*l.* Corot, La Chevière, 1,732*l.*; A River Scene, with an angler, and a peasant in a boat, 399*l.* A. G. Decamps, On the Look-Out, 283*l.* N. Diaz, A Rocky Landscape, with peasants and cattle, 504*l.*; A Forest Glade, 136*l.* H. Fantin-Latour, Roses in a Glass Vase, 199*l.* C. Jacque, Shepherd and Sheep at the Edge of a Wood, Evening, 588*l.* A. Legros, A Landscape, with a peasant and farmhouses, 115*l.* J. Maris, The Outskirts of a Town, with a peasant on a white horse, 273*l.* A. T. J. Monticelli, Nymphs playing Musical Instruments in a Garden, 189*l.* A. Watteau, A Fête Champêtre, 126*l.*

The same firm sold on the 2nd inst. the following etchings: The Kitchen, by Whistler, 25*l.*; The Doorway, by the same, 29*l.*; The Riva, by the same, 26*l.* Breaking up of the Agamemnon, by Sir F. Seymour Haden, 28*l.* Sunset in Ireland, 29*l.* Le Petit Pont, by C. Méryon, 25*l.*; L'Abside de Notre-Dame, by the same, 27*l.* After Van Dyck: The Duchess of Lorraine, by Laguerre, 25*l.* The Interior of Burges Cathedral, by A. H. Haig, 45*l.*; Mont St. Michel, by the same, 34*l.* After Lawrence: Countess Gower and Daughter, by S. Cousins, 26*l.* After Reynolds: Mrs. Braddyl, by the same, 39*l.* After Opie: The Sleeping Nymph, by P. Simon, 32*l.* After Meissonier: 1807, by J. Jacquet, 80*l.*; Le Guide, by A. Jacquet, 25*l.*

On Tuesday the choice collection of modern pictures by French artists formed by M. H. Pasquier was dispersed at the Galerie Georges Petit by M. P. Chevallier, fifty lots realizing 219,125*fr.* The highest price of the sale was obtained for an example of Fantin-Latour, La Danse de l'Almée, which realized 21,300*fr.* Another example of this artist, Bethsabée, brought 7,100*fr.* The others included: Boudin, Vue prise au Passage de Plougastel, painted in 1872, 6,300*fr.*; Tête de Flandre, 6,000*fr.* Harpignies, Sentier au Bord du Ruisseau, 7,000*fr.* Lepine, L'Ecluse du Canal à Saint-Denis, 7,400*fr.* Lhermitte, Au Lavoir, 10,100*fr.* Two examples of Ziem, both views in Venice, Santa Maria à l'Aube, 9,300*fr.*; and Le Quai des Esclavons, 14,700*fr.* Corot, La Route à l'Orée du Bois, 10,500*fr.*

The sales of the first two parts of the collection and remaining works of Hector Giacomelli (whose death was announced in *The Athenæum* of December 10th last), at the Hôtel Drouot, proved to be of unusual interest, the pictures and drawings alone producing 172,040*fr.* Vigée Le Brun's portrait of Madame de Gourbillon, painted at Turin in 1792, brought 23,000*fr.*; and a very fine water-colour drawing by Honoré Daumier, Les Amateurs, 9,100*fr.* A long series of Giacomelli's own highly finished and beautiful drawings, chiefly of bird life, averaged about 300*fr.* each, although one realized 700*fr.* A crayon drawing by J. F. Millet, Les Laveuses au Clair de Lune, went for 12,100*fr.* The series of sixty drawings by A. Raffet was important, many selling at over 1,000*fr.* each. Giacomelli was the authority on Raffet, and many of the drawings in his sale were reproduced in his 'Bibliographie Complète' of Raffet, which appeared as long ago as 1862, and many were again used in M. F. Lhomme's admirable monograph in the "Artistes Célèbres" series issued in 1892. One of the most important of the Raffet lots was the collection of 240 drawings, in pencil, pen, and water colours, for the 'Expédition et Siège de Rome,' which was secured for the Louvre at 4,100*fr.*

#### Fine-Art Gossip.

MR. H. J. FINN's water-colour drawings of various cathedrals and cathedral towns, at the Dickinson Galleries, have been open on private view this week.

MR. GUTEKUNST opens to-day an exhibition of fine prints.

MESSRS. T. AGNEW & SONS invite us to the private view of the goldsmith and jewellery work of R. Lalique next Thursday in Old Bond Street.

THE death, in his eighty-eighth year, is announced from Berlin of the distinguished landscape painter Eduard Pape. His pictures were chiefly representations of Swiss, Tyrolean, and Italian scenery. One of the best-known is the 'Falls of Schaffhausen,' in the Berlin National Gallery.

MR. FREDERICK WEDMORE has finished the revision of his 'Fine Prints,' the new edition of which a well-known Edinburgh publisher will shortly issue. Besides several minor alterations, there will be a chapter entitled 'Postscript, 1905,' which will deal with many changes in taste and changes in money values. The illustrations, fifteen in number, have all been specially executed for the new edition.

A WELL KNOWN Berlin sculptor has passed away in Prof. Alexander Tondeur, whose death in his seventy-sixth year is reported from Berlin. Among his best-known works are 'Mutterliebe,' a statue of General York, and the figures of Hamburg and Leipsic at the Berlin Stock Exchange.

THE supposed portrait of Sheridan, attributed to Opie, which Messrs. Christie are announced to sell to-day, is now, it seems, identified as having come to Sir Lewis Morris from the collection of the late Mr. Downman, of Carnarthen, a relative of John Downman, the portrait painter, who died in 1824, and from whom it probably came originally.

THE first list of purchases by the State at the Salons of 1905 has just been officially communicated to the press. It is as follows—Painting: Béraud, 'Le Défilé'; Bessen, 'La



Capucine'; Chabas, 'Au Crépuscule'; Comerre, 'Arachné'; Delachaux, 'Intérieur'; Devambez, 'Au Concert Colonne'; Dinet, 'Le Matin'; Dumont, 'Monnaies du Pape,' a study of flowers; Robert Dupont, 'Notre-Dame et Quai aux Fleurs'; Fauconnier, 'Après les Vêpres'; Foreau, 'Le Bac de Soubise'; Gervex, 'Étude pour un Plafond'; Grosjean, 'Les Premières Collines du Jura'; Guillemet, 'L'Église de Barfleur'; Karbowsky, 'Faïences et Citrons'; Lagarde, 'Soir de Guerre'; Minard, 'Temps Calme'; Merlé, 'Lever de Lune sur le Village'; Morrice, 'Au Bord de la Mer'; Quost, 'Dans la Serre'; Rémond, 'Parcs aux Huîtres'; Robert-Fleury, 'Le Lever de l'Ouvrière'; and Alexis Vollon, 'La Mousse.' Sculpture: Roger Bloche, 'Apprenti,' bronze statue; Couteilhas, 'Le Baiser à la Source,' group in plaster; Derré, 'La Grotte de l'Amour,' marble group; Escoula, 'Souvenir,' marble head; and Vital-Cornu, 'Tendresse Humaine,' bronze group.

M. ROLL has been elected President of the Société Nationale des Beaux-Arts, in succession to M. Carolus-Duran, whose acceptance of the directorship of the Villa Médicis rendered his resignation necessary. He had occupied the post since the death of Puvis de Chavannes in 1898. M. Roll, who was born in Paris in 1845, was one of the most enthusiastic founders of the Société Nationale, but he will not presumably occupy the post of president for so long a period as his predecessor, as a new rule of the society is that the term of office shall not extend beyond three consecutive years. M. Roll, who is a sculptor as well as a painter, is succeeded as president of the section of painting (a post in which he succeeded M. Carolus-Duran) by M. Besnard, who, as president of the section of *objets d'art*, is, in his turn, followed by M. Lhermitte. M. Rodin remains president of the sculpture section, and M. Waltner of that of engraving.

THE Société Nationale des Architectes de France has hit upon a subject for this year's competition which will at least be popular with the newspaper press and the country. It is a plan for an "Hôtel pour un journal quotidien." The competitions must be received at the Hôtel des Chambres Syndicales, 3, Rue de Lutèce, before August 31st next.

MESSRS. A. BROWN & SONS will publish during this month an authoritative work entitled 'Forty Years' Researches in British and Saxon Burial Mounds of East Yorkshire, including Romano-British Discoveries, and a Description of the Ancient Entrenchments on a Section of the Yorkshire Wolds.' It is by Mr. J. R. Mortimer, founder of the Mortimer Museum at Driffield, and will include over 1,000 illustrations from pencil drawings of interesting relics found in the district. For over forty years Mr. Mortimer has been investigating the barrows and other early monuments of East Yorkshire, and the results of his labours are likely to be of importance.

## MUSIC

### THE WEEK.

COVENT GARDEN.—*Ring des Nibelungen. II Barbieri.*

FOUR nights of the first week of the opera season were devoted to Wagner's 'Ring des Nibelungen,' and the crowded houses on the first two nights and the solemn silence must have offered a striking contrast to those of the audience who could recall the production of the trilogy at Her Majesty's Theatre in 1882 under the direction of Angelo Neumann. Then there were many empty seats; the general public was apathetic, and seemed

to regard the whole affair as the production of a man of wonderful ability, whose ideas of opera were as absurd as they were impracticable. The cast then included many excellent artists, but unfortunately the orchestra, that all-important factor in Wagner's scheme, was far from equal to its task. Still, in spite of shortcomings, the public ought, one would think, to have felt something of the greatness of the conception, something of the grandeur of much of the music. One writer, by the way, drew attention to one of the causes "that will for ever operate against the popularity of the work—namely, the excessive labour required for its intelligent and complete appreciation." At that time, *i.e.*, in 1882, Dr. Richter would probably have undertaken the labour, though scarcely with the same splendid results that he is now producing; for our orchestral players, excellent as they were, had only just commenced their training in Wagner's music, which they can now interpret to the complete satisfaction of Dr. Richter himself.

'Rheingold' was given on Monday evening, and though, both from a dramatic and musical point of view, it is the weakest section of the 'Ring,' it is a necessary part of the scheme. Wagner, when composing the work, had in mind the great public to whom the legends on which it is based were unfamiliar. Hence the story of the rape of the ring, the dire cause of disaster to gods and men, as afterwards set forth in the trilogy, had to be slowly unfolded. But, without taking the public into consideration, 'Rheingold' may be justified on artistic grounds. Such a long exposition of the principal themes—for such it may be considered musically—may not appear necessary to those to whom the work has become familiar; it seems as if one could dispense with it, just as, for a similar reason, repeat marks in sonatas and symphonies are now often omitted in classical works. But this steady statement of subject-matter, with *dramatis personæ* so like mortals in some ways, so different in others, introduces us to a mystic and in a sense cold world, which contrasts vividly with the intense human passion and emotion displayed at the very outset of 'Die Walküre.' Then do we best feel the power and the meaning of the introductory portion. Apart from the context 'Rheingold' is unsatisfactory, and that is no doubt the reason that it is never given at Covent Garden separately, as is done with the other sections.

The performance of 'Rheingold' on Monday evening was good, if not particularly striking. Mr. C. Whitehill, the new Wotan, created a favourable impression, which, we may at once add, was more than confirmed on the following evening; he has a fine voice, uses it well, and sings with commendable restraint. Mesdames Reinl and Knupfer-Egli were excellent as Freia and Fricka. Herr Burrian as Loge was somewhat fussy with his drapery, and altogether there was a lack of subtlety in his conception of the part. The orchestral playing was effective, although the most important themes might have been made more prominent.

The rendering of 'Die Walküre' on Tuesday was a magnificent success.

Frau Wittich proved an admirable Brünnhilde, while Frau Fleischer-Edel, the new Sieglinde, won well-deserved favour, both for her singing and acting. Herr Burrian as Siegmund sang extremely well; his acting was good, though at moments it lacked intensity. The Valkyries, among whom was Miss Agnes Nicholls, made a fine display. The great feature of the evening, however, was the magnificent playing of the orchestra under Richter. The effect in quiet passages was altogether ethereal; in loud ones rich and powerful without a trace of coarseness.

Rossini's 'Il Barbiere' was given on Wednesday evening. Frau Bosetti, the Rosina, has a flexible voice, and sings with no little skill, but her impersonation lacked vivacity and charm. In the lesson scene her singing of the Proch Variations was not free from reproach in the matter of intonation, but in the high 'Queen of Night' song from Mozart's 'Magic Flute' she was heard to far better advantage. M. Maurel gave a finished picture of the busy Figaro, while M. Gilibert, as old Bartolo, was at his best. Signor Bravi, the Almaviva, sings well. Signor Mancinelli conducted.

### Musical Gossip.

MR. FREDERICK LAMOND gave a recital last Saturday afternoon at the Bechstein Hall, under the direction of Mr. A. Schulz-Curtius. His programme included Beethoven's Sonatas in c minor, Op. 111, and in F minor, Op. 57. There are times when the pianist is over anxious, over earnest, and then there naturally results a certain over-emphasis in interpretation. On Saturday, however, Mr. Lamond gave really magnificent readings of these works. He displayed intellect, duly tempered by emotion. His performance of the first movement of the Chopin Sonata in B flat minor was full of breadth and power. Some points in the other movements were, perhaps, open to exception, especially in the third section, but the playing, nevertheless, was masterly.

'THE LITTLE MICHUS,' adapted from the French by Mr. Henry Hamilton, music by M. Messenger, was produced at Daly's Theatre last Saturday with every outward sign of success. Splendid mounting of the piece and capital acting in themselves naturally make for success; but in addition there is clever and attractive music. The piece seems to us less concentrated, less sparkling, than 'Véronique,' but the latter we only saw in its original French form; hence direct comparison is impossible. However clever an adaptation is, there must be some loss. On Saturday there were redundancies in the play which no doubt have by this time been reduced.

THE new orchestral work by a British composer announced by Mr. Hillier for his festival at Queen's Hall in June will be from the pen of Mr. J. Holbrooke.

THE death is announced of Madame Anna de la Grange, one of the most noted stage vocalists of the nineteenth century. She made her *début* at Paris in Count Castellane's private theatre in 'La Duchesse de Guise,' an unpublished opera by Flotow, and achieved triumphs in the palmy days of Italian opera. She was the mother-in-law of the composer Francis Thomé, in whose house she died last Sunday week.

It is distressing to learn that M. Paderewski is suffering from nervous exhaustion, but we sincerely hope that the rest which he is about to take will restore him to health.

WE regret to learn of the death, after only a few days' illness, and at the early age of thirty-three, of Walter Edgar, fourth son of the late William Ebsworth Hill.

ACCORDING to *Le Ménestrel* of April 30th, an edition of Emilio del Cavallieri's oratorio, 'La Rappresentazione di Anima e di Corpo,' performed in 1600, and published by Alessandro Guidotti in the same year, is being prepared by Maestro Vatielli. Of the original edition only two copies are said to be extant.

## PERFORMANCES NEXT WEEK.

|        |   |
|--------|---|
| SUN.   | Sunday Society Concert, 3.30, Queen's Hall.                   |
| —      | Sunday League Concert, 7, Queen's Hall.                       |
| MON.   | Master Florizel von Renter's Violin Recital, 3, Queen's Hall. |
| —      | Royal Academy of Music, 3, Hanover Square.                    |
| —      | Mr. Gregory Hast's Song Recital, 3.15, Æolian Hall.           |
| —      | Joachim Quartet, 8, Bechstein Hall.                           |
| —      | M. Jacques Thibaud's Violin Recital, 8, Queen's Hall.         |
| —      | Royal Opera, Covent Garden.                                   |
| TUES.  | Miss Dora Martin's Vocal Recital, 3, Bechstein Hall.          |
| —      | Miss Muriel Gough's Vocal Recital, 3, Steinway Hall.          |
| —      | Royal Opera, Covent Garden.                                   |
| WED.   | Joachim Quartet, 8, Bechstein Hall.                           |
| —      | Royal Opera, 'Rheingold,' 8.30, Covent Garden.                |
| THURS. | Wagner Concert, 3, Queen's Hall.                              |
| —      | Miss Olive Rae's Concert, 3, Salle Erard.                     |
| —      | Philharmonic, 8, Queen's Hall.                                |
| —      | Royal Opera, Covent Garden.                                   |
| FRI.   | Royal Opera, 'Walküre,' 5, Covent Garden.                     |
| —      | Joachim Quartet, 8, Bechstein Hall.                           |
| —      | Grand Concert, Union Jack Club, 8.30, Albert Hall.            |
| SAT.   | Miss Marie Hall's Violin Recital, 3, Queen's Hall.            |
| —      | Royal Opera, 'Siegfried,' 5, Covent Garden.                   |

## DRAMA

## THE WEEK.

DRURY LANE.—*Sir Henry Irving's Season: Becket.*

A SHORT season—preliminary, as is understood, to that, regrettably inevitable, of farewell—began on Saturday night at Drury Lane with the revival of Tennyson's 'Becket.' The occasion had profound interest, and the reception of Sir Henry, after an absence from London longer than seems to have been customary, was a thing not to be forgotten. Concerning the play itself little remains to be added to what was said on its production, now twelve years ago. If it is more effective in stage production than any other piece from the same source, the fact is ascribable to the conditions attending its first presentation. In the case of the best plays of Tennyson, as of W. G. Wills, the complementary or crowning touches, to which was assignable the success of the several works, were due to the manager, who quickened action, repressed exuberance, and excised relentlessly the poetical raptures which are the delight of the dramatist and the ruin of the play. A great dramatic work 'Becket' is not. It stands in need of still further excision, "yet that," as Othello says, is "not much." Its psychology is a little confused, and its motive is, so to speak, blurred. It is none the less something more than a great historical pageant, and it might easily, were the interest of the scenes in Rosamund's bower changed and desentimentalized, take rank among the chronicle plays which are a special feature of our stage. It ill consists with the dignity of the Archbishop to reduce him to a squire of ladies. A chief claim on memory is that in this piece Sir Henry virtually for the first time trusted to his natural intonation, and abandoned the elocutionary methods that had perturbed the serenity of his style. Becket was consequently, in some respects, his greatest histrionic accomplishment. When now he returns in the part more effort is perceptible, and there are times when

the elocution is less limpidly perfect. There are still, however, the old distinction, nobility, and pathos, and some of these in an even greater degree. Those whose business or delight it is to study the works of great masters of the brush know how in later years the faltering touch of a Titian has produced tender and mellowing effects previously unobtainable. We have ourselves seen the hand of a great artist which could not without effort write a legible letter, or even hold a pen, paint waves in which Thetis or Leucothea might have plunged. Something of the same kind, though in a less pronounced degree, attends the art of Irving, which now seems as mellow as that of a Regnier or a Jefferson. Certain it at least is that the tall and elderly figure—erect and defiant in presence of the revolting monks and the insurgent barons—was strangely and triumphantly, even if pathetically effective. The theatre is large for a portion of the action. Over this, however, the actor triumphs, and even when the words fail quite to reach the ear the breadth of imperial gesture renders the performance triumphantly intelligible.

ST. JAMES'S.—*John Chilcote, M.P.: a Play in Four Acts.* Adapted from the Story of Katherine Cecil Thurston by E. Temple Thurston.

NOT easy to adapt is the popular novel of Mrs. Thurston known as 'John Chilcote, M.P.' The rendering by her husband is, at any rate, far from the best we can conceive. Stories of dual entities exercise always a certain measure of fascination over the reader of imagination. It is impossible, however, to render sympathetic in a serious piece the personation by a stranger of the husband of a married woman. This difficult task is treated with some delicacy, but the result is, and must needs be, unsatisfactory. The greatest defect is that the strongest scenes in the play—those between John Loder, the pseudo-Chilcote, and Lady Astrupp—lead nowhere. In themselves they are not too sympathetic, and nothing whatever comes of them. These parts were well played, and the scene in which Lady Astrupp denounced her visitor as an impostor had a certain measure of heat. This served, however, no purpose. Her ladyship vanished from the action, which followed out its predestined course, until we parted from Mrs. Chilcote at the moment when, after the death of her husband, she by implication linked her life with that of the impostor who had so indecorously and dishonestly obtruded himself upon her. Some capital acting by Mr. Alexander and Miss Marion Terry roused the spectators to temporary applause; but the play as a whole was not very stimulating. In the presentation of the politicians and diplomatists among whom the action is supposed to pass, a customary form of shortcoming was exhibited. The get-up of the various characters was correct enough, but the faces lacked the requisite expression of culture. That all politicians are intellectually distinguished we will not maintain; most of them manage, however, to wear the *nil admirari* look which is a familiar part of modern equipment. A

sense of unreality is felt when a leading statesman, instead of keeping a calm reserve, seeks to "dull" his

palm with entertainment  
Of each new-hatch'd unfledg'd comrade.

This constitutes what seems an ingrained and ineradicable mistake in English performances.

COURT.—*Afternoon Representation: You Never Can Tell, a "Pleasant" Play in Four Acts.* By George Bernard Shaw.

LONDON managements in general, and the management of the Court in particular, are beginning to take Mr. Bernard Shaw, if not so seriously as he pretends to wish, at least as seriously as he can reasonably expect, and to count upon him as an actable dramatist. Considering the outcry elicited by the first presentation of 'Arms and the Man,' it seems remarkable that the revival of 'John Bull's Other Island' at the Court as an evening entertainment, an event which took place on Monday, should be followed on the next afternoon by that of 'You Never Can Tell.' Not wholly a novelty to the stage is the piece last named, which was seen at the Strand on May 2nd, 1900, and once or twice repeated. A cast not exactly stronger, but perhaps better selected, and more appropriate than that previously assigned it, has been obtained, and the entertainment which it constitutes is one of the most mirthful at present to be seen in London. Whatever his extravagances, Mr. Shaw is masterly as a designer of character, and some of the personages in 'You Never Can Tell' are as diverting as anything on the modern stage. In the representation of one or two characters, notably in that of Gloria, some added vivacity seems desirable. The twins, however, in the hands of Miss Sydney Fairbrother and Mr. Norman Page, are ineffable; Mr. Granville Barker, the Valentine, is unrivalled as an exponent of Mr. Shaw; Mrs. Theodore Wright and Mr. J. D. Beveridge make the most of the matrimonial perplexities of the Cramptons; Mr. Louis A. Calvert preserves finely the affable tenderness of the old waiter; and Mr. J. H. Barnes and Mr. Playfair make up an excellent cast. No long time will elapse before Mr. Shaw's place as a dramatist is generally conceded.

NEW.—*Leah Kleschna: a Drama in Five Acts.* By C. M. S. McLellan.

THE new drama which under the name 'Leah Kleschna' reaches us from America is at once the most meritorious and the most successful of the week's entertainments. In itself it is a mere melodrama of crime, of no particular originality or significance. The author has, however, studied Scandinavian models, and has informed his work with teaching derived from Tolstoy and other Russian moralists. Its philosophy is not particularly convincing, and the reformed heroine, who gives up, at the bidding of a man she has learnt to admire and been set to rob, a life of crime, and returns to virtue and the cultivation of the fields, is an unconvincing product of the sunniest optimism and a species of familiarity with the doctrines of Jean



Jacques Rousseau. As she is superbly presented by Miss Lena Ashwell, however, the character is moving and sympathetic; and as the performances of Mr. Charles Warner, Mr. Leonard Boyne, and Mr. Herbert Waring are also excellent, the whole proved an overwhelming success.

COMEDY.—*The Dictator: a Comedy in Three Acts.* By Richard Harding Davis.

THERE is nothing in 'The Dictator' to justify the designation of comedy. Accepted as farce, however, it constitutes one of the most diverting plays which recent years have witnessed. It introduces us to some admirable eccentric comedians in Mr. William Collier, Mr. John Barrymore, and other members of the company. The story shows us the humours of the Government of San Mañana, a republic which changes with each revolving moon, and, on the strength of its insignificance, dares to be impertinent. Though appealing more directly to an American than an English public, the whole may be seen with the certainty of amusement.

#### Dramatic Gossip.

DURING the present week 'Julius Caesar' has been repeated at His Majesty's Theatre, with Miss Nancy Price as Calpurnia. This afternoon 'Hamlet' is to be played, with Miss Viola Tree as Ophelia in place of her mother. 'Twelfth Night' will be given on the first four nights of next week; and 'Business is Business'—'Les Affaires sont les Affaires'—will be produced on the Saturday.

A SERIES of evening performances of 'John Bull's Other Island,' first produced at the Court on the afternoon of November 1st, began at the same house on Monday. Though changed in many respects, the cast once more included Mr. Louis Calvert as Broadbent, Mr. Nigel Playfair as Hodgson, Mr. Granville Barker as Keegan, Miss Agnes Thomas as Aunt Judy, and Mr. Wilfred Shine as Barney Doran.

'THE PHILOSOPHER IN THE APPLE ORCHARD,' an adaptation by Mr. E. Harcourt Williams from Anthony Hope, first given three years ago at the Garrick Theatre, has been revived as a *lever de rideau* at the Comedy, where it is played by Mr. Norman McKinnel and Miss Lilius Waldegrave.

MR. MARTIN HARVEY appeared at the Prince's Theatre, Bristol, for the first time on the 26th of April in 'Hamlet,' in which he is forthwith to be seen in London.

It must be taken as a sign of the times that the moderate amount of stigma attached to the heroine of 'Everybody's Secret' ('Le Secret de Polichinelle') is too much for public taste or conscience, and that the young woman's character is now cleared at the Haymarket from all stain. This moral ablution is said to be due to suggestions of the critics!

MISS TITA BRAND promises a rendering by Mrs. J. T. Grein of the 'Renaissance' of Herr Franz von Schönthan, in which Madame Marie Brema will appear.

'PETER'S MOTHER,' adapted by Mrs. Henry De la Pasture from her novel, has been secured for the Adelphi by Mr. Otho Stuart.

A FURTHER visit from the Irish National Theatre is to be expected during the season. Among the pieces likely to be played are Lady Gregory's 'Spreading the News'; Mr. J. M. Synge's 'The Will of the Saints'; 'The Hour-

Glass,' 'Kathleen ni Houlihan,' and 'On Baile's Strand,' by Mr. W. B. Yeats; and possibly 'The Building Fund,' a comedy by Mr. William Boyle, only just produced.

THE information is scarcely of dramatic interest, but may be given, that Mlle. Yvette Guilbert will appear at the Haymarket at a series of matinées during the first fortnight in June. Her entertainment is entitled 'Deux Siècles de Chansons (Chansons Pompadour et Chansons Crinoline).'

MR. GILLETTE is in London making arrangements for the production in the autumn of 'Clarisse,' which is the latest American success.

THE English rights of 'Le Duel' of M. Henri Lavedan have been secured by Mr. Arthur Bouchier, who will himself adapt it for the stage of the Garrick Theatre. The plot shows the rivalry between an abbé and a physician for the favours of a duchess who will presumably be represented by Miss Violet Vanbrugh. Mr. Bouchier will play the priest, in which M. le Bargy made a great success.

A PERFORMANCE of Browning's 'In a Balcony' is promised for June 8th at the Bijou Theatre, Bayswater, by the English Drama Society, yet one more institution for the regeneration of the poor afflicted drama and stage.

MESSRS. SOTHEY, WILKINSON & HODGE will sell on May 25th and following days a valuable collection of books by or relating to Shakespeare, his work, times, and influence on subsequent writers. The collection is particularly strong in rare sixteenth, seventeenth, and eighteenth century books which contain direct allusions to the poet, and in volumes which are known to have been used by him in the compilation of his plays and others which show parallel passages. Of Shakespeare himself there are twenty-five entries, including copies of the Second, Third, and Fourth Folios. The Quartos include 'Coriolanus,' 1762; three editions of 'Julius Caesar'; three of 'Macbeth,' 1674, 1710, and circa 1720; 'The Second Part of the whole Contention, containing the Tragedie of Richard Duke of Yorke, and the good King Henrie the Sixth,' without title-page, but printed about 1619 (apparently the first Quarto edition of '2 Henry VI.'). 'Romeo and Juliet,' 1637; 'The Tempest,' 1756; 'Hamlet,' 1683; three editions of 'Othello,' 1630, 1681, and circa 1720; and 'Richard III.,' 1756. The sale comprises a remarkable assemblage of first and other editions of works by authors of the Elizabethan and immediately succeeding periods.

'JIMMY THE CARRIER,' a comedy of rural England, in four acts, by Mr. Israel Zangwill, the heroine of which is played by Miss Annie Russell, has been given at the Criterion, New York, with a success that renders probable its ultimate transference to London.

'L'ARMATURE,' a novel by M. Paul Hervieu, has been dramatized by M. Brioux for the Paris Vaudeville, at which house it was produced on April 19th. The rendering is in five acts, is very gloomy, and not very expert.

'KREUZESCHULE' ('The School of the Cross') will be revived on June 4th at Oberammergau for the first time since 1875, and performances will be continued until September 17th. The entire number of performers, including orchestra and chorus, will amount to five hundred.

TO CORRESPONDENTS.—W. F. I.—H. T. S.—M. P.—N. L.—P. W. S.—received.

F.—Many thanks.

D. E.—Noted.

No notice can be taken of anonymous communications.

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The Scholarships will be tenable for Two Years, and of the value of 30l. the First Year (which must be spent at the University), and from 150l. to 250l. the Second Year (which must be spent in the study of subjects bearing on Commerce in the United States, Germany, or other Country or Countries approved by the Electors).  
Candidates must send in their applications, together with Testimonials of good character and record of previous training, on or before JUNE 1, to the REGISTRAR, from whom further particulars can be obtained.

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For further information apply to the PRINCIPAL.

**BANGOR NORMAL COLLEGE**  
for the Training of Schoolmasters for Elementary Schools in Wales.

(Conducted on the principles of the British and Foreign School Society.)  
APPOINTMENT OF PRINCIPAL.  
The COMMITTEE of MANAGEMENT will shortly proceed to appoint a PRINCIPAL to the above Institution. Candidates must be University Graduates, and must be qualified to take part in the professional training of the Students. They are also requested to state what other subjects included in a Training College Curriculum they would be prepared to teach.  
Salary 350l. per annum, rising by increments of 25l. every two years until it reaches 500l.  
Applications, with fifty copies of not more than five recent Testimonials, should be sent not later than JUNE 7, 1905, to the Secretary, to whom also all inquiries for further information should be addressed. Canvassing among the Members of the Committee will be regarded as a disqualification.  
Rev. DANIEL ROWLANDS, M.A., Secretary.  
Normal College, Bangor.

**LYTHAM, LANCASHIRE**  
KING EDWARD VII. SCHOOL.

The GOVERNORS of the LYTHAM SCHOOL CHARITIES being about to obtain Plans for the building, between Lytham and St. Anne's-on-the-Sea, of a PUBLIC SECONDARY SCHOOL, with accommodation for Two Hundred Boys as Day Scholars, and planned with a view to extension when required, invite applications for the immediate appointment of a HEAD MASTER for the SCHOOL.  
The Scheme enables the Governors to pay the Head Master a minimum sum of 400l. per annum, which sum they will be prepared to increase by means of further capitation payments as circumstances justify. The Master will also have a Residence provided for him.  
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A Candidate must be under the age of 45, a Graduate of a University in the United Kingdom or the British Possessions, and his name must appear in Column B of the Register of Teachers kept under the Order in Council of March 6, 1902.  
Written Applications, stating qualifications, and accompanied by not more than three Testimonials, to be addressed to WILSON, WRIGHT & WILSON, Solicitors, 6, Chapel Street, Preston, so as to be received not later than MAY 20, 1905.

**CITY of LONDON SCHOOL.**

The Act of Parliament for establishing this School having appointed certain Professors of King's College and University College, London, to select and return to the Corporation of London the Three Candidates best qualified for the Office of FIRST or HEAD MASTER, Gentlemen who intend offering themselves as Candidates are requested to transmit not less than Twelve printed copies of their Testimonials, with the Originals, not later than SATURDAY, May 20, addressed to the SECRETARY, at the School, Victoria Embankment, E.C., where further particulars may be obtained between the hours of 9.30 and 4.  
The commencing Salary will be 1,000l. a year.  
The Professors will meet at the School for the Examination of the Testimonials on SATURDAY, May 27 next.  
April 14, 1905.

**UNIVERSITY COLLEGE of SOUTH WALES**  
and MONMOUTHSHIRE, CARDIFF.

The COUNCIL of the COLLEGE invites applications for the Post of PROFESSOR of EDUCATION in the NORMAL DEPARTMENT (MEN) and in the DEPARTMENT for the TRAINING of MEN TEACHERS for SECONDARY SCHOOLS.  
Further particulars may be obtained from the undersigned, to whom applications, with Testimonials, should be sent, on or before SATURDAY, June 3, 1905.  
J. AUSTIN JENKINS, B.A., Registrar.  
May 6, 1905.

**UNIVERSITY COLLEGE of SOUTH WALES**  
and MONMOUTHSHIRE, CARDIFF.

The COUNCIL of the COLLEGE invites applications for the post of ASSISTANT LECTURER in LATIN.  
Further particulars may be obtained from the undersigned, to whom applications, with Testimonials (which need not be printed), must be sent on or before SATURDAY, June 3, 1905.  
J. AUSTIN JENKINS, B.A., Registrar.  
May 6, 1905.

**UNIVERSITY of BIRMINGHAM.**

LECTURESHIP IN GREEK.  
The COUNCIL invite applications for a LECTURESHIP in GREEK LANGUAGE, LITERATURE, and ARCHÆOLOGY (vacant by the appointment of Mr. J. H. Hopkinson, M.A. Oxon., to the Wardenship of Hulme Hall, Manchester), at a stipend of 200l. per annum, under the general direction of the Professor of Classics. Duties to begin OCTOBER 2, 1905.  
Applications, with not less than twelve copies of Testimonials, should be sent before JUNE 5, 1905, to the undersigned, from whom further particulars can be obtained.  
GEO. H. MORLEY, Secretary.

**URBAN DISTRICT COUNCIL of GAINSBOROUGH.**

APPOINTMENT OF LIBRARIAN.  
The LIBRARY AUTHORITY for the above District invite applications for the appointment of LIBRARIAN and SECRETARY, with the commencing Salary of 80l.  
Applicants must be well educated, and have had trained experience in a Public Library, and should send applications, stating age, previous experience, and knowledge of classification, with Copies of Three recent Testimonials, to the undersigned before FRIDAY, May 26.  
The Public Library Building is expected to be completed at the end of June, and the Librarian will be required to take up his duties at an early date to assist the Authority with the initial work. Gainsborough has nearly 20,000 inhabitants, and a penny rate produces about 235l.  
No personal canvassing.  
DECEMUS M. ROBBS, Clerk.  
The Urban District Council Offices, Gainsborough,  
May 8, 1905.

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Canvassing Members of the Committee will be a disqualification.  
Applications should be sent, on or before the 31st Inst., to the SECRETARY, Education Office, Darlington, marked "Art Master."  
Darlington, May 5, 1905.

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## CONTENTS.

|   | PAGE    |
|---|---------|
| THE CAMBRIDGE MODERN HISTORY ... ..   | 553     |
| KING LEOPOLD II. AND THE CONGO STATE ... ..   | 584     |
| A FRENCH VIEW OF MRS. BROWNING ... ..   | 585     |
| THE NEW ENGLISH DICTIONARY ... ..   | 586     |
| NEW NOVELS (The Morals of Marcus Ordeyne; A Daughter of Kings; Hearts of Wales; A Vagrant Englishwoman; Seth of the Cross; The White Terror and the Red; The Manitoban; Jörn Uhl) ... ..  | 587-588 |
| ITALIAN LITERATURE ... ..   | 588     |
| SHORT STORIES ... ..  | 589     |
| OUR LIBRARY TABLE (Autobiography of A. D. White; Russia in Revolution; Church and State in England; Do We Believe? Maine's Ancient Law; F. W. Newman's The Soul; Dr. Grenfell's Parish; A Self-made Man's Wife; The Inventors' Guide to Patent Law; New Editions and Reprints) ... .. | 589-591 |
| LIST OF NEW BOOKS ... ..  | 591     |
| THE COMMITTEE OF THE INTERNATIONAL CONGRESS OF THE PRESS IN LONDON; CROMWELL AND IRISH PRISONERS; LAMB'S LETTERS; WOMEN'S DEGREES AT DUBLIN; THE INTERNATIONAL CONGRESS OF ORIENTALISTS ... ..  | 592-593 |
| LITERARY GOSSIP ... ..  | 591     |
| SCIENCE—HOWORTH'S ICE OR WATER; RESEARCH NOTES; TOTEMISM AND THE DOMESTICATION OF ANIMALS; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ... ..   | 595-593 |
| FINE ARTS—THE MONUMENTS OF ROME; THE NEW GALLERY; A NORTHAMPTONSHIRE CHURCH CHEST; SALES; GOSSIP ... ..   | 598-600 |
| MUSIC—RING DES NIBELUNGEN; DON PASQUALE; JOACHIM QUARTET; GOSSIP; PERFORMANCES NEXT WEEK ... ..   | 601-602 |
| DRAMA—BRADLEY ON SHAKESPEAREAN TRAGEDY; THE CREOLE; JASPER BRIGHT; EPICENE; BROTHER OFFICERS; SALOMÉ; GOSSIP ... ..   | 602-604 |

## LITERATURE

*The Cambridge Modern History.*—Vol. III.  
*The Wars of Religion.* (Cambridge,  
University Press.)

'LES GUERRES DE RELIGION' was the title chosen for the fifth volume of Lavissee and Rambaud's 'Histoire Générale,' covering the period 1559-1648. It serves less well to cover the period 1560-1610, treated in the third volume of 'The Cambridge Modern History.' But as all sub-titles for historic periods are in their nature mere make-shifts, there would be no temptation to carp at the one selected were it not somewhat indicative of the relations of two works which are in some sense rivals. The French volume takes a century to the Cambridge half-century, and though the new model has therefore the advantage in size and amount of detail, in most matters of editorial organization the archetype is superior. The more we read of the new, the more we wish that what was good in the French model had been retained. In outward form the French rival will always have the advantage, for the crowded line and unbroken page of the English text are as hard to read with pleasure as the French is easy. One volume of the series must now, of course, be like another in appearance, but as the Cambridge Press proposes to issue a companion mediæval history, the present may be a suitable moment to urge the desirability of a change of form when opportunity occurs.

The first chapter of the volume suffers by the method of presentation adopted. The massacre of St. Bartholomew, the murder of the Guises, and the conversion of Henry IV. are events to which subsequent writers must refer again and again, yet the theme of the fugue is obscured at the moment of its first rendering. The tale opens with the

shedding of Huguenot blood at Vassy, but nothing is said to show the momentous nature of the event, to show why it meant to Condé, for instance, the crossing of the Rubicon. The editors have bidden Mr. Butler begin at this point, and that is enough. The reader is at once plunged into a sea of events, and left to guide himself as best he may. Eminent personalities glide past him like ships dimly descried on the distant horizon, too far off to be hailed and intercepted. Certain great persons appear as holders of high office, but it is by their office alone that they are made familiar to the reader. Even Gaspard de Coligny is simply an admiral who appeared on certain occasions with duly recorded dates. French history, full of memorable phrases, the utterances of great men, which stamp the men and the events upon the memory, is reduced by this means to a jejune and tedious narration, such as has long been banished from the French school, and need not now be offered to educated Englishmen. The events of August 24th, 1572, are described as a Massacre, the conventional capital being retained, but save for that indication the occasion might be merely another Vassy on a larger scale; we learn that the total number of victims has been variously estimated, but not why it is desirable to seek statistics of an event seemingly so little important. There is no attempt to discover the nature of the feeling that manifested itself in this murderous form, or to show how deeply the event affected France. Yet to other writers, as was to be expected, the Massacre appears as one of those memorable events which have good broad backs, capable of showing to advantage a large pattern of historic cause and result. Mr. Tilley, for instance, in his admirable chapter on French literature, writes: "French poetry cannot be said to have suffered from the Massacre to the same extent as French scholarship"; but as he does not develop either part of this thesis, we are clearly expected to turn back for aid to the first account of what happened. Dr. Brosch, again, writing on the Ottoman power, and generally anxious to find a European parallel for Turkish murders, contrasts the effect of the death of Mustafa with that of the Massacre, and traces the ruin of the Ottoman empire to the murder. If these passages show a tendency to exaggerate, Mr. Butler's account errs as much on the other side. The conversion of Henry IV. is briefly alluded to by Mr. Butler, and as briefly by Mr. Leathes, to whom falls the history of his reign. There seems to have been no editorial allotment of this important episode, which was better worth a paragraph than many of the minutiae here set down in detail. The rest of Mr. Leathes's chapter is excellent, and superior to his previous work for the 'History.' His bibliography shows his range, and is far better than the inadequate list offered for the reigns of Henry's predecessors.

The drab opening chapter contrasts curiously with the highly coloured picture of Spanish affairs drawn by Major Martin Hume. Here there is an attempt at effect, an attempt which we welcome; but it fails of complete success through want of due light and shade. We find, for instance,

Alva "thundering" at the gates of Rome in 1557; if his artillery thunders when silent, one wonders what it will do when it roars. The definiteness of Major Hume's character-drawing clashes at times with the decisions of his fellow-writers. He ascribes to Philip II, for instance, unalterable tenacity of purpose, whereas Mr. Edmundson calls him, on the contrary, undecided. The truth may lie in Granvelle's complaint, not here recorded, that "he had formed the resolution to be perfectly irresolute." The weak places of the Spanish power are plainly shown, but not its sources of strength. Three times we learn that the Spanish fields lay untilled; but iteration does not enhance the effect of the statement, and there is the same want of artistic skill in depicting Philip's financial embarrassments as so bad at the beginning that they could not get worse. More impressive would have been a careful account of the nature of Spanish finance, such as Ranke has given in epitome. Mr. Edmundson obtains far better effect in dealing with the numerous heroic episodes of the war in the Netherlands; a *crescendo* is produced when needed by the use of an occasional *piano*. The story of the execution of Egmont and Horn is admirably told. Mr. Sidney Lee's description of the death of the queen in his chapter on the last years of Elizabeth should also be singled out for special praise.

The late Dr. Law's chapter, entitled 'Mary Stewart,' is drawn beautifully to scale, though the ground was crowded, as he had to treat of English affairs as well as of Scotch, of Elizabeth as well as Mary. Much he knew of both, but in a brief chapter he could give only the main outlines, deal out justice with an even hand, and view their works and ways as part of a larger theme. The Irish chapter, on the other hand, is completely out of scale. Mr. Dunlop is as deeply versed in his subject as was Dr. Law, but he has not the same sense of proportion and perception of the essential. Extremely diffuse on some points of subordinate importance, he gives less than enough for the understanding of Irish institutions and ideas. We learn that only "the tradition of a Christian belief still survived" among the Irish chieftains at the close of Henry VIII.'s reign, and that by the efforts of the Counter-Reformation Ireland was reconverted from a state approaching heathenism. This promises to be interesting, but when the time comes to describe the progress of the mission, it is dismissed in a few sentences. The bibliography is unreasonably diffuse; for instance, the local historians of particular Irish towns are named, when a reference to Dr. Gross's volume of municipal bibliography would have sufficed.

In these and other matters there seems to have been too little editorial severity and watchfulness. The Master of Peterhouse has contributed excellent chapters on the Empire, but deals more rigorously with himself than he does with other people. Mr. Lee's lengthy account of the dreary course of Essex's affairs, which, in a general history, do not call for minute narrative, might well have been cancelled, and, in any case, it was undesirable to include a second account of the Cadiz expedition, diverging somewhat



from the first. Three times the main differences between the Spanish and English build of ships are described: twice by Prof. Laughton, and again by Major Hume. By pruning the superfluous matter, space might have been found for an adequate discussion of several themes which are left almost wholly untouched. The affairs of Denmark and Sweden, most important as illustrating the nature of the schemes to extend Catholic influence, and the close connexion between religion and politics, are omitted; perhaps they are supposed to be covered by a scanty outline included in a previous volume, where it was chronologically out of place, and, in any case, wholly insufficient when we come to close quarters with the second half of the century. Roumanian history is similarly passed over, though the conquest of Transylvania by Michael the Brave is a sufficiently conspicuous incident, and its points of contact with matters here treated are numerous and important. There is a good measure of Polish history, but the affairs of Muscovy and the account of Ivan the Terrible are for some reason withheld. The commercial history of the whole period, and the history of art and science, except for a few words from Mr. Armstrong, writing on Tuscany, obtain no place. The reform of the calendar is referred to, but, like the rest of the work of Gregory XIII., the details of its history are omitted. Count Balzani writes an interesting chapter entitled 'Rome under Sixtus V.,' and naturally treats only of matters which fall under that title. The chapter on 'The Church and Reform' having been given in a previous volume, reform movements in the Catholic Church within the second half of the century escape attention. It would have been better if each volume had been made to cover a definite term of years rather than an imperfect set of subjects. Under the present arrangement the first and second volumes include matter which chronologically belongs to the third. In this point, again, the French editors made the more practical choice. Careful dovetailing was perhaps rendered difficult by the nature of the original scheme, but the relegation to a separate and concluding chapter of the subject of 'Political Thought in the Sixteenth Century' seems scarcely to coincide with Lord Acton's view of the proper treatment of history. Immersed in minute narrative, and aware that "political thought" is to be treated separately, few of the writers embody in their account of political events any analysis of the thought that prompted the actions they narrate. The concluding chapter proves to be, what it ought to be, in the main an account of the political philosophy of specialists who wrote on that subject in the sixteenth century. Mr. Figgis, who has made himself thoroughly at home in the political philosophy of the next century, shows in the preceding period a somewhat less complete mastery. Amid much that is admirable we note some weak phrases, such as, "It was not for nothing that Luther burnt the Corpus Juris Canonici," and "The principles of civil authority were of universal import." If less space had been given to Luther—whose position was fully discussed in an earlier volume—and more to Althusius, whose greatness as a thinker

is scarcely sufficiently brought out, the chapter would have been strengthened. The comparison of mediæval and modern statements of the Papal claims and the analysis of many of the sixteenth-century novelties in political thought are, however, masterly. "The very phrase 'reason of state' is fundamentally modern." "The modern mind is not disposed to admit the existence of any legal right or duty, either public or private, which cannot be enforced by compulsion." These and many other passages deserve quotation. There is also a residue of interesting but contentious matter; for instance, such *obiter dicta* as "it is finally to be observed that religious liberty is rightly to be described as the parent of political," which may be true of the sixteenth century, but is not equally true of all time.

In this notice we have offended ourselves against those canons of proportion which we have urged the editors to respect, inasmuch as our space has been given to criticism, and there remains over very much to praise. But the vintage of the 'Cambridge Modern History' is well known to be sound, and stands in no need of laudatory sentences for the purpose of advertisement. The index of the present volume is, we are glad to see, a great improvement on its predecessors.

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"a most valuable work, coming as it does from an absolutely authentic source, and showing the forces at work, and the ideals of the Belgian King as they have never been before";

and that "it may almost be called Belgium's *apologia* for the Congo administration." Unless King Leopold is willing to be held responsible for all the preposterous assertions of his apparent spokesman, a *démenti* ought promptly to be issued from Laeken.

In the genealogical table, "showing the descent of King Leopold II., and his relation to King Edward VII.," which is considered important enough to be mentioned on the title-page, two sons are assigned to King Leopold I. of Belgium besides the present Count of Flanders, one being "Prince Leopold, Duke of Brabant," the other "Leopold II., King of the Belgians, Sovereign of the Independent State of the Congo." This, of course, is merely a careless blunder, which, set right in the text,

will deceive nobody, and may readily be excused. But it is indicative of the carelessness or worse of which there are numberless instances in the text.

Only two of Mr. MacDonnell's seventeen chapters are devoted to the King-Sovereign's "rule in Belgium" itself. In these there is no evidence of private documentary information, but there is at least a suggestion of royal inspiration, as to the way in which the theory that "in a constitutional monarchy the king's place is ever that of a ruler, and his first duty is to rule," has been so steadily and skilfully carried out during the past forty years that the Liberal party in Belgium has been used up and virtually got rid of. This has been done, with the assistance of a docile and devout majority, in the broadest sense of the term, by

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Mr. MacDonnell's view is that the perpetual neutrality imposed on Belgium by the Great Powers in 1830 constituted her

"the Warden of the Peace of Europe, and in this noble position she is bound to maintain herself, by her treaties as well as in her own self-interest."

This obligation, it is held, has rendered it an international as well as a patriotic duty that Belgium should at all times be ready for war. The necessity for this has been increased by the greed or callousness of France, Germany, and other neighbours. Forced in the upholding of her interests to plot by turn for and against these neighbours, especially France and Germany, Belgium has more than held her own through three-quarters of a century, but in so doing has incurred the jealousy or fear of each in turn or all together, and the vast and solemn responsibilities she has taken upon herself are not lessened because,

"standing between the great nations of England, France, and Germany, and serving as a protection for each, she has, in our time, instead of a storm centre, become a peace centre of Europe."

But for her great services to the world Belgium receives no gratitude, and, worst of all, the nation she has always loved the most, and been of most service to, is now the most ungrateful. At length the time has fully come for Belgium to speak out—or, at any rate, as Mr. MacDonnell thinks, for him to speak out for her—and these are some of the threats and warnings he utters:—

"It would be well for every Power to pause before goading Belgium on, and well for some to consider in what direction their goading drives Belgium to turn. That Belgium is being goaded at the present time—goaded almost to the point at which endurance becomes neither

virtuous nor possible, and that by the Power she looked upon as her greatest friend, and to which, from the first moment of her history, she gave continuous proofs of her fidelity and her affection—is, unhappily, too true. Whencever they arose, the attacks of England on Belgium have long since passed the bounds of reason and justice, and they have long since passed the bounds of English interest.....So unbridled are these attacks, and so fiercely does Belgium resent them, that the situation has already become a grave one; and the seeming ignorance of it in which English statesmen remain contrasts strangely with the eagerness with which it is grasped and the profit which is made of it by others, outside Belgium, who are not friendly to England.....It may, then, come with surprise to Englishmen to learn that an opportunity has been seized on in certain quarters on the Continent of fanning the flame of discord with England's abuse of Belgium."

It is from Germany, Mr. MacDonnell hints not darkly, that the danger of England's ruin chiefly comes, and it is to King Leopold, he plainly indicates, that England's salvation will be due, if it is secured at all.

But our ill-used benefactor's patience must not be too sorely tried:—

"King Leopold, confident at all times in his aim for his country's good, is, most fortunately, a ruler who pursues his course unswayed by praise or blame. He has inherited and continued the traditions, policy, and instincts of his father, who came to Belgium not as a German, but an English prince.....The friendship of King Leopold for the country of which his father was a citizen, and which a prince of his house reigns over, has up to the present prevented an open rupture in these relations from taking place; but every day Englishmen themselves make the King's task more difficult."

It is in the hope of rescuing the nation whose king is his nephew from the downfall which, we are expected to believe, is being courted by English critics of Congo rule, that the Sovereign of the Congo State has commissioned or assisted Mr. MacDonnell to write this book, and particularly its dozen chapters about the Congo. The writer's arguments, however, are not convincing, and we wish we could attribute their unreality to ignorance of the subject in hand. It cannot, for instance, have been from want of knowledge that Mr. MacDonnell, notwithstanding the diligence he shows in proving that King Leopold was the one and only founder, and is now the exclusive owner, of the Congo State, persistently refers to criticisms of King Leopold's Congo policy as attacks on Belgium or the Belgian people. The critics, from the British Government downwards, have, so far as we are aware, always strictly differentiated between the Congo Government, in which King Leopold has absolutely despotic powers, and the Belgian nation, of which he is constitutional monarch. In so doing they are in agreement with the numerous and growing body of Congolese critics and reformers in Belgium herself, who cannot forget that in 1884 King Leopold assigned to France a right of pre-emption as regards his Congo possessions, and that, although this right was surrendered in 1895 to the extent of not invalidating the king's bond to the Belgian Government empowering it to take over the Congo in 1900 unless the debt for which it was pawned was redeemed in the

interval, the king in 1901 bluntly refused to give up either the money or the Congo, and still retains possession by virtue of a formal legalization of an arbitrary and unconstitutional arrangement. These are facts about which, as about a great many others, Mr. MacDonnell is discreetly silent.

Though it makes all the more absurd the scare which it is here attempted to raise as to the effect of protests against Congo wrongdoing on the international position of Belgium, Mr. MacDonnell's account of the origin and early history of the Congo State has been so compiled as to leave with King Leopold all the credit, such as it is, as well as all the responsibility for the achievement. Evidently to this intent exaggerated importance is attached to the unofficial Geographical Conference held in Brussels in 1876, from which its royal president claims that he received international warrant to appropriate for the International African Association that grew out of it mastery over all portions of Central Africa explored under its patronage; and there is corresponding minimizing of the authority of the official Conference held in Berlin in 1884 to settle some of the knotty questions that had arisen in the interval, especially concerning the Congo. The visionary but long-admitted rights of Portugal to the Congo district, as part of its African territories, are mentioned only to be scouted. French, German, and British proceedings are also misrepresented to their detriment; and the value of the proceedings of Stanley and other agents of King Leopold is, to their aggrandizement, yet more misrepresented. The validity of the so-called treaties with native chiefs which Stanley brought home, for instance, was certainly not "beyond question in international law," and, instead of

"vesting the sovereignty of the whole of that great portion of Equatorial Africa which is now known as the Conventional Basin of the Congo, and of great districts outside of it, extending practically from sea to sea, in the International African Association,"

they merely assigned to Stanley and his nominees trading privileges on the banks of the Congo river along a few hundred miles from its mouth.

The statements made on nearly every page of this part of Mr. MacDonnell's book have been refuted over and over again, on official and other indisputable evidence, and deserve no further contradiction. Their reiteration here is an insult to the readers whom the writer wants to persuade. Especially so is, together with the perversion of the provisions of the Berlin and Brussels General Acts, the attempt to make out that the sole object and decisive result of Baron Dhanis's expedition against the Arab slave-traders in 1892 and the following years were suppression of slave-raiding and slavery in Central Africa. As a matter of fact, King Leopold's employment of Tippu Tippu and his partners was a main incentive to the Arab encroachments, which were only interfered with when and in so far as the Congo State was imperilled by them, and when and in so far as the State officials wanted, or were able, to establish a monopoly in their own improved methods of slavery and slave-raiding.

More than a third of the book is occupied with a demonstration of the splendid intentions and, as it is pretended, yet more splendid performances of the State and its emissaries and allies—heathen blacks as well as Christian whites—in civilizing the natives whom it employs, solely for their own good, in rubber-collecting and other light and well-paid-for labours. It is little more than a repetition of statements already made in wearisome abundance. But the statements have been brought up to date, and include mention of Consul Casement's report, our Government's dispatches thereon, and the Congo Government's appointment of the Commission of Inquiry which was sent out last September and returned to Brussels in March. It is unfortunate for Mr. MacDonnell that he did not delay the publication of, at any rate, these 146 pages of his book until he had seen the informal but well-vouched-for summaries, already issued, of the evidence which satisfied the Commissioners, and of which a full report has not yet appeared. At the end of his "apologia" he says:—

"From a commission so composed it is certain that a report will be received setting forth all the facts of the case fully and impartially. With the verdict of the commission on the condition of the natives it is to be hoped that the controversy in which so much has been disgraceful lying, and so much a skilful appeal to avaricious passion hypocritically cloaked as philanthropy, will cease, and that the Independent State will be allowed to continue its great work in the development of its territories, the improvement of its people, and the administration of justice, unhindered by the jealous clamourings of envious adventurers."

However inadequate the report may be as an exposure of evils alleged to be going on all over the Congo State's territory, as well as in the small area visited by the Commission, the critics of Leopoldian policy, whom Mr. MacDonnell so vigorously denounces, will probably agree with him in hoping that it will put a sufficient check on the avaricious passions that have been so plentiful of late. In that case the threatened abandonment of England by King Leopold to its continental foes may be averted.

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*La Vie et l'Œuvre de Elizabeth Barrett Browning.* Par Germaine-Marie Merlette. (Paris, Armand Colin.)

WE had occasion recently to notice M. Fernand Henry's skilful version of Mrs. Browning's 'Sonnets from the Portuguese,' and now an elaborate monograph on the English poet comes to us also from Paris. Mlle. Merlette's careful study of the life and writings of Elizabeth Barrett Browning is cast in a form which reminds us of the theses which candidates for the Doctorate in the University of Paris are required to write and to publish. We observe that the author has received the degree of Doctor, and certainly her sound and scholarly appreciation of Mrs. Browning's work proves her worthy of it. She has made a thorough study of her subject, has visited the scenes in Italy and England which are most intimately connected with the poet's life, and has collected much information at first hand.



Since Mrs. Ritchie wrote her article on Mrs. Browning for the 'Dictionary of National Biography' many new facts and much new light on the character of the poet have been given to the world. Mlle. Merlette has made use of all available sources, and the result is a book which gives us by far the completest account of Mrs. Browning that is to be found in any language. It would have been less bulky, however, and would have lost nothing if the elaborate prose analysis of each poem could have been omitted.

Mlle. Merlette, as becomes a biographer who is also a critic, does not allow herself to be carried away by enthusiasm for her subject. She maintains her critical attitude throughout. But perhaps in her final estimate of the poetess she ranks her too high. Mrs. Browning won wider and more immediate recognition, but her fame will hardly be so enduring as that of Christina Rossetti. Her best work is excellent in a feminine and emotional way; it is full of inspiration, but it lacks the artistic self-restraint which Miss Rossetti shared with Sappho alone among women, as well as the intense concentration of passion and language which Sappho shared with none. Mlle. Merlette, however, places Mrs. Browning second to Sappho:—

"Trois grands poètes ont illustré la première partie du règne de Victoria. Tennyson est le plus grand artiste, Browning est à la fois le penseur le plus profond et le plus subtil analyste. C'est Elizabeth Barrett Browning qui a le mieux su faire entendre

Cette voix du cœur, qui seule au cœur arrive,

lorsqu'elle a exprimé l'amour ou la pitié..... Avec moins art, nous trouvons une inspiration égale à celle de Sappho. Si nous songeons à l'élévation et à la pureté jointes chez Elizabeth à la profondeur du sentiment, nous pourrions dire: de même que Sappho est proclamée la première femme poète du monde antique et païen, Mrs. Browning est la première femme poète du monde moderne et chrétien."

Naturally the French critic, who believes with Buffon that "Bien écrire, c'est à la fois bien penser, bien sentir et bien rendre," is compelled to notice, again and again, Mrs. Browning's lack of art and disregard of form. With her, the artist was always inferior to the poet and thinker: "Elle ne possédait pas assez bien les secrets du métier, qui en poésie s'appelle l'art." Mlle. Merlette sees in the poem entitled 'A Dead Rose' a symbolical announcement that the poetess herself regarded beauty of form as a secondary object. However that may be, 'Aurora Leigh,' full of the raw material of poetry, and abounding in beautiful passages, is ruined by its diffuseness and lack of construction; violent mannerisms, obscurity, and lack of compression mar many other of Mrs. Browning's longer poems and some of her glowing and impetuous lyrics; and it was only when constrained within the bounds of the most severe metrical forms that she rose to her highest performance. The shortness and difficulty of the sonnet form rid her of the faults of diffuseness and carelessness, and roused to its utmost effort the artistic sense which was apt to lie dormant in her.

Mlle. Merlette's appreciation of the 'Sonnets' is excellent, and we shall be forgiven for quoting the following passage:—

"Les Sonnets forment un tout parfait, avec exposition, nœud et dénouement, et le mérite en est plus grand que ne serait celui d'autant de petits poèmes d'égale beauté, sans aucun lien entre eux. On peut les comparer à un collier de pierres précieuses, naturellement assorties, polies ensuite, et sorties par la même main habile. Ce collier aura plus de valeur que la somme de toutes les gemmes qui le composent, prises chacune à part. Mais nous devons convenir qu'on ne peut guère espérer de trouver ces diamants littéraires tous également de la plus belle eau, sans paille ni défauts d'aucune sorte. La critique trouverait encore, ça et là, quelques fautes de goût; des comparaisons qui étonnent, et détonnent, quelques métaphores incohérentes, ou bien des traces des anciens défauts de l'auteur, obscurité et subtilité."

With reference to the story of the publication of the 'Sonnets,' Mlle. Merlette records, on the authority of Miss Swanwick, "un mot expressif" of Browning. All the world knows that when the 'Sonnets from the Portuguese'—of which the 'Love Letters' were the prose version—were finished, Mrs. Browning thrust them into Browning's pocket and fled from the room, after begging him to burn them if he did not like them. Browning read them, and his verdict was that he could not keep them for himself alone. They were, he declared, "the most beautiful sonnets written in any language since Shakspeare," meaning, we presume, "the most beautiful sequence of love sonnets," for Milton and Wordsworth wrote sonnets after Shakspeare. Browning rightly insisted on publication. "I am the guardian of your genius," so, according to his own account of the matter given to Miss Swanwick, he argued with his wife, "and in that capacity I ought to insist on your consent to publish the 'Sonnets.'"

We have noticed a good many misprints and small misquotations, such as are likely to occur when printing a foreign tongue. Some of these are corrected in a list of *errata*, but some remain, as in the notes on pp. 65, 83, and 281. Dr. Bridge is now more correctly referred to as Sir Frederick Bridge. Mlle. Merlette deals judiciously with Mrs. Browning's system of rhyming, which, she maintained, was not careless, but which was certainly not successful, and which has damaged her perhaps more than she deserved in the ears of a generation which has brought the art of versification to so high an average of technical excellence. We are not inclined to defend Mrs. Browning's rhymes; *Bion* and *undying*, which Mlle. Merlette quotes, are indeed atrocious as rhymes, but it is only fair to say that though it is *Bíon* in Greek, we pronounce the name "*Bíon*" in English.

Mrs. Browning's best lyrics—as, for instance, 'The Cry of the Children' or 'A Musical Instrument'—sing themselves; in Lamartine's phrase, they "portent leur mélodie," and an original melody too. Mlle. Merlette makes an interesting point when she compares their musical quality with "tels de nos poètes contemporains qui veulent faire de la musique avant toute chose." Mrs. Browning also resembles Verlaine and his followers in the liberties which she takes with rhyme. In this "true genius, but true woman"—the words apply to Mrs. Browning as truly as to the George Sand to whom she addressed them—Mlle. Merlette has found a most congenial

subject for the exercise of her critical talents, and in telling the story of the life she has done full justice to the woman who wrote verses from her infancy, and throughout her life maintained a cult of poetry "as an object to read, think, and live for," and to the poet who was always striving "to do better next time."

*A New English Dictionary on Historical Principles.*—Pargeter—Pennached. (Vol. VII.) By Dr. J. A. H. Murray. (Oxford, Clarendon Press.)

UNSCIENTIFIC readers of current English prose will get a clearer idea of the scope of this double section if "pariah" and "penmanship" be taken as the first and last items, though a post will be glad to note authority for substituting "pargeting" for "plaster-work." Many of the articles are exceptionally interesting and instructive, notwithstanding the paucity of Old English words, of which there are only nine certain examples, and of these only three—"parrock," "path," and "paxwax"—are Anglo-Saxon, as the Derbyshire "Peak," "Péaclond," may be British.

The *pièce de résistance* of the fare is the verb "pass," a differentiated doublet of the verb "pace," which occupies sixteen columns, and comprises "140 sense-groups." The study of this article affords an excellent introduction to the important subject of sense-development. With it must be consulted the articles on "passing" (participial adjective), in which under B adv. = "surpassingly," should be a reference to "pass," vb. vii. 19 (obsolete) = "to surpass"; "passed-master," an academic phrase confused by novelists with the masonic and civic term "past-master"; and "passable." Dr. Murray does not disdain the technical "pass" of poker, euchre, and football. The judicial "pass sentence" goes back through "pass criticism, an affront, a jest, compliments, censure, speeches," to "pass a sigh"; cf. *ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων*. Probably many persons would explain "I passed the night" as "I passed through the night" with some modern dictionaries, but Dr. Murray prefers "to cause or allow to pass or go by," comparing "pass away the time," "I will passe forth this day by little and little [*paulatim hunc producam diem*]" with sipping and drinking" (Baret, 'Alv.,' p. 158). Under § 32, the figurative sense "to undergo, experience, endure, suffer," we are told "now usually *pass through*." We think that, wrongly or rightly, modern speakers mean "I underwent night-long misery" by "I passed a miserable night," and that any qualification of time which implies suffering colours "pass" so that it now means "undergo." Another interesting pair of differentiated doublets is "patron," "pattern." In Ireland "pattern" means a dance on any holiday, through the development of "pattern" (patron saint) into the "pattern's" festival, and a dance on that occasion. The idle corruption of "patience" (herbalists' name for a kind of dock) into "passious" has been locally utilized to designate bistort (*Polygonum bistorta*). Again, "partner" is an alteration, by popular etymology more happy than usual,

of "parcener," which survives in law, and is an Anglo-French form of the judicious French abbreviations of Late Latin *partitionarius* = "a partitioner."

De Quincey, unconsciously following Boyle in writing "parvanimity," gives a note: "I coin this word *parvanimity* as an adequate antithesis to *magnanimity*." Under "party" we find the French *partie* and *parti* more or less confused. Other interesting articles are those on "parliament," "part," "particle," "particular," "pass" (sb.<sup>2</sup>)—to which "pass" in the phrases "come to pass," "bring to pass," is rightly referred, having been placed hitherto under the verb—"pastime," "peculiar," "pedigree," "peel" (vb.<sup>1</sup>=pillage, strip), and "peer" (sb.).

The date c. 700, assigned to the Epinal Glossary under "parrock," is, in the opinion of the best authorities, a century too early. The form "parodos" for "parode" ("or entrance chant," Jebb, *Soph. 'Electra,'* 1870) should have been given, as scholars now seem to prefer the Greek form; thus Sir R. C. Jebb writes: "The Chorus chant the parodos," *Soph. 'Electra,'* p. xxv, 1894. Why the "par-" of "parhomologous" (Gadow) is to be pronounced with a long "a," as in English "far," and not like the "par-" of "parodistic," is not clear. The reformed pronunciation of "pari passu" seems to be intended to follow the usual practice, but the first vowel is wrongly marked as long. The latest quotation for "parœmiac" is dated 1803, and the explanation seems to limit its position to the end of an anapestic system; but Jebb (*Soph. 'Electra,'* p. 20, 1894) writes:—

"Two successive parœmiacs.....Synesius, the Bishop of Ptolemais, composed his fifth hymn wholly in these spondaic parœmiacs, a weighty and solemn measure."

References are wanted from "pauny" and "pawnee" to "brandy-pawnee," and from "parisia" to "parrhesia." Dr. Murray's etymology is generally so cautious that it is surprising he should venture to call "pastor" agent noun from *pascere*, or give under "pasture" (sb.) "past-, ppl. of *pāsc-ere*." Of course the "past-" forms serve as agent noun, participle, &c., to "pa-scere," but are probably from a root "pas," or "pās." The latest quotations for "pecuniary" (consisting of money) are dated 1766 and 1875, though common words are not freely illustrated from writings of the second half of the nineteenth century, and "pecuniary emolument" occurs in Macaulay's 'Essay on Bacon' (1837); while the illustrations of "pecuniarily" jump from 1734 to 1879, and those of "payment," 2, a sum of money paid, from 1722 to 1878. The only instance of "pas seul" is Miss Bridgman's (1870) *pas de seul*. For the ordinary sense of "patronize" there are eight quotations, the objects being persons in every case except the earliest (1587); yet we read in the essay already quoted that "philosophy has been munificently patronized by the powerful." The latest instance of "peculiar to" is dated 1766, though we are told it "now always denotes 'belonging exclusively to'; formerly it might denote 'belonging specially to.'" Surely "a small cloud 'passed over' the moon," "the troops

'passed over' the river," or some such phrases are current; yet the latest instance quoted is dated 1600, "passe ouer deepe rivers"; while, under figurative instances, we read: "*Mod.* A change passed over his countenance." In the prologue to Shelley's 'Peter Bell the Third' we find: "he who has O'er the grave been forced to pass To the other side," which is enough to show that there is a strange gap in Dr. Murray's quotations.

The excellent article on "parliament" deserves more than a passing mention, as it presents a compendious history with the latest results of expert study. Sense 1 is "talk," which still seriously embarrasses the institution; sense 7 is a kind of gingerbread named after the legislative chambers, popular throughout the nineteenth century; the reason for this use is not explained. Sense 2 is "a formal conference or council," an assembly of a great council, especially a great council summoned by the early French kings or the early Plantagenet kings of England, which passed without a break into sense 3, the great council of the nation, "viewed at first as a temporary assemblage of persons summoned by the sovereign":—

"This is, in its origin, merely a development of sense 2, corresponding to the gradual evolution of the modern parliament from the Great Council. Stubbs, 'Const. Hist.,' following the chroniclers, uses 'parliament' from 1242 onwards; but the 'parliaments' previous to 1275 belong rather to our sense 2, with progressive approaches to this sense. In this sense the word may be preceded by *a* or *the*, and have a plural; so we speak of a new parliament, or of the first, second, or third parliament of Edward I., or of Queen Victoria, and historians individualize many parliaments by distinctive appellations."

Of the "Unlearned Parliament," "convened by Henry IV. at Coventry, from which all lawyers were excluded," we read: "1782 PENNANT.....Stiled *Parliamentum indoctorum*; not that it consisted of more blockheads than parlements ordinarily do."

The phrases "peace at any price" and "peace with honour" were, it appears, used in the seventeenth and eighteenth centuries, but Palmerston brought the former into vogue by applying it to John Bright, and Beaconsfield the latter in 1878 after the Berlin Conference, unconscious, perhaps, that he was quoting Shakspeare. It is interesting to find that the slang "to peach" is of highly respectable lineage, being a docked form of "apeche," "appeach," and so related to "impeach." Southey seems to have coined the useful "peacemonger" to distinguish unpractical praters about peace from true peacemakers.

Mr. Craigie issued sixty-four pages of the letter R, vol. viii., on April 1st, ending with part of the verb "reign." His last previous instalment appeared July 1st, 1904. A portion of vol. vi., continuing the letter M, by Dr. Bradley, is announced for July 1st.

#### NEW NOVELS.

*The Morals of Marcus Ordeyne.* By William J. Locke. (Lane.)

MR. LOCKE's most prominent quality is a delicate emotionalism, which indeed comes

at times near being feminine. He is a sensitive register of shades of feeling, and engages one's attention more by force of these subtle impressions than by any merit of plot or character. In his latest novel we find less plot than is usual with him, and hardly as much character. But what there is of the latter is true, except the character of the reformed rake, whom Mr. Locke seems to have dragged in at the close for the specific purpose of solving a difficulty in his plot. Sir Marcus Ordeyne, who tells his own story, is sufficiently realized, though narratives in the first person singular inevitably tend to stultification, to a dead level of character. The success of the book is the figure of the girl Carlotta, who, daughter of English parents, has nevertheless been brought up in an Eastern harem, and, escaping, finds herself alone and friendless in London. Of course, she is taken up by Sir Marcus, and the interest of the tale is in observing the conflict of Occidental life and manners with her Eastern prepossessions. It is done with not a little sense of humour and brightness, and with a pleasant cynicism. Unhappily, towards the end Mr. Locke's cynicism falls from him like an untied garment, and he stands forth as a naked sentimentalist. This is a pity, as the book up to that point is extremely engaging. However, it is clever throughout, despite the sentimentalism.

*A Daughter of Kings.* By Katharine Tynan. (Nash.)

MRS. HINKSON's splendid optimism, particularly as illustrated by the example now before us, might almost satisfy that tender-hearted little boy who would not listen to a story if any of the characters died, or were ill, or unhappy, or cruel. Roughly, every one is good and beautiful, and almost every one is either wealthy or high born, or both. Things make the merest pretence at going wrong that they may come the more conspicuously right, and everything is for the best in that best of all possible worlds to which we are here introduced. Even a typhus epidemic only serves as an opportunity to the heroine of rivalling Florence Nightingale in devotion, and to the hero of proving himself a second Monte Cristo in magnificent beneficence. It all makes agreeable reading, and the Irish portions of the book especially abound in traits of shrewd observation and humour which show how different a picture the author, if only she chose, might have given us.

*Hearts of Wales.* By Allen Raine. (Hutchinson & Co.)

THE author, already favourably known in the field of Welsh fiction, has made a departure from her previous works in selecting the dawn of the fifteenth century, the days of Owen Glendower, as the subject of illustration. She has succeeded in imparting a flavour of chivalry to the family feuds and marauders' raids of that unsettled time; but history is not touched at all, and the use of Welsh conversational tags, like *nos da*, *fforwel*, and *ach y fi*, does not imply much Celticism of thought. Yet Gwyther is very Cymric in his villainy, while Deraint and the



fair Eleri of Garth are a gallant pair of lovers. The introduction of the Sin-Eater reminds us of Highland superstition, but the weirdness of the conception is much discounted by presenting Iestyn Mai as an impostor. On the whole, this is a very readable romance, though we do not think the most has been made of time and place.

*A Vagrant Englishwoman.* By Catherine I. Dodd. (Smith, Elder & Co.)

THIS is a novel, if it can be called so, as vagrant as the Englishwoman of whom it treats. It purposely rambles on without any definite plan, it reaches no satisfactory resting-place at the journey's end, and thus it depends for its charm not on any interest of incident, but solely on its qualities of observation, humour, and individuality. Fortunately it can afford to do so. A little German university town of the old-fashioned type supplies plenty of material for entertaining sketches of persons and things, and the author—who has a light touch, a gift of quick perception, and an agreeable command of sound English—uses it to good advantage. Various characters—English, German, and American—are cleverly and amusingly presented, all with a certain easy inconsequence that is decidedly attractive, and the whole atmosphere of the place is well suggested. The Englishwoman also makes a jaunt down the Danube, and takes several literary snapshots of Hungary, Servia, and Roumania; her "Reisebilder" are fresh and vivid, for she has a keen eye for scenery, especially for colour, and she can write picturesquely without being affected. With all its brightness there is an undertone of ruefulness throughout the book: the Englishwoman is keenly conscious that her sisters have much to put up with, that men are unsatisfactory creatures on the whole, and that the world is an uneasy place in these days. The sentiment is not obtruded, and perhaps makes itself felt all the more forcibly in consequence.

*Seth of the Cross.* By Alphonse Courlander. (Nash.)

THE author of this book has set before him a high ideal, to bring to light the pathos and heroism that lie hidden in obscure lives; but the pathos must be free from sentimentality, the heroism must be fitly inspired. In the martyrdom of Seth Craddock neither condition is quite fulfilled. The son of a village road-mender, he is, we are continually assured, a very fine fellow, superior, in his literary tastes and enlightened views of life, to the country folk around him. But in reality he is the weak victim of a misguided sense of duty, and his mental qualities have to be taken solely on trust. The road-mender on his death-bed bequeaths to Seth the maintenance of brothers and sister. As, with one exception, these are perfectly able to support themselves, we feel sure that no hard-headed English rustic would exact such a pledge; nor ought his son to have undertaken a charge which compels him to break a promise to his betrothed wife. Seth, however, drifts dismally on, accepting every rebuff of fortune, and Isabel, whom he loves, also drifts into ruin. In the tragedy of

the close we are called upon to admire the self-sacrifice of the hero, and are told pretty plainly that, if we do not, we are disloyal to the root-idea of Christianity. But voluntary suffering so disastrous in its consequences to other people, to say nothing of its effect on the sufferer, cannot be in harmony with any sane conception of life. Seth Craddock would surely have been a better man if he had kept his word, married Isabel, and exercised a little cheerful common sense all round. The description of the Wiltshire village community about the old stone cross is well done, and the book is thoughtfully written.

*The White Terror and the Red.* By A. Cahan. (Hodder & Stoughton.)

THIS is a "novel of revolutionary Russia," in which the White Terror of the throne is brought face to face with the Red Terror of Nihilism. The author appears to have a grasp of his subject, and is evidently an enthusiast in the cause of the people. But the style has a curious impenetrability about it, which reminds one of a bad translation. Such sentences occur as "Rising in the background was the hostess Lydia Grigorievna Chertogova (Chertogoff) and her gorgeous crutches," while "upward tending frank features" and "luxurious side whiskers" distinguish the male characters. The story opens dramatically enough with the conversion of the hero, Prince Pavel Boulatoff, to the cause of Russian reform; and since this is partly due to the influence of a fair Jewess, we have all the elements of a successful romance. But as the action proceeds it becomes too involved. Conspirators, persecuted Jews, revolutionists of every type, throng the stage, and we find it difficult to obtain any clear insight into their proceedings, especially as a bewildering, impalpable mist of style clouds our vision. A lucid interval is afforded by the assassination of Alexander II., vividly described; then the medley begins again; asterisks stud the pages in rows, and the hero's fate is finally left in suspense. It is a book of contrasts, from the title to the end.

*The Manitoban.* By H. H. Bashford. (Lane.)

MR. BASHFORD, it is to be assumed, is a Canadian with an ardent faith in the virgin soil of his country, and the part which it is one day to play as the prop and support of what he describes as "our more decadent East." But whether his story be read as a parable or not, there is no denying the charm with which he tells it. It is the history of a son of the prairie, heir, as afterwards appears, to estates and a destiny in England, but disenchanted by a year's visit to the home of his race, and drawn back irresistibly to the ampler air in which he was born and bred. His character and that of the prairie girl whom he loves are well and effectively drawn; a more subtle treatment would be out of harmony with the atmosphere of the book. The other types also—the young English ne'er-do-well, the Canadian wheat farmer, the gentleman settler—are vigorously sketched.

There is a breath of fresh, keen air throughout, and if we cannot wholly accept the author's view of the bone-and-muscle empire of the future, we may at least recognize the share which the virility of his countrymen will doubtless take in moulding its destinies.

*Jörn Uhl.* By Gustav Frenssen. Translated by F. S. Delmer. (Constable & Co.)

MORE often than not the great public of Germany, like that of England, bestows its favour with a very small amount of discrimination, and it is therefore pleasant to find a case in which its enthusiasm for a work of art is justified. 'Jörn Uhl,' which made its appearance about three years ago, and immediately gained an extraordinary success, really is a fine novel and deserves to be taken seriously. It has its limitations, no doubt, and in the matter of construction it may leave something to be desired; but it is a thoroughly honest and sincere piece of work, and it gives a picture of peasant life in Schleswig-Holstein that is altogether admirable. The book is steeped in the atmosphere of meadow, moor, and marsh land; the country and its inhabitants are brought before us in all their truth, and yet the whole is mingled with a strain of poetry strangely fascinating and characteristic, for the author is no cold realist, and his imagination is at least as strong as his powers of observation. His insight into human character, too, is marvellously keen; he understands the men and women about whom he writes, penetrates into their intimate feelings, and gains our sympathy for their sufferings. The actual story of Jörn Uhl, the spendthrift farmer's son, who labours doggedly to save the family acres, and only attains to genuine happiness and peace of mind when they are lost, is simple enough, but has real depth, for Frenssen, who is a North German and a theologian to boot, naturally has a philosophy of life—it is, we may note, a very liberal and healthy one—and gives expression to it here. The present translation is good, but fails, we think, to reach the highest excellence. Mr. Delmer has evidently taken pains with his work, and his knowledge of German is fully adequate, yet the result is not always what it should be. A certain deficiency of taste, which shows itself in an excessive use of vulgar colloquialisms and slight but jarring interpolations, is chiefly to be regretted, as it lowers the tone of the original. But the book is an exceptionally difficult one to render satisfactorily, and, indeed, cannot be transplanted without losing much of its charm. The Scotch phraseology used to suggest the dialectic tinge of the original does not strike us as very happily conceived or executed.

#### ITALIAN BOOKS.

ITALIANS have always been great at anthologies, and Signora Eugenia Levi, in her *Lirica Italiana Antica* (Florence, Olschki), well maintains the tradition. To a pretty volume, illustrated with photographs of pictures and MSS., and one or two reproductions of early frontispieces, additional interest is given by the inclusion in some cases of the original music to which the poems were set, once or twice in the form of photographic

reproduction from the MSS. As a rule, however, the scores are in modern handwriting, for the most part unfortunately diminished in reproduction to the point of illegibility. Before any real use could be made of them, they would need to be copied on a normal scale. The selection is wholly from poets of the thirteenth and two following centuries, and, so far as we have sampled it, could hardly have been better made. All our best friends are there, and one or two new ones; notably a really humorous little piece, in the form of dialogue between a somewhat sheepish wooer and a very unresponsive lady, who threatens, if he comes a step nearer, that "I will take a knife and run it through my heart, and say it was you; and then you will be hung." This is ascribed to an unknown Calabrian of the fourteenth century. The arrangement of the book is a little odd, being, as the judge recommended to the confused counsel, alphabetical. We begin with "Al cor gentil ripara sempre amore," and run out with "Zefiro torna, e il bel tempo rimena." This has at least the advantage that it becomes easy to see what is there and what is not; but arrangement by authors might have been more helpful to the student, and by subjects perhaps still more so. Our only quarrel with Signora Levi is that she has not taken quite enough pains about her texts. Thus, for the exquisite ode by Giacomino Pugliese "Morte, perche," she has been satisfied to follow the extremely uncritical text adopted by Valeriani in the 'Poeti del Primo Secolo,' when she might have used the verbatim reprint of the MS. given by SS. Satta and Egidi in their 'Libro di Romanze Volgari' or Prof. Monaci's 'Crestomazia.'

The same publisher sends us *Da Dante a Leopardi*, a collection, in one portly volume, of a number of what used to be called *adversaria*, little discussions on various literary and linguistic points, contributed, after the quaint Italian fashion, by as many scholars and men of letters, to celebrate the wedding of Prof. Michele Scherillo to Signorina Teresa Negri. A good proportion of them, as might be expected, deal with Dante, and afford further evidence of the Italian genius for laborious demonstration of the obvious. Thus Signor Manfredi Porena devotes three large pages to discussing the meaning of six as plain and straightforward lines as are to be found in the whole 'Commedia'—those in which Dante, meeting with his friend Forese, scarred out of all knowledge by the discipline of famine, recognizes him by his voice, and, having so recognized him, becomes able to discern the familiar lineaments in the marred visage. The discussion comes out all right in the end; but was it necessary to go such a long way (and, we venture to think, a wrong way, for we cannot accept the rendering of *aspetto*) round, to arrive there? Something might have been said about the curious Gallicism *conquiso*, or concerning Benvenuto's way of turning the difficulty by reading for *in sè avea* "suo m' avea." Signor Cesario has a note on an early map of Italy, stated to be mentioned by Flavius Blondus in his 'Italia Illustrata' as the work of Petrarch and his friend King Robert of Naples. We are unable to find the passage referred to in the only copy of Blondus's work that we have at hand—but that is a detail. The point discussed is whether the ascription of the map, which, apparently, is not now extant, to Petrarch is correct; and this is decided in the *à priori* fashion with which we are familiar in modern Italian literary controversies. If Petrarch had made the map, he would have mentioned it somewhere; he does not mention it—at least, in any of his extant writings; argal, he did not make it. The subsidiary argument that it would have more geographical knowledge than he possessed does not amount to much, unless we can say how much of

such knowledge the map showed. After all, there were plenty of maps in existence from which he might have taken hints, even though there may not yet have been one confined to the geography of Italy. But to set aside the distinct statement of a writer who may have talked to men who had known Petrarch, on account of one's own views as to what "could" have happened, is not what in other regions is considered scholarly. However, one need not criticize the chips from the workshop too severely. Other Dantean contributions are Signor D'Ovidio's ten pages on the *più fermo* of 'Inf.' i.; and a discussion of similar length by Signor Parodi on the reasons which led Dante to relegate his revered and beloved friend Brunetto to an unsavoury district of the lower world. To both of which no reader endowed with the most elementary judgment in literary matters can say anything but "Oh, dear!" Signor Mazzoni has something to say about a forgotten quattrocento Petrarchist called Romanello. Signor Passerini sends a page from a sixteenth-century MS. of recipes for cosmetics. Signor Lisio comments on a rare booklet of 1546, the main interest of which consists in its containing two poems ascribed to Ariosto, otherwise it would appear unknown. Neither is very valuable, and one is more than *un peu libre*; but there seems no reason to doubt the word of the compiler of the tiny volume as to their genuineness. Such are a few samples of the seventy opuscula which Prof. Scherillo's friends have drawn forth—we presume from their note-books—to grace his nuptials. English readers will be glad to note that their country does not go unrepresented, for among the contributors appear the names of Mr. Warren Vernon and Dr. Paget Toynbee.

#### SHORT STORIES.

*By Beach and Bogland.* By Jane Barlow. (Fisher Unwin.)—Miss Barlow is the painter *par excellence* of the social and domestic aspects of Irish peasant life in all their pathos and their sweetness, and in these charming stories of the western coast she remains true to her vocation. She leaves on one side those complicated issues, political and theological, which can scarcely fail to have some bearing upon the lives of such men and women as those here presented. Their family affections, their dealings with their neighbours, their attitude towards the unseen, are the themes with which she is concerned. The humour is true and sympathetic as ever; the occasional tragedy sometimes sweet and appealing, as in the tale of a questionable ghost claimed by two bereaved women as the peculiar property of each; sometimes grimly sombre, as in 'The Wrong Turning,' a fierce story of jealousy, and 'For Company,' an essay in the supernatural which recalls Lytton's 'Haunters and Haunted.' No other author, perhaps, has been so successful as Miss Barlow in bringing home to her readers the unsuspected interest and variety with which the national temperament can invest even lives seemingly most monotonous, and this her latest work has the additional charm of breathing an atmosphere in which cheerfulness decidedly predominates.

*The Arena.* By Booth Tarkington. (Murray.)—Here is a collection of half a dozen stories, five of which deal with various aspects of political life in America. The material is ugly in every case except one; but the telling in each case is good. The last and slightest of the six is not political, but consists of the verdict pronounced by a countryman after seeing Sarah Bernhardt in 'L'Aiglon,' and his comparison of the story with a certain slice of real life as seen and understood by himself. This is the best thing in the book, and, though

tragic enough, has none of the sordid ugliness which dominates this author's representation of political life. Heartless fraud and the basest kind of bribery and corruption are what the other five stories hinge upon, and the writer's object seems to have been, not to expose the corruptness of his country's politicians, or to show how very hard it is for the best meaning of Congressmen to be entirely honest, but rather to tell good tales of their lives, into which dishonesty and baseness must come incidentally, because as much a part of the life described as the language used by his characters or the air they breathe. It is depressing; but the thing is well done. Mr. Tarkington writes with force and feeling, and has respect for the literary virtue of restraint. His book is worth reading.

*A Country Diary.* By Mrs. Alfred Cock. (Allen.)—Mrs. Cock's three stories all touch a little on the supernatural, but not importantly. They relate to death—warnings, which can be, and have been, made impressive in fiction. Unfortunately, Mrs. Cock is but a tyro, and has not the gift of narrative or drama, so that these visitations leave us unaffected. The story from which the collection draws its title is the longest, and is cast in the form of a diary of a young lady whom the doctor has ordered into the country. She establishes herself in a pretty, sunny village bordering on the wild hills, and she recounts her innocent experiences with man and beast and flower. Love, however, intervenes, and upon love something else which invests the simple little tale with sympathy and pathos. Mrs. Cock's sympathy, indeed, is greater than her artistic powers, and she has but little sense of form or construction.

#### OUR LIBRARY TABLE.

MESSRS. MACMILLAN & Co. publish in two volumes *The Autobiography of Andrew D. White*, a well-known American. Every one has a deep respect for the character and the career of Mr. Andrew White; but in spite of his considerable abilities, which caused him to be appointed by successive Presidents to the highest posts in the gift of the American Government, he does not know how to write a book. The volumes are full of interest for the general reader, but so ill arranged that those may be repelled who by better construction would have been attracted. Autobiography stands at an advantage over other literary work in having a natural order, that of date and age; but Mr. White has altogether departed from the diary form, and has tried to group the incidents of his life under subjects. The best part of the work is the first portion of the second volume, relating his second long stay in St. Petersburg, after an interval of far more than a generation. If Mr. White should live to be a centenarian and should represent his country for a third time in the Russian Empire, he may become an accomplished writer, so greatly does the account of his second mission improve on that of his first. It is a striking fact that he records his attendance at an imperial funeral in the fortress of St. Peter and St. Paul in these words:—

"It was very impressive, almost as much so as the funeral of the Emperor Nicholas, which I had attended at the same place nearly forty years before."

Mr. White had the unusual honour and pleasure of remaining in St. Petersburg after the change of government in his country in 1893, when he had tendered his resignation to President Cleveland, who, however, personally pressed him to remain. Mr. White stayed on till November, 1891, and then was the author of his own retirement. One of the best things in the book, which is often in similar cases



disappointing, is the account of the present Emperor of all the Russias:—

"His main characteristic was an absolute indifference to most persons and things about him..... He seemed to stand about listlessly, speaking in a good-natured way to this or that person when it was easier than not to do so; but, on the whole, indifferent to all which went on about him. Pity to say it, the European sovereign to whom Nicholas II. can be most fully compared is Charles IX. of France, under the influence of his family and men and women courtiers and priests, authorizing the massacre of St. Bartholomew. The punishment to be meted out to him and his house is sure."

This is hardly the diplomatic style, but it should be added that Mr. White was not accredited to the present Emperor. His account of the way in which he performed his duties makes him a model to the heads of missions: "It was a duty as well as a pleasure for me to keep up my acquaintance with persons worth knowing." It is to be regretted that etiquette sometimes prevents our representatives from following the same plan. When Castelar came into power in Spain he was not personally known to Sir Henry Layard. A more amusing statement concerns Mr. White's discovery among "the Nubians," who are the royal "pages" (in the Windsor sense), at St. Petersburg, of an American "darker," who patronized the representative of his country in language typical of his people in the Southern States. We are sorry to see that Mr. White charges our country with being guilty, in the case of the Seal Fishery in 1892, as afterwards in the Venezuela case, "of the sharpest of sharp practices." We should not feel hurt if the charge came from any one less correct in his international relations than Mr. White. There is little of interest in his account of England, of which he saw a good deal while he was first Minister and then Ambassador at Berlin, and on several other occasions; but a pleasant attempt to revive the language and style of Mr. Harker, sen., the City toastmaster, will remind many of an old friend, whose voice has never been equalled either by his son or other occupants of his or similar offices.

All through his career Mr. White suffered from the ambitions of his countrymen and countrywomen. He met with many

"persons possessed of an insatiate and at times almost insane desire to be able, on their return, to say that they have talked with a crowned head."

The minister protected the kings to whom he was accredited, but, in one case, found that "some very good fellow-citizens of ours have seemed almost inclined to make this feeling of his Majesty a *casus belli*." Many wrote to Mr. White from home with regard to schools, music-masters, boarding-houses, imaginary fortunes, and their own genealogies, while he was occasionally asked to procure the signatures of the old Emperor William, the Empress, and Prince Bismarck to small squares of cotton cloth intended for quilts for American bazaars, once with the following postscript:—

"Tell them to be sure to write their names in the middle of the pieces, for fear that their autographs may get sewed in."

The stories of Lord Odo Russell are all old, except perhaps one, which states that Cavour was in his opinion a greater man than Bismarck. No wonder that Lord Odo, as a friend of Bismarck, thought and said so, inasmuch as Bismarck himself used the same language of Cavour, and, we may add, of President Kruger. A pleasant anecdote of Lord Methuen, then Col. Methuen, military attaché at Berlin, describes how this "tall, awkward man, kindly, genial, who always reminded me of Thackeray's 'Major Sugarplums,'" jumped into an icy stream to save a German working-man from suicide.

MR. G. H. PERRIS, in his *Russia in Revolution* (Chapman & Hall), is lively and interesting, but somewhat open to the charge that he fails to name a good many of his sources and some of his equally interesting rivals. The long lists of revolutionary martyrs, with their careers and portraits, which fill a portion of his volume, are, of course, very similar to those contained in well-known works reviewed by us within the last few years. The illustrations also are neither good nor new. Mr. Perris at his best shows real knowledge of the existing state of things in Russia, and expresses his opinions in forcible style, as, for example, when he calls the present Emperor "the titled chairman of an oligarchic board." Mr. Perris takes pains and knows his subject. One of the few trifling blunders which we have found is odd. On the first occasion when we met with the word "gendarmérie" we thought it a mere slip, but when we found five other examples (between pp. 46 and 86) of the same extraordinary spelling we ceased to be able to give this explanation. How those who "passed" the spelling pronounce the word we fail to understand.

*The King in Exile.* By Eva Scott. (Constable.)—In this somewhat formidable volume Miss Scott has dealt with the first part of her latest task—the story of the life of Charles II. from the day on which he left Jersey in 1646 to his restoration. The narrative is carried to the end of July, 1654, when he was, in Hyde's words, "as low as to human understanding he can be." Remembering that in Hoskins's 'Charles II. in the Channel Islands' we have a minute and exhaustive account of his residence there, we feel that when Miss Scott's second volume sees the light there will be little original material regarding the attractive scapegrace remaining to reward the labours of future investigators. Miss Scott's volume is a monument of careful industry. Her narrative is compiled entirely from original sources—the same sources, in the main, as those which enabled Dr. Airy to draw the outline sketch of the exile which occupies the first two chapters of his 'Charles II.' That was, however, admittedly written less from interest in the story of those years itself than because that story contains the explanation of Charles's character and outlook upon life when he became king. Miss Scott's labours have been of a very different kind. So exhaustive has been her work that no future investigator will need to spend his time in digging where she has digged. From a fairly intimate acquaintance with the authorities which she quotes, and to which, we are glad to see, she gives ample reference in the foot-notes, we can affirm without hesitation that the nuggets which might be extracted by further toil are too few and far between to justify the expenditure. The profit to be derived from further examination, for example, of the Clarendon MSS., or the Nicholas and Hatton Papers, or the Walker, Jaffray, and Livingstone journals, or Baillie's letters, or the memoirs of the Grande Mademoiselle and the Princess Sophia, must for the future consist in the delight of touching these most human records at first hand, without reference to a painstaking analysis of their contents, such as that so amply provided by Miss Scott. We can perhaps scarcely expect that the story of Charles's exile will attract a large number of readers. It is, in itself, a sorry tale, and—except to those who study it for the definite purpose of understanding Charles later—a depressing one, with much that is sordid and but little that is exhilarating. Being among such students, however, we give Miss Scott our warmest thanks. Her fearlessness, and her accuracy of detail, are in themselves of infinite value; her writing, even though it cannot claim to be picturesque, is at once sober and interesting, and her narrative is founded,

not upon conjecture, but upon the passages which she quotes; her characterization appears to us thoroughly just; and, although matters of controversy are very few, she deals with them, when they do occur, in a manner entirely satisfactory. It is not a book which lends itself to quotation, since it is confessedly, in spite of its length, little more than a highly intelligent compilation; but the paragraph in which she summarizes the "Rake's Progress" up to 1654 is excellent:—

"His adherents, both at home and abroad, were oppressed with poverty and suffered every kind of want. The faithful band that clung to him in exile was so torn by faction and dissension that there were, as the spies exultantly asserted, 'Not three in all the council together, not even in common charity.' The King himself was jealous of his brother and estranged from his mother, and he had parted in anger from the cousin who was his best friend. Worse than all, he had sacrificed his own honour, conscience, and self-respect, and sacrificed them in vain..... The promising boy had become a reckless, dissolute man, who could with difficulty be roused from his habitual indifference to perform the duties required of him. Already the confidence of many had gone from him, and their eyes turned longingly to the younger brother, full of life, and energy, and hopefulness, whose word no one ever doubted, and who showed no signs of the elder's vices. Even the hearts of those loyal men, whose loyalty Charles himself could never kill, were sick within them, while they strove to lead their master in the right path, or to shield him when he swerved from it."

In addition to ample references there is a very satisfactory index. A few portraits—too few, we think—are inserted, of varying merit; that of Charles himself is an unnecessary calumny.

*Church and State in England.* By W. H. Abraham. (Longmans & Co.)—The latest volume of the "Oxford Library of Practical Theology" is more practical than theological; nor is it first-rate at that. It seems to us amazing that it should be worth any one's while to concoct this *réchauffé* of other men's opinions, among whom Dean Hook is quoted as an almost infallible authority. There is no evidence of original reading, and the writer, whose style is of the kind best characterized as "parochial," does not seem even aware of such books as Prof. Maitland's 'Canon Law in England,' while there is no use made of the Reformation volume of the 'Cambridge Modern History.' The point of view of the writer is that of the high-and-dry Anglican who does not really believe that the English Church was as much a part of the Papal organization in the Middle Ages as was the Gallican or Spanish. It is interesting to note that for him, as for others, the freedom of the Scotch Kirk seems to be the ideal. On the whole, we cannot commend this book; it ministers to prejudice rather than to tolerance, and its author cannot be said to be inspired by the spirit of true historical investigation.

THE main reflection that will occur to the reader of *Do We Believe?* (Hodder & Stoughton) is that the twentieth century is going to be the paradise of the half educated. The amazing thing is not that people should be so ignorant of the philosophy of religious belief, but that, being so ignorant, they should think their crude imaginings worthy of record. A correspondence at this moment proceeding elsewhere is expressive of the amazing intolerance of the orthodox; this correspondence is equally good evidence of the ignorance of many on the opposite side. There are crude enough documents on either side in this volume, and some of the utterances of the higher clergy speak but poorly for their intellectual equipment. But on the whole this is not so; the remarks of the archbishops and some of the bishops—Dr. Gore and Bishop Mylne—are evidence not merely of skillful advocacy, but also of minds in the highest sense cultivated. The better scientific agnostics did not intervene in this popular corre-

spondence, so that it is not fair to compare the utterances of a trained thinker like the Dean of Westminster with most of those who wrote on the side of unbelief or doubt. The main conclusion, however, that will be drawn is that among laymen, whether in science or theology, there is a very insufficient knowledge of the foundations of their position, whether it be that of unbelief or faith. The practical dangers of an ill-educated and unreflecting clergy and a selfishly luxurious upper class are, however, well illustrated in this correspondence. It is more valuable in what it indicates than in anything it contains.

MR. MURRAY'S half-crown issue of Maine's *Ancient Law* is a triumph. Whatever may be, or has been, the fate of some of Maine's theories, his book remains one of the best examples in the world of the comparative method, and is more than any other likely to make the author's position secure. In addition to the charm of his lucid and flowing style, 'Ancient Law' is imbued with the spirit of historical inquiry. It is one of the few books of which it is more than complimentary nonsense to say that it is an education in itself not to read, but to study it.

F. W. NEWMAN'S once-famous work *The Soul* has been republished by Mr. Philip Green with an introduction and memoir by Mr. Charles Upton. Those who are interested in the fortunes of that wanderer among religions, who had so different a lot from his brother John, will find the perusal of this work of interest, although its intrinsic value is not great. Not merely is it inferior to the great 'Apologia,' but if it be compared with another book on the same side, Froude's 'Nemesis of Faith,' the opinion of Hort holds good that the latter book was as eminently readable as the former was the reverse. However, it cannot be ignored by the historian of thought, and it is well that it should be accessible.

*Dr. Grenfell's Parish.* By Norman Duncan. (Hodder & Stoughton.)—Its author explains at the outset that

"this book pretends to no literary excellence; it has a far better reason for existence—a larger justification. Its purpose is to spread the knowledge of the work of Dr. Wilfrid T. Grenfell, of the Royal National Mission to Deep-Sea Fishermen, at work on the coasts of Newfoundland and Labrador."

Thus it will be seen that it is not fiction, and it has no claim upon literary criticism. Yet, as a fact, it is a better and a more interesting piece of work than either of its predecessors from the same pen. It is written frankly, naturally, and is devoid of various irritating mannerisms which marred the first book that reached us from Mr. Duncan. It is a straightforward account of the heroic work done by a missionary doctor upon a bleak, inhospitable coast, on which a very primitive people are engaged in unremitting warfare with those elements which surround them and yield their scanty living. It seems that before Dr. Grenfell's time the fisherfolk were unfortunate in their doctors, whom, in any case, they saw but seldom.

"A doctor of the Newfoundland outposts was once called to a little white cottage where three children lay sick of diphtheria. He was the family physician; that is to say, the fisherman paid him so much by the year for medical attendance. But the injection of toxin is a 'surgical operation,' and therefore not provided for by the annual fee. 'This,' said the doctor, 'will cost you two dollars an injection, John!'"

He knew that the fisherman had but four dollars. There were three patients. He had his system, and, deaf to the fisherman's appeals, pocketed his four dollars, saved two of the children, and allowed the third to die. Needless to say, Dr. Grenfell has changed all this. Since Mr. Duncan specifically insists upon the actual truth of his instances, their proba-

bility is not open to discussion, as in the case of incidents in a story. The reviewer would only say that, in the course of an experience which has brought him into contact with medical men at sea and in the remotest parts of four continents, he has hitherto been preserved from meeting a doctor of this sort. Dr. Grenfell's work is thus summarized:—

"In the spring of 1892 he set sail from Great Yarmouth harbour for Labrador in a ninety-ton schooner. Since then, in the face of hardship, peril, and prejudice, he has, with a light heart and a strong purpose, healed the sick, preached the Word, clothed the naked, fed the starving, given shelter to them that had no roof, championed the wronged—in all, devotedly fought evil, poverty, oppression, and disease; for he is bitterly intolerant of those things. And—"It's been jolly good fun"! says he."

The book is well worth reading, and has value as a picture of life in a part of the Empire known to few.

THERE would appear to be no end to the literature that coagulates about the self-made man who hails from Chicago. We have had his letters to his son in two series, and we have had his son's letters to him—by another hand. This same hand, who is Charles Eustace Merriman, has been encouraged to adventure again, and offers to us *A Self-made Man's Wife* (Putnam). This also is a set of letters, and, if we are to judge from them, the father, the son, and the wife are pretty much of a piece. They well become one another. We recognize that this is not, so to say, a legitimate wife, seeing that she has been tacked on to Mr. Lorrimer's creation by Mr. Merriman. But we are sure that she is as good a wife as the original and only self-made man had. We are informed by the publishers that this imposed wife "turns out to have been an amusing, lovable old lady, with a very neat wit and a substantial fund of old-fashioned common sense." This is not claiming too much for Mrs. Graham, whose wit at times almost rivals that of her husband, and who reels off stories quite as recklessly and debonairly as he. Possibly she has caught the trick from him, as she virtually admits; for who but old Gorgon Graham could flick off such cold-storage sentiments as "a man with a tin whistle obviously cannot draw away the crowd that is following a brass band"? We regret to see that Mrs. Graham sheds fresh and lurid light on the pork-packer's early career, which, as we suspected, was not too scrupulous. However, as she is writing to her son, he probably will keep the secret in the family. The mother has a good deal to say to her son regarding matrimony and Woman, for he is just married. She is full of worldly wisdom, and has no nonsensical ideas. So he is in safe hands, and he ought in time to "go one better" than his father.

WE noticed recently an excellent book by Mr. James Roberts on Patents, and may commend *The Inventors' Guide to Patent Law and the New Practice* (Murray), also from his pen. He is thoroughly skilled in the law of the subject, and all inventors will do well to study his lucid *résumé* of the present legislation in force concerning patents.

MR. T. P. O'CONNOR'S successful and combative life of *Lord Beaconsfield* has just been reissued by Mr. Fisher Unwin at half-a-crown. This is the eighth edition, and the prefatory matter added to previous editions up to the sixth reaches thirty-seven pages.

IN "The Red Letter Library" (Blackie) we have Vaughan's *Silex Scintillans*, with an introduction by Mr. W. A. L. Bettany, and Bacon's *Essays*, with introduction by Mr. Frederic Harrison, and notes by another hand. Mr. Bettany writes well, and has done real service to his subject. A useful appendix supplies parallels from 'The Temple' of Horbert. Mr. Harrison is brief, and not par-

ticularly happy. He has not taken the trouble, apparently, to read the notes by Mr. Blakeney, or he would be able to correct his strange assertion that Horace is not quoted by Bacon. We advise him to read again as far as the end of Essay II. We really think that one person at a time is enough to annotate a classic. The man who can write an introduction is quite capable of writing notes, and the latter business might supply a grasp of the subject which seems occasionally lacking in introducers.—Mr. E. K. Chambers has added a capital preface to *King Richard III.* in "The Red Letter Shakespeare" (same publisher), which he is editing. Here all is as it should be.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Chadwick (G. A.), *The Intellect and the Heart, and other Sermons*, cr. 8vo, 3/6 net.

Harper (F.), *The Year of our Lord*, cr. 8vo, 6/ net.

## Fine Art and Archaeology.

British Isles depicted by Pen and Camera, Vol. 3, 21/ net.

Inglis (J.), *Artistic Lighting*, cr. 8vo, sewed, 2/6 net.

Ireland, painted by F. S. Walker and described by F. Mathew, 8vo, 20/ net.

West Indies, painted by A. S. Forest and described by J. Henderson, 8vo, 20/ net.

## Poetry and the Drama.

Loring (A.), *The Rhymer's Lexicon*, cr. 8vo, 7/6 net.

## Philosophy.

Read (C.), *The Metaphysics of Nature*, 8vo, 7/6 net.

## Political Economy.

Cleveland (F. A.), *The Bank and the Treasury*, 7/6 net.

## History and Biography.

Brindle (E.), *With Russian, Japanese, and Chunchuse*, extra crown 8vo, 6/ net.

Dix (C. C.), *The World's Navies in the Boxer Rebellion*, China, 1900, 8vo, 7/6 net.

Johnson (Admiral George), *Autobiography and Memoir*, 1809-1903, cr. 8vo, 2/6 net.

Lang (A.), *John Knox and the Reformation*, 8vo, 10/6 net.

Legge (James), *Missionary and Scholar*, by H. E. Legge, 3/6

M'Lauchlan (Dr. Thomas), by W. K. Leask, 5/ net.

Martineau (James), *Theologian and Teacher*, by J. E. Carpenter, 8vo, 7/6 net.

Perris (G. H.), *Russia in Revolution*, 8vo, 10/6 net.

Renan (Ernest), by W. Barry, cr. 8vo, 3/6

## Geography and Travel.

Freer (A. Goodrich-), *In a Syrian Saddle*, 8vo, 7/6 net.

Gaskell (Lady C. M.), *Spring in a Shropshire Abbey*, 9/ net.

Melven (W.), *A Commercial Gazetteer of the World*, 7/6 net.

## Sports and Pastimes.

Oates (W. C.), *Wild Ducks*, cr. 8vo, 4/6 net.

## Education.

Lodge (Sir Oliver), *School Teaching and School Reform*, 3/

## Philology.

Hartog (W. G.), *Lectures Scientifiques*, cr. 8vo, 5/

Janau (E.) and Ludwig (A.), *The Public School French Grammar: Part 2, Syntax*, cr. 8vo, 4/6

## Science.

Beavan (A. H.), *Animals I have Known*, cr. 8vo, 5/

Kelly (H. A.), *The Vermiform Appendix and its Diseases*, roy. 8vo, 42/ net.

Mathot (R. E.), *Gas-Engines and Producer-Gas Plants*, 8vo, 12/ net.

Mining Manual, 1905, by W. R. Skinner, 8vo, 21/

## General Literature.

Almond (J.), *The Merchant and Ship-Master's Ready Calculator*, narrow folio, 7/6

Castle (A. and E.), *Rose of the World*, cr. 8vo, 6/

Conrad (S.), *The Second Mrs. Jim*, cr. 8vo, 5/

Ferguson (D.), *The King's Friend*, cr. 8vo, 6/

Fleming (C.), *The Fate of Ralph Erard*, cr. 8vo, 6/

Hueffer (F. M.), *The Soul of London*, imp. 16mo, 5/ net.

Kernahan (C.), *The Jackal*, cr. 8vo, 6/

Maquaire (A.), *The Dance of Olives*, 12mo, leather, 4/ net.

Martin (H. R.), *Tillie, a Mennonite Maid*, cr. 8vo, 6/

Masterman (C. F. G.), *In Peril of Change*, cr. 8vo, 6/

Naval Annual, 1905, edited by T. A. Brassey, 15/ net.

Ovenden (C.), *The Foundation of a Happy Life*, cr. 8vo, 2/8

Rodonachi (E.), *Tolla the Courtesan*, translated by F. Lawton, cr. 8vo, 6/

Vesey (A.), *A Cheque for Three Thousand*, cr. 8vo, 3/6

Webster's Royal Red Book, 1905, May edition, 5/ net.

## FOREIGN.

## Theology.

Loofs (F.), *Nestoriana*, 15m.

Resch (G.), *Das Aposteldecret nach seiner ausserkanonischen Textgestalt untersucht*, 5m. 50.

## Law.

Fauchille (P.), *Le Conflit de Limites entre le Brésil et la Grande-Bretagne et la Sentence Arbitrale du Roi d'Italie*, 4fr.

Heck (P.), *Beiträge zur Geschichte der Stände im Mittelalter: II. Der Sachsenspiegel u. die Stände der Freien*, 22m.

## Fine Art and Archaeology.

Brunschwig (L.), *Original des Pensées de Pascal, Facsimilé, Texte et Notes*, 200fr.

Catalogues du Salon, 1905: Artistes Français, Société Nationale, each 3fr. 50.



Chantilly: le Cabinet des Livres imprimés antérieurs au milieu du XVI. Siècle, 40fr.  
Horowitz (J.), Spuren griechischer Mimen im Orient, 2m. 40.

#### History and Biography.

Jaurès (J.), Histoire Socialiste: Vol. 6, 1789-1815, 7fr. 50.  
Kraus (V. v.), Deutsche Geschichte im Ausgange des Mittelalters: Vol. 1, 1438-86, 8m.  
Merlant (J.), Le Roman Personnel de Rousseau à Fromentin, 3fr. 50.  
Sottas (J.), Histoire de la Compagnie Royale des Indes Orientales, 1664-1719, 10fr.  
Taine (H.), sa Vie et sa Correspondance: Vol. 3, L'Historien, 1870-5, 3fr. 50.

#### Education.

Gœckler (L.), La Pédagogie de Herbart, Exposé et Discussion, 10fr.

#### Philology.

Breymann (H.), Calderon-Studien: Part 1, Die Calderon-Literatur, 10m.  
Wiese (L.), Blondel de Nesle: Lieder, 12m.

#### Science.

Martin (R.), Die Inlandstämme der malayischen Halbinsel, 60m.

#### General Literature.

Boudon (C.), Le Double Destin, 3fr. 50.  
Claretie (J.), Brichanteau Célèbre, 3fr. 50.  
Daudet (Madame A.), Miroirs et Mirages, 3fr. 50.  
Esparbès (G. d'), La Soldate, 3fr. 50.  
Freycinet (C. de), La Question d'Égypte, 7fr. 50.  
Malot (Madame H.), Cœurs d'Amoureuses, 3fr. 50.  
Méthode Pilener: Cryptographie, 20fr.  
Miraude (H.), Au Fil de l'Eau, 3fr. 50.  
Provins (M.), Le Fond Secret, 3fr. 50.  
Retté (A.), Virgile puni par l'Amour, 3fr. 50.  
Rouvier (G.), La Nièce de M. Jacob Gaspard, 3fr. 50.  
Villetard (P.), La Maison des Sourires, 3fr. 50.

### THE COMMITTEE OF THE INTERNATIONAL CONGRESS OF THE PRESS IN LONDON.

THE Executive—or, to give its familiar French name, the Bureau Central—of the International Associations of the Congress of the Press has been on a week's visit to London, and for three days has held morning sittings at the Guildhall, by courtesy of the City Lands' Committee, and afternoon meetings at Stationers' Hall, by invitation of the Company.

It is five years since this International Committee, representing the press associations of all the countries of Europe, met in England as the guests of the British Section. Had the movement grown in strength and interest among us, as it has done on the Continent, the members of the British International Association of Journalists would have been proud to organize a Congress of the Press; but failing their ability to offer adequate hospitality to four hundred members of a Congress, they have tried to give a hearty reception to a dozen or so of the Bureau Central who gave themselves the trouble—in itself a compliment—to travel to London for their Easter deliberations.

The sittings, five in number, were, as usual, under the chairmanship of Herr Wilhelm Singer (Vienna), president of the united associations, and editor of the *Neues Wiener Tagblatt*; M. Victor Taunay (Paris) was general secretary; and the Council was completed by representatives from Germany, Sweden, Holland, Switzerland, and Belgium, Mr. D. A. Louis being the British member of the international board.

As the Tenth International Press Congress opens on July 24th next at Liège, Belgian affairs chiefly occupied the committee, and the allotment of places, the employment of time, and the distribution of expenses were carefully discussed. It is significant that the first International Press Congress was held at Antwerp in 1894, and after eleven years Belgium is again to gather the united associations in one of her most progressive cities, happily under the same president and secretary as on the initiatory occasion. This says a good deal both for the nation and the individuals concerned.

Among the achievements of these eleven years of its existence (through pressure of work two years passed without any Congress meeting) the international movement can boast of the arduous and important development of a professional tribunal for the settlement of international journalistic differences, which becomes a working force at once, under Herr

Singer's jurisdiction. The *carte d'identité*, a useful introduction among stranger journalists and a guarantee of professional status, is beginning to be felt as a power, and will this year be required of all taking part in the Liège meeting.

Among the questions which were discussed at the recent sittings of the Committee, and which will occupy the attention of the Congress, may be cited the consideration of that absurd anachronism the press duel; of editorial responsibility with regard to confidential news; and the large problem of unremunerated or underpaid work. There are also several technical questions of postal and telegraphic reform in various stages of progress.

Our foreign colleagues were favoured throughout with fine weather, and saw London under pleasant springlike conditions. Among the items of their entertainment arranged by the Reception Committee of the British Section, special mention must be made of the visit to the Mansion House, where they were received by the Lord Mayor and Sheriffs (always impressive figures to continental eyes and imaginations), and of the equally interesting exploration of the Guildhall under the able conduct of Mr. D. George Collins, C.C. This civic reception was arranged by the Board of Management of the City of London International Commercial Association and was a worthy prelude to the sittings in a Guildhall committee-room. A lunch followed at Stationers' Hall, where Sir George Truscott, on behalf of the Master of the Stationers' Company, unavoidably absent, gave the assembled visitors not only the heartiest of welcomes for the present, but also the promise of encouragement for the future should they ever see their way to holding a Congress in London. Among the excellent speakers at Stationers' Hall mention must be made of Dr. A. Osterreith (Berlin), the copyright expert, who showed himself acquainted with the dealings of Queen Elizabeth with the Worshipful Company, and surprised his hearers as much by his knowledge of the Company's history as by his command of eloquent English.

Besides partaking of civic hospitality, the representative visitors dined with the Savage Club, and with Sir Hugh Gilzean Reid, LL.D., attended a reception at the Foreign Press Association, and a soirée of the Newspaper Society, and met their colleagues of the British Section at a garden party given by the President and Committee. The wonder remains that, with all these social engagements, five sittings dealing with solid business were satisfactorily accomplished.

The British International Association holds its general meeting as we go to press at the office of the Linotype Company, by kind permission of Sir Joseph Lawrence, M.P. Delegates to the Liège Congress are to be chosen upon as widely distributed a territorial basis as possible, and with due regard to a knowledge of French, the language in which all Congress business is transacted.

G. B. STUART.

### CROMWELL AND IRISH PRISONERS.

23, Leeson Park, Dublin, April 30th, 1905.

In your issue of April 29th Mr. W. F. P. Stockley remarks that "many people would like to have the evidence for and against Cromwell's sending Irish prisoners to the West Indies."

Prendergast, in his 'Cromwellian Settlement of Ireland' (London, Longman, 1865), quoting in part from the Order Books of the Commissioners of the Parliament of the Commonwealth of England for the Affairs of Ireland, preserved in the Record Tower, Dublin Castle, wrote as follows:—

"After the summer assizes of 1653, Sir Charles Coote, Lord President of Connaught, and Colonel

Sadleir, Governor of Galway, were directed to treat with Colonel Stubbers or other merchants about having a properly victualled ship for eighty or one hundred prisoners ready to sail with the first fair wind to the Indian Bridges, the usual landing-place in the Barbadoes, or other English plantations thereabouts in America. These were proprietors who had been sentenced to death for not transplanting, but had been pardoned by his Excellency. At Barbadoes the prisoners were to be delivered to certain merchants (who were to pay the cost of transportation), all except ten, who were to be consigned to a person to be speedily named. This was a Mr. Edward Smyth, a merchant resident at the Barbadoes. His lot, however, was afterwards increased to twelve, ten men and two women; and upon receiving them at the Indian Bridges, or elsewhere in that island, he was to pay Colonel Stubbers four pounds per man for transportation and victuals."

Prendergast gives, in a series of foot-notes, references to the various pages of the Order Books in which the entries are to be found which justify his statements. In Hardiman's 'History of Galway,' p. 134, it is stated that Stubbers transported from that city to the West Indies no less than one thousand persons, whom he there sold as slaves.

A letter to Lord Byron in Carte's 'Collection,' vol. ii. p. 412, asserts that the thirty survivors of the citizens and garrison of Drogheda, "all that were left of them" after five days of massacre, were shipped to the West Indies to be sold as slaves. WILLIAM F. DENNEHY.

### LAMB'S LETTERS.

May 8th, 1905.

THE facts stated in Messrs. Dent & Co.'s letter in your issue of May 6th are interesting, and speak for themselves. The added explanation of the law citing from Hinkson, 'Copyright Law,' p. 50, is somewhat vague. I have not seen the work referred to, but apprehend that if it contains such a statement as that extracted, it is open to serious objection. The statement is misleading, if not absolutely inaccurate.

"Legally the property in letters remains in the person to whom they are sent." "Remains" here is vague—"vests in" probably is meant. But what is intended to be conveyed by the term "property in letters"? Property in the substance of the communication, or the paper on which it is written? The law really is that the *copyright* in a private letter remains in the writer: the property in the paper on which it is written is probably in the receiver, but even this is doubtful. The property in the copyright, so to speak, is the very foundation of the right to restrain publication.

W. A. COPINGER.

\*.\* We should have thought that our statement, or rather Mr. Hinkson's, was fairly clear to the lay mind, being defined by the circumstances. However, we may commend to those who wish to investigate the subject Dr. Copinger's own authoritative work on 'Copyright,' fourth edition, p. 46. We are aware that the question is not altogether clear, depending on decisions which may be nullified to-morrow.

### WOMEN'S DEGREES AT DUBLIN.

Trinity College, Dublin, May 10th, 1905.

YOUR reference to the action of Trinity College in conferring numerous degrees recently upon women from Oxford and Cambridge shows a misapprehension of the facts of the case, which are simply these: After some twenty years of discussion and opposition to the admission of women to degrees in this University, the matter reached a crisis, and the opposition collapsed. The Board of Trinity College agreed to their admission. The great majority of the junior fellows and professors had always been in favour of the movement, and after full debate in the Senate of the University, the petition for a king's letter was carried by the overwhelming majority of seventy-seven to eleven. Once the principle

was established and the "king's letter" obtained, every privilege heretofore enjoyed by men was fully extended to women, and it was felt that retrospective compensation was due to them after their long exclusion. Certain privileges were at once accorded to women who, being excluded from this College, had entered the Royal University of Ireland, but we could not acknowledge their degrees to the full extent, this University having no *ad eundem* relations with the Royal. In like manner we felt that those women who had preferred the Universities of Oxford and Cambridge should have the same recognition from us as young men who had gone to those universities for their education, but who subsequently wished to have our degrees in addition. Had they been men they could have obtained degrees in their own universities, and then taken them *ad eundem* here, so the principles we had adopted entailed, as a corollary, their right to obtain their degrees from us.

Your insinuation that we have made these arrangements for the purpose of "adding money to the coffers of Trinity College" is an unworthy one. It is, I think, sufficiently answered when I tell you that we have already expended upwards of 1,500*l.* in making preparation for the education of our women students in one branch alone—viz., that of medicine—and no expense will be spared to put them in every way on an equality with men. We have not been actuated by any sordid motives, but by a true spirit of liberality towards a class to many of whom the possession of a degree is of vital importance. As to your remark that "courtesy is singularly forgotten when one university directly nullifies the decision of another," I may mention that our Vice-Chancellor, Mr. Justice Madden, communicated what we had done to the Vice-Chancellors of Oxford and Cambridge, and received most courteous replies from both, without the least idea underlying those letters that we had in any way taken an unfair advantage of those universities over which they so worthily preside.

ANTHONY TRAILL,  
Provost of Trinity College.

\* \* We publish Dr. Traill's letter with pleasure. We made no insinuations about money, but we were bound to state a fact which is material to the discussion. We have yet to learn that the Vice-Chancellors represent the general feeling of the universities concerned. When we do, we shall possibly admire their open-mindedness, but hardly their sense of logic.

## THE INTERNATIONAL CONGRESS OF ORIENTALISTS.

THE Congress held at Algiers from April 19th to 26th will be remembered by Orientalists as the busiest and most interesting in which they have taken part. The bright French town, enclosing the old pirates' nest, with its steep and crooked alleys lined by native shops—unpleasant-looking kennels, secreting apparently more comely and sometimes artistic interiors of courts and balconies—the wooded slopes with charming views of the harbour and bay, and the *mélange* of European and Oriental costumes and of racial types in the streets, would have provided enough entertainment for any Orientalist for the first time brought into contact, through a kind of porthole, with the actual East. But there was also a hinterland to explore—the broad plain of cultivated land, dotted with villages built in European style, but inhabited chiefly by native Kabyles and Arabs, which stretches over about twenty miles to the Atlas Mountains, the valleys and heights of which, again, are occupied by the gipsy encampments of the Arabs, and the desert not far beyond. Extensive excursions, eastward to Timgad, Biskra, and Constantine, and west to Blida, Tlemcen, and Oran, had been arranged for the days following the conclusion of the

Congress. But many members took advantage of the interruptions caused by the Easter festivals to visit, singly or in parties, the more accessible places of interest, such as Hammam el-Ouan, Blida and the Gorge de la Chiffa, Tizi-Ouzou, and Cherchell.

Under these circumstances a somewhat formidable "Programme des Fêtes et Réceptions" was announced by M. René Basset in the name of the Commission of Organization. It included, besides the usual informal gathering at the commencement and the formal opening and closure of the Congress, two public lectures, a "Fête Hippique" on the parade-ground, a "Fête Mauresque," a "Vin d'Honneur" given by the municipality, a ball and a banquet to delegates given by the same, and the Governor-General's ball. On the 19th the presence of the English sovereigns was made the occasion of an illumination of the town and harbour. It may therefore be said that the French authorities, who were at the same time entertaining two other congresses, spared no effort to give a generous welcome to their guests, who met them with a hearty appreciation. The banquet given by the municipality took place at midday on the 25th—in a temperature indeed suggestive of a different occupation—and the Hôtel Excelsior, where it took place, may certainly be congratulated upon a triumph of culinary art. But the culmination of the festive and spectacular aspects of the Congress was reached in the ball given by the Governor-General, M. Jonnart, on the same evening. The official residence in the Mustapha, with the lines of its Moorish architecture, and the paths and trees in the grounds charmingly illuminated, and its courts and rooms thronged with European and Oriental costumes, among which a large number of Arab sheikhs were distinguished by their tall figures and their scarlet robes covered with military decorations, certainly presented what *La Dépêche Algérienne* termed a "theoria" of brilliant colours such as one would scarcely have expected to witness so far west.

The formal opening of the Congress on the 19th presented the usual features—a long series of addresses made on behalf of governments, universities, and learned societies. The speeches were for the most part commendably brief. The message of the Khedive's Government was delivered in sonorous Arabic (which was also heard at the banquet), but for the most part the English, French, and German delegates were content with their native tongues. The India Office and the Government of India were represented by Sir Charles Lyall. One speaker made a feeling—though, in fact, quite impersonal—allusion to sacrifices made on behalf of science in crossing the rather rough waters of the Gulf of Lyons. It must be admitted that so favourite a winter resort as Algiers might be better served in regard to the comfort of passengers.

Both the lectures were very well attended. That of M. Rouanet on Arabic music was a very finished exposition, based upon the lecturer's own researches in the literature and the living tradition. He instituted an elaborate parallel between the development of the musical art and that of the architecture and general civilization of the Islamic world. In general he ascribed to the Arabic music a more mystic and less intellectual character ("mixophrygian") than that of the Europeans; and his view would certainly seem to be borne out by the interludes of native connoisseurs and professional women artists by which a rather lengthy discourse was diversified. M. Brunache's lecture on the pilgrimage to Mecca gave an interesting *exposé* of the ceremonies of the Haj, a subject the present interest of which is attested by an Arabic work recently published at Algiers and by an account of the pilgrimage of 1902 written in English by Haji Hussain Khan and Mr. Sparrow.

For the Algiers Congress the decision made at

Hamburg in 1902, to publish only an abstract of the proceedings, has been rescinded. The papers are to be sent in to the Commission not later than May 31st. But scholars will probably be grateful for some information in advance of the full texts, which can scarcely be expected immediately. On this occasion the sections were seven in number, as follows:—I. India (including Iran); II. Semitic Languages; III. Languages of Islam; IV. Egypt, African Languages, Madagascar; V. The Far East; VI. Greece and the East; VII. African Archaeology and Musalman Art. Concerning each of these we will now add a few details, reserving for the end a notice of the joint meeting of Sections I., III., V., and VI., and the general recommendations of the Congress.

I. The Indian Section is generally admitted to have been one of the most important and fruitful, a result largely due to the counsel and direction which M. Senart was ready to lend at every turn. Profs. Scherman and de la Vallée Poussin were chosen as secretaries, and Sir Raymond West, Prof. Pischel, Count Pullé, Prof. Bloomfield, and M. Senart successively presided. Among the most valuable contributions may be cited Dr. Fleet's identification of the site of Sagala (Sākala) with Sialkot, an identification which found general acceptance; M. Senart's paper on the Vajrapāni of the Græco-Buddhist art (regarded as representing Kuvera); and Prof. Rapson's instalment (read in absence of the author) of his decipherment of the Kharosthī documents discovered by Dr. Stein in Chinese Turkestan. Prof. Kirste presented some interesting combinations relating to the forms of *n*, *d*, and *ch* in Jaina MSS., and Prof. Bloomfield discussed some passages in the 'Rig-Veda.' The origin of the Pali language was reconsidered by Prof. Windisch, who would vindicate for it after all a Māgadhī origin; and Prof. de la Vallée Poussin treated the psychology of the Buddhist Wheel of Life.

The Iranian field was represented by Mr. Arthur Christensen's paper 'Sur la Patrie de l'Avesta,' a paper by Mr. Arakelian on the Guebres of Persia, and an address on Sufism. There were two papers on Armenian subjects.

Among the works and reports presented to this section we may note Prof. Kielhorn's 'Tables of Indian History,' which are destined to supply a very valued conspectus of the native dynasties; Prof. Bartholomae's long-pondered translation of the Iranian 'Gāthās'; the first part of a very elaborate concordance to the 'Vedas,' by Prof. Bloomfield; and an instalment of a translation of the 'Bodhisattva-bhūmi,' by Profs. Bendall and de la Vallée Poussin, the last having already appeared as an article in *Muséon*. Sir Charles Lyall read Dr. Grierson's report upon the progress of his great undertaking. In connexion with a brief note submitted by Prof. Rhys Davids in connexion with the proposed Pali Dictionary, the recent death of Prof. Edmund Hardy was commemorated in sympathetic terms by Prof. Scherman.

This section met six times, and was well attended.

II. The section of Semitic Languages included among its rather numerous officers two Englishmen, Canon Driver being president, and Mr. F. C. Burkitt one of the secretaries. There was a full programme of about twenty papers. Prof. D. H. Müller sought to prove a correspondence of *h* and *s* in South Semitic dialects to *sh* in the northern; and Dr. Paul Haupt wrote on the traces of Epicurean and Stoic philosophy in the book of Ecclesiastes, and also suggested, to account for the word "Sadducee," an etymon *gaddiqim*, "the just," the expression having an ironical sense. We should mention also an important Vienna papyrus discussed by Prof. Wessely. It relates to a tax on the Jews of the town of Arsinoe, and supplies much information of a sociological character. M. Thureau-Dangin announced two



new Babylonian kings, and M. Ph. Berger read a paper entitled 'Sur l'Épigraphie d'une Prêtresse récemment trouvée à Carthage par le Père Delattre.' The whole field of the Semitic languages seems to have been fairly represented, and the papers were well discussed. The section listened to an attempt to prove a relationship between the Maltese dialect and the ancient Phœnician.

III. The Islamic Section was far the most picturesque, the presence of a number of Arab sheikhs lending colour and also life to the assemblage, over which Profs. de Goeje, Montet, and E. G. Browne presided. No Jihād was preached, however, although an attempt on the part of Dr. Vollers to demonstrate the presence of vulgarisms in the Koran met with lively protests. A number of the papers bore special reference to the local features of Mohammedanism in Algeria, Morocco, and Egypt, while others dealt with the Islamic system of education and the system now applied in Egypt, the classification of the Arabic sciences, &c. A wide interest attaches to a proposal by Sheikh Muhammad Asal to seek primarily in Arabic itself for the means of representing modern ideas. A paper by Prof. Guidi on 'The Nasib in Arabic Poetry' was read by Prof. Nallino; and there were many others. Bibliographers and librarians will take note of Dr. Codera's account of ancient and modern books existing in Morocco.

To this section Prof. E. G. Browne presented a large number of publications in the name of the University of Cambridge, the Gibb Trust, Mrs. Lewis, Miss Gibson, and himself.

IV. In the African Section no Englishman, except Mr. F. W. Green, took part. A majority of the proceedings related to Egypt (Prof. Mahler, 'Die Sothis und Monddaten der alten Aegypter'; Baron Carra de Vaux, 'Étymologie du mot Pyramide'; Prof. Wiedemann, 'Le Culte des Animaux en Égypte'); but Malagasy and Berber were also dealt with, and Signor de Gregorio considered 'L'Étymologie des Préfixes dérivatifs des Langues Bantoues, prenant pour Base le Chinyunja.' This section met five times.

V. Prof. J. J. M. de Groot, of Leiden, presided over the Far Eastern Section. Neither the scholars present nor the papers were very numerous. But of the latter some have an interest for wider circles. Indianists must refer to Prof. Chavannes's 'Indian Tales translated into Chinese'; and the paper of M. G. Soulié entitled 'Les Mongols: leur Organisation administrative d'après les Documents Chinois,' which was presented by M. Cordier, touches the frontiers of several studies. M. Pelliot cited the chief Musalman works published in Chinese (none earlier than 1642).

VI. Three of the papers presented to the Section Grèce et Orient will appeal to classical scholars—that of Prof. Kretschmer, who, writing on 'The Formation of the Modern Vulgar Greek in the Hellenic East,' endeavoured to trace a marked influence by non-Attic dialects; that of the President (Prof. Krumbacher) on 'Oriental Elements in Byzantine Literature,' the work largely of writers from Syria, Egypt, and Asia Minor; and M. Toutain's proof that Egyptian divinities were worshipped by Greeks at Delos during the last two centuries preceding the Christian era.

VII. The Section of African Archæology and Musalman Art, which met twice under the presidency of Prof. Max van Berchem, was largely occupied with the camel (M. René Basset, 'Le nom du Chameau chez les Berbères'). M. Marçais wrote on 'Proto-Arabic Decorative Art,' and M. Sarre on the 'Persian Art of Islam.' We must take note of Comte Godchot's discussion of 'La Colonisation Romaine en Afrique par les Militaires.'

The combined meeting of Sections I., III., V., and VI. presented a rather curious scene, when Count Pullé delivered his important

lecture on the 'Cartography of Indo-China' to an audience consisting mainly of Arab sheikhs, who had not realized the exceptional character of the meeting in their usual chamber. Reproductions of more than two hundred ancient maps were exhibited round the walls, and two photographs of especial importance, a gift from the Italian Minister of Education, were acknowledged with warm applause. A move was then made to another apartment (which, however, was by some found with difficulty, and which presented an audience of a quite different aspect), where Dr. A. Müller, of Berlin, lectured on the Pahlavi documents in Syrian character brought by the German Mission from Chinese Turkestan. Dr. Müller's decipherment of these important finds is already known from the publications of the Berlin Academy.

The general meeting which concluded the Congress was scantily attended, and, like the Congress as a whole, lacked some picturesque figures which may be remembered at the Hamburg and other sessions. The business consisted of (1) the provisional choice of Copenhagen as the scene of the next gathering—Tiflis having been mentioned as an alternative; (2) the recommendation of M. Duchène's proposed researches on the origin of the Peuls; (3) the recognition of an International Commission to further the material and scientific objects of the *Orientalische Bibliographie*. This Commission, recommended by the Indian Section, on the initiative of Prof. Scherman, is to be composed of Profs. Kuhn and Scherman (Germany), Cordier (France), Mr. Thomas (England), Prof. Bloomfield (United States), Count Pullé (Italy), and other members to be subsequently chosen.

The vote of thanks to M. René Basset and his colleagues was very thoroughly earned. The arrangements for the Congress worked very happily, and the session was altogether enjoyable. There was no plague of bulletins. If we might venture a word of dissatisfaction, it would be to the effect that one meeting *per diem* for the transaction of business is quite sufficient, at any rate in a city so full of interest as is Algiers, and that a too full programme of engagements may interfere with the opportunities of private intercourse and intimacy, which are one of the acknowledged objects of such gatherings.

### Literary Gossip.

AMONG the contributions to the June number of the *Independent Review* will be the following articles: 'Mr. Balfour and the Constitution,' by Mr. J. A. Spender; 'Public Feeding of Children,' by Canon Barnett; 'The English Farm Labourer,' by Mr. Seeborn Rowntree; 'Catholicism and Morals,' by Mr. G. G. Coulton; 'The Future of China: a Japanese View,' by Mr. A. M. Latter; and 'John Keats,' by Mr. R. G. Mayor.

MESSRS. KEGAN PAUL are about to issue a new series, entitled "The Dryden Library." The first volume will be a 'Selection from the Poems of Austin Dobson,' and will contain a frontispiece drawn by G. H. Boughton. This illustrates one of the poems, and was drawn by the artist in his copy of 'Old-World Idylls,' which he afterwards presented to the author. Among other volumes nearly ready are Canon Cheyne's well-known translation of the Book of Psalms; 'Shakespeare's Sonnets,' edited by Prof. Dowden; 'Chaucer's Canterbury Tales,' edited by Mr. A. W. Pollard; and 'Burns's Poems,' edited by Mr. Lang.

PART L. of the *Proceedings* of the Society of Psychical Research is about to be issued by Messrs. Brimley Johnson & Ince. It contains an important article by Prof. Charles Richet on 'Metapsychics,' the word coined by himself for what is usually called psychical research in this country. The Professor suggests a provisional classification of phenomena, and points out the inadequacy of all theories hitherto propounded, more especially the spiritualistic hypothesis.

As we go to press the Senate of Cambridge University is voting on the addition to the reforming syndicate of Mr. E. S. Roberts, Dr. Adam, Dr. S. H. Butcher, and Mr. G. H. Hardy, whose nomination has received the sanction of the Council.

WE regret to notice the death last week of the Venerable Edwin Hamilton Gifford, who had reached the age of eighty-four. He had a brilliant career at Cambridge, being Fifteenth Wrangler and Senior Classic and Chancellor's Medallist in 1843. He was a distinguished theologian. We noticed last year (February 6th) at length his edition of the 'Præparatio' of Eusebius, in five volumes, which reveals his accuracy as a translator, and his great diligence and very varied learning as an annotator. The whole work forms, as we said, "a grand contribution to our knowledge of early Christian literature." Besides this edition Dr. Gifford published 'Sermons' (1864); 'Warburtonian Lectures' (1870-4); 'Romans' (1881) and 'Baruch and the Epistle of Jeremy' (1888), both in 'The Speaker's Commentary'; 'St. Cyril of Jerusalem,' in the "Library of Nicene and Post-Nicene Fathers"; and other theological *adversaria*. Latterly he had lived in retirement, but before his long term of service in the Church, which culminated in the Archdeaconry of London, he had been a schoolmaster. He went from Shrewsbury under Kennedy to Cambridge, and returned to his old school as assistant master. When Prince Lee left the headship of King Edward's School, Birmingham, to become a bishop, Gifford was appointed to take his place, which he held for fourteen years (1848-62).

At the annual meeting of the Trustees of Shakspeare's Birthplace, held according to established custom on May 5th at Stratford-on-Avon, Mr. Sidney Lee was re-elected Chairman of the Executive Committee of the Trust. The Rev. Francis H. Hodgson, the present owner of Clopton House (near Stratford), which abounds in Elizabethan associations, was appointed to a vacancy in the Executive Committee. During the past year Mr. Lee acquired for the Birthplace Library a copy of Florio's 'World of Wordes,' 1598, in its original vellum cover. The autograph signature on a fly-leaf of Sir George Carew, the owner of Clopton in Shakspeare's time, shows that it was bought for that place in the year of its original publication. This interesting volume was at one time in the library of James Crossley, of Manchester.

A CORRESPONDENT in New York writes as follows:—

"Nearly two years ago I was able to send you a paragraph, which you very kindly published, about the authorized life of Benjamin

Harrison, late President of the United States. You will recall that this was entrusted to the hands of Mr. John L. Griffiths, a lawyer of Indianapolis, Indiana. He was then in England, arranging to procure some material from eminent English lawyers who had been associated with the late President in the Behring Sea arbitration case. It may now further interest your readers to know that Mr. Griffiths has just been appointed United States Consul in Liverpool, and that he expects to command leisure from his official duties to complete the life of President Harrison within the first year of his service abroad. He will be found a very interesting figure in the legal and literary circles in which his lines will now naturally be cast."

AMONG the manifestations of the Schiller centenary, which occurred this week, is the publication of an exact facsimile of the first edition of 'Die Räuber,' with the preface and passages suppressed by the author, and comment by Dr. Schüddekopf. The reprint is issued by Mr. A. Weigel, of Leipsic, and is limited to 550 copies. The original is a very scarce book.

*Das litterarische Echo* for May 1st has an interesting special Schiller number, with appreciations from all sorts of writers, and many portraits of the poet. Mr. George Moore's tribute begins:—

"I have never read a line of Schiller in my life, and I do not think I ever shall; nor have I read anything about him or heard him discussed, but it would be rash if any reader should conclude that I have got no opinion about him."

What will the average German make of this pronouncement from a prominent English man of letters, which is followed by the repetition of Mr. Moore's wild theory about names? The advertisement of ignorance is a form of fun in which, we fear, too many English writers are qualified to indulge.

A NOTICE appears in the *Bibliographie de la France* of the first volume of 'Vers et Prose,' a collection which is to appear four times a year, and is devoted to "the defence and illustration of 'lyrism' in prose and poetry." Inedited works and numerous translations of foreign writers will be given. Among the items of the first number are 'Trois Poèmes d'Amour,' by Mr. W. B. Yeats, translated by Stuart Merrill; the Prologue of 'Ajax,' a tragedy by M. Moréas, and a story by M. Maeterlinck, 'La Massacre des Innocents'; while M. Vielé-Griffin sustains the theme that "Verlaine was our last great poet."

WE regret to hear that Sir John Leng has been laid aside from active work for several months past.

THE Associated Booksellers of Great Britain and Ireland have fixed on Edinburgh as the place of their annual gathering, some time in June, when they will be entertained by members of the Scottish trade. A few leading members of the London publishing trade are expected to join the gathering.

WE presume that we shall soon have in English the 'Peter and Alexis: Antichrist' of Merejkowski, as we see it is already available in a French version.

MR. A. CRAWLEY writes to point out that κ.τ.λ. is included and explained in Mr. Collins's 'Author and Printer,' which we

noticed last week. He is right; we missed it, owing to the smallness of the Greek type, and the fact that it has not a heading to itself.

AT the Readers' Dinner this evening Mr. Laurie Magnus, managing director of Messrs. Routledge & Sons, will propose "Literature," which will be responded to by Prof. Churton Collins. In addition to the visitors mentioned a fortnight ago, Sir John Macdonell, Major Martin Hume, Mr. T. Marlowe, and Mr. T. Secombe have promised to be present.

THE Académie Française at its meeting last week made the formal distribution of the Janin and Saintour prizes. The Prix Jules Janin, offered for the best studies on ancient literature, has been divided between MM. Couat and Fournier, who have received 1,500fr. for their commentary on Marcus Aurelius, and M. Poyard, who has received the same amount for his study on Demosthenes. The Prix Saintour of 3,000fr., limited to essays on old French authors, has been divided between MM. Chanard and Laumonier, each of whom has received 1,000fr., and MM. Frenel and Gohin, between whom the remaining 1,000fr. has been divided. The Prix Langlois has not been awarded.

M. GEORGES D'ESPARBÈS, who has been appointed Keeper of the Palais de Fontainebleau, is the right man for the place, for he has a remarkable knowledge of the history which it covers, as may be gathered from his 'Légende de l'Aigle' and other works. M. d'Esparbès, who has written much in poetry and in prose, is one of the *collaborateurs* on 'Les Annales Politiques et Littéraires.' That other Napoleonic residence Malmaison is to be opened to the public shortly. The Keeper, M. Pallu de la Barrière, is already in charge, but various alterations and rearrangements will have to be effected before the official opening can take place.

THE distinguished author Johann Ziegler, whose death is announced from Vienna, was born in Hamburg in 1835. He entered the Austrian service as naval engineer, and rose to a high position in his profession. His work in connexion with the publication of the naval archives turned his attention to literature, and he subsequently wrote many *feuilletons* for the *Wiener Tageblatt*. His sketches and stories were very popular. His best-known books are 'Vom grünen Wasser' and 'Wiener Stadtgänge.'

THE Parliamentary Papers of the week include vol. xv. of the Board of Education Special Reports, the title of this volume being The Teaching of Domestic Science in the United States (1s. 9d.); and a Copy of Application received from the University College of Sheffield for the Establishment of a University in Sheffield (3d.).

## SCIENCE

*Ice or Water: another Appeal to Induction from the Scholastic Methods of Modern Geology.* By Sir Henry H. Howorth. 2 vols. (Longmans & Co.)

THIS is a clever work, which will take its place by the side of the author's earlier

writings on 'The Glacial Nightmare' and 'The Mammoth and the Flood.' It sets forth, in an expanded form, many of the arguments which are familiar to the reader of these works, and of Sir H. Howorth's numerous articles on geological matters elsewhere. Although directed mainly against the glacial theory, his attacks strike at some of the root-principles of modern geology. If our author be correct in his views, if his interpretation of geological phenomena be sound, then almost all the geologists of repute in the twentieth century will have to mend their ways: it is not simply that they are wrong in matters of detail, but they err—and err grievously—in fundamental principles. Sir Henry Howorth not merely fails to see the work of ice in most of the dolphin-backed rocks, scratched and scored as they may be; but he holds that rain and rivers, however long they may have acted, are not responsible for sculpturing the broader features of the earth's surface; and, going to the root of the matter, he calls upon us to contract very considerably our views of geological time.

If some of the main conclusions and even fundamental conceptions of the geological teaching of the present day are to be swept away, what has Sir Henry to put in their place? Nothing, apparently, but a reversion to the catastrophic principles of the early geologists—those principles which have been weighed again and again by some of the keenest intellects which ever attacked the science, and, in the result, have been found wanting. Such cataclysmal views were held, naturally enough, by most of the pioneers of geology at a time when men had but a dim perception of the science and were groping for light; but as illumination broke in they came to be gradually discarded in favour of others which, if less striking to the imagination, were regarded by most of the deepest thinkers as more in accordance with the known economy of nature. Go with any person unversed in geology to a deep valley, with a river flowing between precipitous rocks, and he will immediately suggest that these rocks have been riven by some mighty convulsion of the earth; it is the simple explanation that occurs to the very beginner, and it requires wide experience and profound meditation on natural phenomena to make a student realize the important part which the river itself has played in the formation of the valley. Yet, in giving subaerial denudation its credit for a fair share of this valley-making, it is by no means necessary to deny the probability that some fracture of the earth's crust determined the direction in which the engines of erosion were quietly set to work. How much of a valley is due to original fracture and how much to subsequent erosion remains a matter of opinion. After all, it is largely a question of degree in most matters which are in dispute between the "convulsionists" and the "denudationists." While the former are always giving prominence to underground activity and the latter to superficial action, he must be indeed a bigoted advocate who shuts his eyes to either of these great natural powers.

In seeking to revive the views of an older school of geologists, our author brings to their support many ingenious arguments,



setting them forth with great clearness and with remarkable command of language, though his style has a diffuseness which recalls the eighteenth century rather than our own. His industry in searching the literature of the subject is as great as his skill in detecting and exposing the weak places in the arguments of those whom he opposes. He has, in fact, produced a work which is not to be lightly laid aside, and which represents a vast amount of honest and careful labour. In his dedication to the Prime Minister he describes it as a book which has cost him "some years of work and thought." As such it demands serious attention, and the author may be sure that it will duly receive it from his opponents. Whether it will carry conviction to them is, however, another matter.

Sir H. Howorth frequently directs his acute criticism against "the geological creed of the Geological Survey," attacking the views of what he calls "the wild men" of the Survey. These are the very men who spend their days in communion with the rocks in the field, and consequently acquire an unparalleled familiarity with them, thus avoiding the crude conclusions often reached by those whose reading of the sort is but superficial. It is not until one has stood face to face with the monuments of the earth's history, absorbing their teaching year after year, that the potency of causes, which to the uninitiated seem trivial, comes to be realized with fulness and force.

The bulk of Sir Henry's voluminous work is devoted to an attempt to destroy the glacial theory. He will hear of no Ice Age—he can scarcely see any marks of ice action in the drift—not even in the striations on the rocks. "It is," he says,

"because the ice monster is quite incompetent to do the work that an appeal must be made elsewhere, and why I so persistently have appealed to water as against ice as the real fashioner of the drift phenomena, and notably of the striae so persistently referred to as glacial."

No doubt the glacial hypothesis makes great demands on the imagination, but so does the diluvial theory which the author has exhumed and brings forward to depose it. If the glacial hypothesis involves a cataclysm, much more does the diluvial theory. It is true the cause of an Ice Age has never been satisfactorily explained, but neither can we account for the stupendous earth movements and sudden rush of water which the diluvial origin of the drift demands. The fact is, the origin of the drift, view it as we may, offers difficulties of exceptional gravity; but those who know most about such deposits conscientiously believe that, so far as the so-called "glacial drift" is concerned, the difficulties become fewer and lighter when ice is invoked as the principal agent in its formation. Yet no sound geologist will deny that water in a liquid form may also have played its part—and often a very important part—in the accumulation and distribution of such drifted materials.

While we cannot give adherence to the views of Sir Henry Howorth, we acknowledge that the publication of such works as his have a salutary tendency. They expose the weak points of our popular tenets; they

set the advanced men thinking, and thus tend to check anything like recklessness of theory. No doubt the advocates of the powers of ice and rain and rivers have sometimes carried their favourite views much too far. That is only natural. It is difficult for any man with strong faith in his principles to avoid excess in their application, and in so far as the book helps to check this exaggeration it does good. At the same time there is the fear that such works may unsettle the lay mind, and lead many to doubt whether geological science after all really has any fixed principles.

Sir Henry Howorth notes with satisfaction that "glacialists" have in recent years greatly modified and moderated their views, so that he is encouraged to believe that "Time is on his side." It is true, too, that geologists at the present time are much more disposed to pay heed to the operation of subterranean agencies than they were a generation ago. But this is a very different thing from a return to the catastrophism of the early days of geology. Like our author, we have great veneration for the "Old Masters." They were men who did wonderful work in their time, but still we cannot think that all the advantage was on their side, and certainly we dare not allow our veneration for the past to blind us to the value of the science of to-day.

Although this polemical treatise is described on the title-page as being "in three volumes," two only have yet been issued. These, however, run to more than a thousand pages. The third volume will contain the completion of the argument against the glacial theory, and, we believe, an elaborate defence of the diluvial origin of the drift.

#### RESEARCH NOTES.

THE researches into the nature of colloids before referred to in this column (see *The Athenæum*, No. 4032) are still proceeding, and continue to yield very interesting results. The injection of a colloidal solution of a metal, such as, for instance, platinum, into the veins of a healthy person produces a great alteration in the function of nutrition, the quantity of uric acid excreted being much increased, while at the same time the quantity of oxygen consumed is reduced. With patients suffering from inflammatory diseases like typhoid fever, pneumonia, acute meningitis, and some stages of tuberculosis, the reaction is even more marked, a rapid diminution of the feverish symptoms and a great elimination of poisonous substances taking place. The reason of this seems to be that such colloids act as catalytic ferments, or, in other words, as bodies which bring about or hasten chemical changes without themselves undergoing change. But this is the part played by the different serums and other preparations having a yeasty or leaven-like action of late years used in therapeutics, which have always, in practice, proved more or less uncertain in their action, and which contain bacteria whose presence is not without danger. It is, therefore, claimed by physiologists so eminent as M. Albert Robin and M. G. Bardet, that in the near future they will be replaced by metallic ferments whose action can be calculated upon with certainty, and themselves measured with greater accuracy than the serums. A curious thing about the affair is that the first hint of this discovery was given by a Japanese student named Kitasato, who noticed that the ferment of lacquer owed its activity to the presence in the resin of an extremely small quantity of iron,

presumably in colloidal form. The part played by diffusion in catalysis by metallic colloids has been exhaustively studied from the mathematical side by Dr. H. J. S. Sand, in a paper recently contributed to the Royal Society, and one is glad to think that the importance of the study of ferments was long ago indicated by so distinguished an Englishman as Boyle.

Whether metallic colloids have a similar action when taken by way of the mouth cannot yet be said, but it at any rate seems probable. The beneficial effect of mineral waters like those of Contrexéville, Carlsbad, and many other places in assisting the excretion of uric acid is well known, and many causes have been assigned for it. M. Garrigou, however, in a communication made by him last year to the Académie des Sciences, pointed out that all these waters contain a trace of certain metallic colloids, which may therefore well be the origin of the reaction. It is also possible that any success which may have accidentally followed the homœopathic treatment is due to the same cause, although the explanation given of it by its practitioners is widely different. So, no doubt, some of the remedies used by ancient nations like the Egyptians, and by primitive folk like those we call savages, were really efficacious, although their action was generally attributed to magic. In the Harveian oration lately delivered by Dr. Richard Caton he draws attention to the wisdom of the Egyptian prescription of rest for rheumatic disease of the heart; and a peculiarly horrible means of producing increased activity of the lacteal glands, long in use among semi-civilized peoples, has lately been shown to rest upon solid foundations of fact.

Two new modes of producing anaesthesia, which are said to be entirely free from the dangers attending the use of chloroform, and even of ether and nitrous oxide, have lately been announced. One is a benzoic ether, produced by the application of chloride of benzol to the substance produced by the reaction of bromide of ethylmagnesium upon diamethylaminocetone, and is called by its inventor, M. Fourneau, *stovaine*. It is said to resemble cocaine in its action, but with much less harmful effect, and is used for producing local anaesthesia only. M. Chaput has used it as a lumbar injection in several cases of laparotomy, and reports that it is efficacious, but that the patient must not be of too emotional a nature. The other and apparently less terrifying anaesthetic is nothing but an electric incandescent lamp of sixteen candle power, covered with a blue glass, and held at a distance of some six inches from the eyes of the patient, whose head as well as the lamp must be included under the same veil of blue silk. It is said by M. Redard, of Geneva, who is responsible for the invention, that this will produce perfect anaesthesia in a few minutes, provided the patient keeps his or her eyes open, and continues to look steadily at the lamp. One would like to know whether some hypnotic action is not involved in this.

The question of the real nature of nervous action has been again raised, this time by M. Mendelsohn in a communication to the Institut Général Psychologique. The older theory that it might be identical with the electric current—of which, curiously enough, we know the conditions, but not the nature—has been put an end to by experiments which show nervous action as inferior in speed to electric, that the nerve is a bad conductor of electricity, that it can be excited by mechanical means as readily as by electrical, and that compression of the nerve when electrically excited will prevent its action on the muscles, although it certainly would not prevent its conveying an electric charge. M. Mendelsohn, however, suggests that as the prolongations of the nerve-cells are always surrounded by chemical solutions, it is possible that their action may be electro-chemical in its nature, and that

variability of nervous excitement may correspond with the size, number, and speed of the ions, or electrically charged atoms, to be found in these solutions. As this would account for the cessation of nervous action at death, while muscular and some other functions continue to be discharged for a short time, this may be said to take us a little further than any theory on the subject yet advanced. Nevertheless, it is up till now very far from proved.

In this connexion it may be well to note the histological studies of Dr. Georges Marinesco, who has lately taken up the cudgels against Dr. Metchnikoff and his theory that old age is caused by the increased voracity of certain "giant cells" within the structures of the body. The Roumanian professor declares that he is unable to detect any evidence of phagocytosis, or the consumption of one cell by another, within the "noble" parts of the body, such as, for instance, the nerves. On the other hand, he sees abundant reason to believe that senescence and finally death is brought about by the defective nutrition and gradual decay of the higher nervous structures. From this there seem to follow two consequences. Any attempt to delay the advance of senility by doctoring with serums, or other means of arresting a phagocytosis which does not exist, is useless. And, secondly, death is just as much a normal phenomenon in the history of the individual as is birth.

F. L.

#### TOTEMISM AND THE DOMESTICATION OF ANIMALS.

BOTH Dr. Jevons and your reviewer seem to complicate the question unnecessarily by assuming that totemism implies the intermingling of the kins. But clearly, if totemism were ever adequate to bring about the domestication of animals, it would be under the most favourable conditions; and these would be found where the customs of residence and rules of descent resulted in a segregation of the kins. If each totem-kin comes to occupy a well-defined district, the only persons within it who infringe the commonly observed tabu are the husbands or wives introduced from without; and they may well in course of time have come to observe the same food restrictions as their fellows. Under these circumstances, therefore, if at all, totemism should bring about domestication.

It seems, however, very questionable whether simple abstention from killing an animal will result in its domestication. An English landlord who let the rabbits increase and multiply instead of shooting them would hardly thereby turn them into domestic animals. Domestication implies: (1) that the species is efficiently propagated in captivity or under such restraint as is sufficient to distinguish the animal from a wild one; (2) that man enjoys the services or products of the animal.

Now examples of totems in captivity are of the rarest, and it is difficult to see what would lead the savage to keep them so on any large scale. Moreover it is a long step from keeping in captivity to domestication; many savages keep pets, but they are not domestic animals. Again, *ex hypothesi*, savages abstain from killing or using the totem; they likewise abstain from the use of its products. How then did the cow-kinsman educate the cow into giving milk except at such periods as were natural to it in the wild state? By what process and for what reason did he bring it to reproduce its species in captivity?

If totemism brought about these results, it could only have been by a transformation into something which was not totemism. But it can hardly be argued that the domestication of animals precedes the rise of garden culture; with garden culture—as we see among the Pawnees and others—come in such ideas as the Corn-spirit. If other animal cults preceded the

domestication of animals, there seems no good reason for regarding totemism as the prime cause. Possibly dedication to a deity and confinement in the temple area are important factors.

N. W. THOMAS.

#### SOCIETIES.

**GEOLOGICAL.**—April 19.—Mr. H. B. Woodward, V.P., in the chair.—The following communications were read: 'The Blea-Wyke Beds and the Dogger in North-East Yorkshire,' by Mr. R. H. Rastall, —and 'Notes on the Geological Aspect of some of the North-Eastern Territories of the Congo Free State,' by Mr. Gaston Félix J. Preumont, with petrological notes by Mr. J. A. Howe.

**SOCIETY OF ANTIQUARIES.**—May 1.—*Annual Meeting.*—Lord Avebury, President, in the chair.—The Rev. R. B. Gardiner and Mr. C. J. Prætorius were appointed scrutators of the ballot.—The President delivered his annual address, containing the usual notices of deceased Fellows, and passing under review the chief incidents connected with the Society during the past year.—The following resolution was thereupon moved by Mr. W. Minet, seconded by Mr. E. W. Brabrook, and carried unanimously: "That the best thanks of the meeting be given to the President for his address, and that he be requested to allow it to be printed." The President signified his assent.—The following were declared duly elected President, Council, and officers for the ensuing year: *President*, Lord Avebury; *Treasurer*, Mr. Philip Norman; *Director*, Mr. F. G. Hilton Price; *Secretary*, Mr. C. H. Read; *Other Members of Council*, Mr. W. Paley Baildon, the Rev. E. S. Dewick, Mr. M. S. Giuseppi, Mr. W. Gowland, Sir Henry H. Howorth, Mr. W. Page, Sir E. M. Thompson, Lord Balcarras, Mr. J. W. Clark, Mr. L. H. Cust, Viscount Dillon, Sir Herbert E. Maxwell, Mr. W. Minet, Mr. F. M. O'Donoghue, Mr. H. F. Pelham, Mr. R. P. Spiers, and Mr. J. W. Willis Bund.

**LINNEAN.**—May 4.—Prof. W. A. Herdman, President, in the chair.—Mr. A. J. Dicks and Mrs. Maude Muff were elected Fellows.—Prof. P. F. A. Ascheron, Prof. G. Haberlandt, Prof. A. A. W. Hubrecht, and Prof. C. R. Zeiller were elected Foreign Members.—Mr. R. N. Rudmose-Brown's paper on 'The Botany of Gough Island: Part I. Phanerogams and Ferns,' was read by the General Secretary. Gough Island or Diego Alvarez lies in the mid South Atlantic, and may be regarded as the most outlying member of the Tristan da Cunha group, a small island between seven and eight miles long, and half as wide, rising to a height of 4,000 ft. It has been occasionally visited, but never permanently inhabited. The chief features of the vegetation are the tree *Phyllica nitida* and the tree-fern *Lomaria boryana*. Four of the seventeen species of phanerogams are almost certainly introduced, while two are new to science, a species of *Cotula* and an *Asplenium*. The Scottish Antarctic Expedition lay off the island for three days in April, 1904; but, owing to high sea, landing was only practicable on one day, when the materials for the present paper were collected.—A few remarks were made by the President, the General Secretary, and Mr. H. J. Elwes.—The second paper was by Prof. A. G. Tansley, 'The Study of Vegetation: its Present Condition and Probable Development.' Restricting his remarks to a special branch of the subject, the author proceeded to consider the plant-association as the unit, the great fact being the association of plants under definite conditions of environment. Instances were given of sets of plants found in meadows, woods, cultivated fields, moors, and dunes.—A discussion followed, in which the President, Prof. G. Henslow, Mr. Elwes, Prof. E. B. Poulton, the Rev. J. Gerard, Mr. A. O. Walker, Mr. H. Groves, and Prof. F. W. Oliver took part.—Dr. G. H. Fowler communicated a paper, by Messrs. E. W. L. Holt and W. M. Tattersall, on the Schizopoda captured in the Bay of Biscay during a cruise of H.M.S. Research, to which he has added an appendix dealing with the distribution statistically. The paper forms Part V. of the series on Biscayan Plankton. Ten genera and eleven species were described: of these one species is new to science; and one, previously known from a single example, is represented by eight specimens.

**PHILOLOGICAL.**—May 5.—*Annual Meeting.*—Mr. W. H. Stevenson in the chair.—Prof. Dr. Tobler, of Berlin, was elected an Honorary Member.—The Treasurer read his cash account.—The Council of University College were thanked for the use of the

College rooms for the Society's meetings.—The following members were elected on the Council for the coming season: *President*, Rev. Prof. Skeat; *Vice-Presidents*, Drs. W. Stokes, H. Sweet, J. A. H. Murray, Rev. A. H. Sayce, Prof. Napier, and Dr. H. Bradley; *Ordinary Members*: Messrs. S. Dickson-Brown, W. A. Craigie, T. Ely, and D. Ferguson, Prof. G. Foster, Prof. Gollancz, Dr. F. Heath, Profs. Ker, Lawrence, and Littledale, Drs. McCormick and J. B. Mayor, Prof. Morfill, Mr. Nesbitt, Dr. Oelsner, Profs. Postgate, Ridgeway, Rippmann, and Strachan, and Mr. Stevenson; *Treasurer*, B. Dawson; *Hon. Sec.*, Dr. Furnivall.—Prof. Skeat read some 'Notes on English Etymology.' *Angard* (or rather *augard*) is a variant of *ogard*, and equivalent to *overgart*. The original sense was "excessive," and the etymology is, practically, from *gart*, the pp. of *gar*, to cause, to do, preceded by O.N. *af-* or *of-*, "extremely," or by *over-*, with the same sense. "Overdone" is the same as "excessive." *Berth* meant, originally, "a favourable position," and is allied to A.S. *gebyrian*, to be fitting, to suit; cognate words are M.Du. *beurte*, convenience, M.Dan. *bört*, M.Swed. *börd*, Norw. *byrt*, a turn, course, due order; allied to G. *gebühren*, to suit. The *buffet* on which little Miss Muffet sat is the F. *bouffette*, a tuft, from M.F. *bouffer*, to puff up; some say she sat on a *tuffet*, from F. *touffette*, a tuft. *Crewels* were originally skeins of yarn; from the O.F. *escrouelles de laine*, portions of wool, diminutive of O.F. *escroue*, a shred, M.Du. *schroode*, a shred; and *escrouelle* is a doublet of *scroll*. *Crimp* is allied to A.S. *gecerymptum*, in Wright-Wülcker, col. 328. A *fire-dog*, i.e., an andiron, is translated from F. *chenet*, a little dog, also an andiron. *Frisky* may have been directly suggested by O.F. *frixquet*, lively; not connected with O.H.G. *frech*, but only with O.H.G. *frise*, lit. "fresh." *Inkle*, a kind of tape, was also spelt *enkle*, and is probably from Du. *enkel*, single, which was spelt *inkel* in W. Flemish. *Kelp* is probably from M.Du. *schelp*, sedge, Low G. *schelp*, sea-weed; from Lat. *scirpus* in the Vulgate. *Loach* is probably from Late L. *\*alocca*, spelt *alloca* in Mone's glosses; cf. Ital. *locca* in Florio, and Prov. *aloco, loco* in Mistral. *Neaptide* corresponds to *nēp-flōd* in the Corpus Glossary; and *nēp* is Mercian for A.S. *\*næp*, from *\*nāp*, pt. t. of *\*nāpan*, M.E. *nyppen*, to pinch, to nip; the *neaptile* is a scanty or limited tide. The verb *to parch* may have arisen from O.F. *parche*, which was short for *parchemin*, parchment; it not only meant "parchement," but also "husk," just as the husk of a coffee-bean is still called *parchment*. The sense may have been "to dry the husk." *Puke* is probably quite distinct from *puce*, and was the name of a stuff, once of first-rate quality; cf. M.Du. *puyck*, woollen cloth, and Du. *puik*, first-rate. Notes were also given upon *rathe*, a cart-rail, &c.

**SOCIETY OF BIBLICAL ARCHAEOLOGY.**—May 10.—Mr. H. R. Hall read a paper on the eleventh-dynasty temple at Dêr el Bahari excavated by Prof. Naville and himself for the Egypt Exploration Fund during the winters of 1903-4 and 1904-5. The site of their work was the space left untouched during Prof. Naville's excavation of the well-known temple of Queen Hatshepsut. The result of their labours is the discovery of the funerary temple of the eleventh-dynasty king Mentuhetep III. (Nebhabet-Ra), containing the graves of priestesses of the goddess Hathor, a divinity specially worshipped at Dêr el Bahari. The existence of eleventh-dynasty buildings here had long been suspected, but not hitherto discovered. The temple was reached in the course of the first season's work, 1903-4, and the great court and the northern colonnade cleared, and some fine reliefs were discovered. In the past season, 1904-5, the temple was approached from the south, and the central pyramid and shrines of the priestesses of Hathor were cleared. In the course of the digging some fine portrait-statues of the twelfth-dynasty king Usertsen III. were unearthed, as well as many small objects such as workmen's tools, left during the repairs to the temple, which seem to have been effected during the reign of Siptah, of whom a relief was found on the facing of the pyramid. The temple is of importance as being the most perfect known temple-building of this early period, and the most ancient building at Thebes. Architecturally it is interesting, as it stands on an artificially squared platform of rock, approached by a sloping ramp flanked by colonnades which led up to a granite doorway, beyond which was a sort of ambulatory of proto-Doric columns surrounding a square central erection, apparently the base of a pyramid. At the back of this are finely decorated shrines of the priestesses of Hathor. What lies beyond remains yet to be explored. About two-thirds of the work is completed, and it is expected that the excavation of the remainder of the site will reveal the existence of the king's own shrine, which, if well preserved, will be a most



remarkable relic of Egyptian antiquity. The paper was very fully illustrated by lantern-slides showing the buildings and other monuments described.

#### MEETINGS NEXT WEEK.

- MON.** Society of Arts, 8.—'The Uses of Electricity in Mines,' Lecture I., Mr. H. Willock Ravenshaw. (Cantor Lecture.)  
 — Surveyors' Institution, 8.—'The Licensing Act, 1904, with Special Reference to the Question of Compensation and Monopoly Value,' Mr. J. D. Wallis.  
 — Geographical, 8½.—'Exploration and Survey in Central Tibet and to the Sources of the Brahmaputra,' Capt. C. H. D. Ryder.  
**TUES.** Asiatic Society, 4.—Anniversary Meeting.  
 — Royal Institution, 5.—'The Study of Extinct Animals,' Lecture III., Prof. L. C. Miall.  
 — Society of Arts, 8.—'Excavation of the Oldest Temple at Thebes,' Mr. H. R. H. Hall. (Applied Art Section.)  
**WED.** Meteorological, 4½.—'Measurement of Evaporation,' Mr. R. Strachan; 'Logarithmic Slide-Rule for reducing Readings of the Barometer to Sea-Level,' Mr. J. Ball.  
 — Chemical, 5½.—'The Chlorination of Methyl Derivatives of Pyridine: Part I., 2-Methyl Pyridine,' Mr. W. J. Sell; 'The Absorption Spectra of Uric Acid, Murexide and the Ureides in relation to Colour and to their Chemical Structure,' Mr. W. N. Hertley; 'Further Studies on Dihydroxymaleic Acid,' Mr. H. J. H. Fenton; 'The Thermal Decomposition of Formaldehyde and Acetaldehyde,' Messrs. W. A. Bore and H. L. Smith; 'The Synthesis of Formaldehyde,' Messrs. D. L. Chapman and A. Holt, jun.; 'The Influence of Light on Diazo Reactions,' Preliminary Notice, Messrs. K. J. P. Orton, J. E. Coates, and (in part) F. Burdett.  
 — Folk-Lore, 8.—'Arunta Totemism and Marriage Law,' Mr. Andrew Lang; 'The Religious Ideas of the Arunta,' Mr. N. W. Thomas.  
 — Microscopical, 8.—'The Movements of Diatoms and other Microscopic Plants,' Mr. D. D. Jackson.  
 — Society of Arts, 8.—'The Use of Wood Pulp for Paper Making,' Mr. S. C. Phillips.  
**THURS.** Royal, 4½.  
 — Society of Arts, 4½.—'Plague of India,' Mr. C. Creighton. (Indian Section.)  
 — Royal Institution, 5.—'Flame,' Lecture III., Sir James Dewar.  
 — Faraday, 8.—'Application to Electrolytes of the Hydrate Theory of Solutions,' Dr. T. M. Lowry.  
 — Antiquaries, 8½.—'Enamelled Bookbindings,' Mr. Cyril Davenport; 'Excavations at Caerwent in 1904,' Mr. A. T. Martin.  
**FRI.** Royal Institution, 9.—'The Native Races of the British East Africa Protectorate,' Sir Charles Elliot.  
**SAT.** Royal Institution, 3.—'The Evolution of the Kingship in Early Society,' Lecture I., Mr. J. G. Frazer.

#### Science Gossip.

DR. SAMUEL RITTER VON BASCH, whose death in his seventieth year took place recently at Vienna, was the physician of the Emperor Maximilian of Mexico. He was imprisoned with his master, and obliged to be present at his execution in his medical capacity. Von Basch published a volume of recollections, entitled 'Erinnerungen an Mexico, Geschichte der letzten zehn Monate des Kaiserreiches,' which is invaluable to students of the events described; and he was the author of a number of medical works on heart and lung diseases.

A SECOND report of the Commission for the investigation of Mediterranean fever has been issued by the Royal Society, and contains the results of recent epidemiological inquiries in the Maltese islands by Dr. Ralph W. Johnstone, medical inspector Local Government Board. These are not regarded as sufficient in themselves to enable a final conclusion to be reached respecting the mode of entry of the specific infection into the human body, and of the propagation of the disease; nevertheless, real advance has been made from many points of view. A description of the general sanitary conditions which prevail in the islands, whether as regards arrangements in dwelling-houses, the disposal of house refuse, or the operations of the undesirable "misbla" system—the last-named being a manure heap—furnishes particulars which are not flattering to the public health department. The officers of this organization, by the way, are but poorly paid, despite their responsibilities. The goat is the usual source of milk in Malta, and the animals are driven about the streets in flocks and milked at the customer's door into his own vessel. Regulations affecting these vendors are conspicuously wanting. The distribution of the fever in the Mediterranean fleet during the three-year period 1901-1903 is shown in a table, the ships, as a whole, supplying an incidence of 28.55 per 1,000 of strength constantly in Malta. Another table gives the distribution amongst the garrison during the seven-year period 1897-1903, from which it appears that 25.6 per 1,000 was the average annual attack-rate for the whole garrison.

RESPECTING the new tenth satellite of Saturn, the discovery of which was announced in our

'Science Gossip' last week, the editor of the *Astronomische Nachrichten* writes that the near agreement of its period with that of Hyperion having led him to suspect their identity, he telegraphed a query to Harvard College, and the answer was that Hyperion and the new body were both registered on the same plate, the latter about three magnitudes fainter than the former. We have here, then, a remarkable case of two satellites revolving round their primary in almost exactly the same period.

It was stated some time ago, from No. 79 of the *Circulars* of the Harvard College Observatory, that fifty-seven new variable stars had been detected in the smaller Magellanic Cloud on the photographic plates taken with the 24-inch Bruce telescope at Arequipa. But it now appears, from *Circular* No. 96, that a more complete examination of all the plates by Miss Leavitt has revealed the existence of hundreds of variables in the Nubecula Minor, as astronomers more usually call that remarkable object. In fact, no fewer than 843 are now enumerated in addition to the previous fifty-seven, raising the whole number to 900. The Magellanic Clouds (which were first thoroughly examined by Sir John Herschel in the course of his observations at the Cape of Good Hope) derive their name from having been described by Pigafetta, who accompanied Magellan (Magalhaens) in his voyage round the world, and was present when the latter was killed on the small island Mactan, near Cebu, one of the Philippines, on April 27th, 1521. But the clouds had been noticed by Arab voyagers down the Red Sea several centuries before; and what purports to be a drawing of one of them is given in Yule's account of Marco Polo, as said to have been seen by that famous traveller. They are more usually called by astronomers the Nubecula Major and Minor.

DR. J. PALISA, of Vienna, has obtained recently a large number of visual observations of some of the small planets recently photographically discovered at the Königstuhl Observatory, Heidelberg.

## FINE ARTS

### THE MONUMENTS OF ROME.

*Le Forum Romain et les Forums Impériaux.* By Henri Thédénat. (Paris, Hachette et Cie.)—In what is nominally a third edition of a previous work M. Thédénat has here incorporated much that is really new, upon a subject to which few living scholars have done more service than himself, the writer of the 'Forum' article in the monumental dictionary of Daremberg and Saglio. He has evidently spared no pains to bring his studies and information up to date, and to arrange what is of profound interest in the most intelligible form.

In the first part of the volume, in which the monuments and the excavations are reviewed according to their chronological sequence, it has been sufficient to add a chapter here and there (in order to record the remarkable discoveries of Commendatore Boni during the last few years), and to increase the bibliographical references, set out in workmanlike fashion at the foot of each page.

But the second part of the book—'Une Visite au Forum'—has been entirely recast, and supplies, as the result of first-hand observations several times repeated, an admirable handbook for those who are fortunate and wise enough to use it on the spot. The method which has been chosen to save the intelligent visitor from the inevitable confusion of an injudicious survey is highly to be praised. The author understands travelling humanity, and is anxious that those who go to see should see sympathetically and profitably. Does he not invite honeymoon couples to copy the fair example of that young

wife (by the way, she was not born in 182 B.C., as a *lapsus calami* on p. 305 makes it appear) who spent her seven short years of married life *sine querella*?

After having obtained from the south-west a general impression of the Forum, the visitor is taken, chapter by chapter, round its visible relics; he can find his place on the plans, even without great skill of topography, by means of the numbers, and he can turn at will—for the cross-references are clear and adequate—to the first part of the book for historical amplification, or to the extensive index (which occupies fifty pages) for a complete list of the pages and points bearing on the question. So, if time prevents him from seeing and reading everything, he may yet, in two hours, see something of the Forum, "et en emporter, avec le désir d'y revenir plus longuement [we know that desire in all its intensity], une idée complète et une connaissance suffisante."

The author rightly pauses for one chapter "en terre chrétienne," and gives an interesting account of the Chapel of the Forty Martyrs and the Church of Sancta Maria Antiqua, revealed, with the shrine of Iuturna, after the demolition (in 1900) of the Church of Santa Maria Liberatrice. The frescoes and inscriptions in this Christian corner of the Forum are carefully described.

Besides the three main plans upon which the book is hinged, there are others of particular reference—e.g., that of the Basilica Julia, which indicates, by letters and crosses, the spots where sketches or diagrams of game-boards have been found scratched in the stone. The illustrations are chosen for use, not for mere display, and the modern publications dealing with the subject are wisely recapitulated at the end.

It is a pity that so many misprints in the quotations and references at the foot of the pages in part i. have escaped the vigilance of the proof-reader. Greek suffers the worst outrages, but English, Italian, and German words have also a grievance; and even in French, Sulla would scarcely recognize himself as "Scylla" (p. 69).

From the point of view of the student of archaeology, the book is refreshing to read for the clearness of its style and the convenience of its arrangement, and valuable for the mature results of a labour which is not guilty of laboriousness. For the general traveller it may well supply the incentive to a genuine and thorough study of one of the most fascinating places in the world.

*Recent Discoveries in the Forum (1898-1904).* By an Eye-witness, St. Clair Baddeley. (George Allen.)—Mr. Baddeley, as he states or implies with rather egotistical iteration, has witnessed the excavations conducted by Commendatore Boni, which he here endeavours to describe. Of his genuine and active interest in the subject there is no doubt, but his competence to interpret his visions is doubtful. He is wanting in style and scholarship; almost every page is disfigured by odd mistakes in English or inaccuracies of reference. A few instances will serve to show the kind of thing to which the reader is subjected: "Clivus Sacra Via," *passim*; "bevilled," p. 10, but "bevelled," p. 16; "By a strange coincidence, however, on the very day in that year, when this Festival became due, the Coliseum was struck by lightning in several places, an event which led to its immediate re-establishment under Alexander Severus" (p. 25); "cf. Lanciani Bull. Comm., 1902, p. 125" (p. 27); "bathing-women (*balnearii*)" (p. 42); "As it was to be feared the vases might suffer if placed in the metal pail without intervening cloths, and the cloths having been sent for, the delay consequent was curtailed by the writer devoting his best handkerchief and dropping it down to the explorer as a consecrated thing" (p. 50); [Cicero] "Philip, 13" (p. 101); "Servius (A.D. Æn., xii. 139)" (p. 102).

Mr. Baddeley's photographs are good enough

of their kind ; but his pictures and enthusiasm are not sufficient to guide a fellow-countryman through the complications of the Forum as it is to-day.

*Topography and Monuments of Ancient Rome.* By Samuel Ball Platner, Western Reserve University. "College Latin Series." (Boston, U.S., Allyn & Bacon.)—This book, as its preface explains,

"is intended to serve as an introduction to the study of the topography of ancient Rome for students of Roman antiquities and history, and incidentally as a book of reference for those who have any special interest in the monuments which still remain. It contains an outline of the successive stages in the growth of the city, a discussion of the topography of each region and the position of its buildings so far as this is known, and a somewhat detailed description of the more important structures."

The first three chapters provide useful information about authorities, general topography, and building materials; the fourth sketches in epitome the development of the city from the primary Palatine settlement to the so-called "Aurelian wall"; chapters v.-vii. deal with special architectural features, such as bridges, aqueducts, and gates; and the remaining thirteen—in other words, three-quarters of the book—give a review of the topographical and architectural details of each region, over a hundred pages being devoted to the Forum.

We have tested the volume in several ways—in its treatment of localities, its historical summaries, its references, and its index—and it bears such examination in a satisfactory manner, though in one or two respects the index might be made more complete. The treatment is careful and comprehensive, avoiding confusion as far as possible in so complicated a subject, and giving the *bond fide* teacher and learner just what is wanted—a clear outline, with adequate references to ancient and modern authorities, by means of which those who will may go on to further investigation of the subject. The author has kept pace with the recent discoveries, though, unfortunately, he has not been able to revisit Rome himself since 1900. He is alive to the opinions of scholars and experts, and avoids all reproach of self-advertisement or assumed originality by an acceptable modesty of style and criticism. He has worked hard and honestly, and inspires others to do likewise. The book is certainly to be recommended for the use of classical students in English schools and universities.

The maps and plans, reproduced (with some changes) from the works of accepted topographers, are of unequal merit and usefulness. We could have wished for a larger map of ancient Rome; for a somewhat more decisive diagram of the successive stages in the growth of the city (p. 59); for a less crowded plan of the Servian city (p. 46); and for a more purely Republican plan of the Forum (p. 165). In the plan of the Palatine (taken from Richter's 'Topographie') several letters are left unexplained. The illustrations, in most cases reproduced from photographs, are uniformly good and clear, an important accompaniment in a volume of this kind. The general arrangement of type and references is effective, and there are but few misprints.

#### THE NEW GALLERY.

THE moment one enters the Gallery one experiences a curious shock of surprised delight at the sight of Mr. Havard Thomas's *Lycidas*. One discovers afterwards, it may be, all manner of points on which one may approve or disapprove, but the first impression is indisputable—the impression of a real statue, something that stands and exists by itself, something that imposes upon the imagination by the lumps and hollows it presents to the eye. It has the odd effect of making all the rest of

the statuary here look like painted simulacra; here, perhaps, we have, after all, the secret of its rejection by the Academy. It is, then, a genuine statue, by reason of the convincing reality of its relief, but oddly enough it also bears unmistakably the traces of its place of origin. With every intention of being nothing but the most literal of realists, Mr. Havard Thomas has, all unknown to himself, produced a work of late Greek sculpture such as the art patrons of Herculaneum admired. Without having the Greek sculptors' summary treatment of planes—indeed, the 'Lycidas' is extraordinary for the complexity and elaboration of the minor divisions of the surface—it yet resembles the bronze statues at Naples in the bluntness of the forms and the pleasant *gaucheries* of the movement. Mr. Thomas has translated his figure into wax with what seems to us a too complaisant literalness. The defects of a common and ill-bred Italian model are all here—the too prominent collar-bones, the clumsy articulations, the thick ankles, the misshapen feet. Nothing is omitted, nothing abbreviated or slurred. And, what is more, everything seems to have been accepted with the same zest, the bad forms as readily as the good, and the strange thing is that we yet have to admit the immense difference between this and a cast from life, have to admit that this is decisively a work of art. The artistic activity must, we imagine, in such a case take effect without the consciousness of the creator—almost, as it were, against his will—and it is brought about by the zest and energy with which Mr. Thomas apprehends the forms. To some creators—to the greatest, in fact—such a delighted apprehension can only occur where the forms are themselves distinguished or significant; but if we suppose a mind which refuses to select, which grasps with the same eagerness every form that organic life can show, something of that intensity of feeling would animate the work, and give us the needed sense of purpose and conviction. It is only when the imitation of organic form is listless and indifferent, or done merely from a sense of duty, that we are left cold and unmoved or actually distressed. And, in point of fact, a great deal of modern portrait sculpture is inspired by no more than a dull sense of duty to the sitter, so that its appearance of selection only implies a less complete execution, and not a greater artistic impulse than Mr. Thomas's penetrating and resolute investigation of actual shapes. For all that, it would be wrong to suppose that such a view of naturalism as this statue discovers can ever lead to the highest kind of art or evoke such pure feelings of æsthetic enjoyment as where the purposeful selection is more apparent and more thorough. Only in the case of the human figure the mere act of seizing and holding in the mind, through all the complicated stages of execution, such a subtle and gently accentuated pose as we have in the 'Lycidas' does imply definite creative power, as well as technical skill of a very high order.

Here, as at the Academy, the Sargents dominate the exhibition, so far as painting is concerned, and, indeed, we are inclined to think that one of the portraits in the North Room, that of Mrs. Ernest G. Raphael (No. 216), is not only the best work that Mr. Sargent shows anywhere this year, but also one of the best he has shown for a long time. It is no doubt unpoetical and lacking in mood, and the whole arrangement is almost harsh in its stiffness and symmetry, a feeling which is aided by the prim erectness of the pose, and the cutting out of the face and bust upon the dark background and black dress. But the modelling is wonderful, and the strength and insistence of the relief, which are got, too, without any apparent forcing of contrasts, are extraordinary. By the side of this most portraits—many even of Mr. Sargent's—would shrivel to flat and thin unreality. Then the colour is, within its own severely restricted

limits, fine, and the indications of the accessories—the sumptuous Empire chair, and the table with its bric-à-brac—show at its best Mr. Sargent's taste for subdued magnificence. We prefer Mr. Sargent in such a dry restrained mood as this reveals to that in which he has endeavoured to surround Sir Frank Swettenham with Oriental splendour. The figure dressed in white linen, which Mr. Sargent renders by his peculiar convention of a rather unpleasant green tone, seems crushed by the weight of its surroundings, especially by the heavy and leaden crimson of the curtain, a colour to which Mr. Sargent, unfortunately, inclines too readily. The figure is treated here in a vein of literal commonplace which is out of key with the splendour of its setting. Only by weighting the figure with some warm and saturated colour could it have maintained its predominance. The laws of colour symbolism require as much respect as the laws of actual appearance, if not more, and it is on this side of his art that Mr. Sargent will have to extend his researches if he is to score the same successes in heroic portraiture that he has in *genre*. His immense success has by now given him opportunities which bring new responsibilities, and the problems he has to face require for their solution a great deal besides accuracy of observation and masterly representation.

Sir George Reid sends two portraits, which are admirable in their unaffected, somewhat prosaic, but sound interpretation of character. We like especially the *Balfour Browne, Esq.* (18). There is, perhaps, no living portrait-painter who is so sure to carry his interpretation up to a certain point, though Sir George's inability to get beyond, either in psychology or in artistic purpose of design and chiaroscuro, seems as definitely fixed.

Mr. George Henry's *Satin Gown* (105) is the most ambitious portrait he has yet shown. It is undoubtedly very effective in the simplicity of its design and the limitation of its colour scheme. But it seems to us essentially an exhibition picture, not a portrait that one could safely introduce into a living-room, while the simplicity strikes us, after all, as of an elaborate and affected kind, like so much of modern decorative art and poetry, not the outcome of a genuinely simple and sincere way of seeing things.

In landscape there is nothing of striking interest. Mr. Harold Speed's *Alcantara, Toledo by Moonlight* (202), which has been bought for the Chantrey Bequest, is really only remarkable for the striking nature of the subject. The manner of representation is of the most ordinary and uninspired kind. Mr. Wetherbee seems to have a genuine lyrical vein; his sense of colour and his control of mass improve slowly, but without intermission. His *May Dawn* (139) comes nearer, we think, to successful expression of a difficult idea than anything we have seen hitherto. We also like Mr. Adrian Stokes's *Afternoon in a Forest* (155) better than anything he has yet done in the attempt to recapture a primitive method of vision. This is really the most general impulse among the artists who exhibit here. It is interesting to speculate whether it is merely a lingering survival from the days when Burne-Jones and Mr. Strudwick exhibited here, or whether it is, in fact, the beginning of a new movement. We incline to think that both elements concur, but as yet the new movement, if such there be, seems not to have attracted any sufficiently powerful temperament to give it any striking vitality.

Mr. Austen Brown's landscapes are in quite another direction. He seems scarcely to have found the just balance between naturalistic effect and the desire for decorative design and colour, but both his works this year show a distinct advance. The *Spring Pasture* is less hot in colour and laboured in quality than his wont.



Mrs. Dods-Wither's *Nameless Castle* (119), Mrs. Swynnerton's *Water Nymph* (187), Mr. Stott's *Birdcage* (148), Mr. Sidney Lee's *Cathedral Doorway* (160), and Mr. Sholto Douglas's very clever portrait of the late *Earl of Kenmare* (92) are among the remaining pictures which claim attention by reason of some distinctive purpose.

Altogether, although the level of attainment is not so very much higher, the evidences of genuine artistic effort, if of the most distractingly diverse kind, are far more evident here than at Burlington House.

### A NORTHAMPTONSHIRE CHURCH CHEST.

WE are glad to note that the parting with old church furniture is beginning to excite the attention of more intelligent parishioners. At the Easter vestry recently held at Daventry, Canon Collins, rector and chairman, and Councillor Wykes, one of the churchwardens, were severely cross-questioned as to an item of 4l. 10s. among the receipts. It came out that the money was received for some old pew-doors that had been stored in the belfry, and for an old chest. It was admitted that these church goods were sold without a faculty. A further statement was made to the effect that a furniture dealer in Northampton was offering what was supposed to be this very chest for sale at the price of 15l. The chairman pleaded that the chest had not been in the church for many years, and that it was so old and broken as to be of no practical use. We understand that efforts are being made to restore, if possible, this ancient chest to the church to which it has belonged for so many centuries, and from which it was divorced by the careless ignorance of those who ought to have been its guardians, and to have known its value and associations. In this case it was all the more important to retain this relic, for Daventry has lost almost the whole of its once important and historic church, and this chest is one of the very few perceptible links with pre-Reformation days now remaining. A correspondent who has seen the chest describes it as an exceptionally good example of a church chest with traceried panels, circa 1400. This case ought to be laid before the Peterborough diocesan chancellor. Rulings have been obtained, if we mistake not, in chancellors' courts, not only to the effect that the sale of church goods without a faculty is illegal, but also that purchasers of such property buy it at their own risk, and are liable to be compelled to return the purchase unrequited. There was a case in another Midland county, in the "seventies" of last century, where the chancellor of Lichfield diocese compelled the restoration to a parish church of a quantity of oak panelling, advertised for sale, which had been illegally ejected several years before out of the chancel.

### SALES.

MESSRS. CHRISTIE'S sale last Saturday may not prove to be the sale of the season, but it will rank as one of the most interesting. A total of 30,017l. 19s. 6d. was realized by 132 lots. The collection of pictures, arranged in 89 lots, formed during the earlier half of the last century by Mr. Edward Cheney, of Badger Hall, Shropshire, and now sold by order of Mr. Francis Capel-Cure, a collateral relative of Mr. Cheney, only realized 6,991l. 9s. 6d. Very few of the pictures were of any artistic consequence, being mostly old copies manufactured for the average English and American collector, not too fastidious on the score of critical taste, by whom an old Italian master secured *in situ* is often taken for that reason as genuine. Several of the pictures were at Burlington House in 1886. The most important was an example of Marco Baxaiti, a head of a young man in black dress and cap, with long fair hair, a landscape seen through a window

on the right, signed "Marchus Baxaiti. P." 840 gs. Very few of the other old masters in this collection need be mentioned, the exceptions being: F. Guardi, The Scuola of St. Mark (SS. Giovanni and Paolo), with numerous figures, 230 gs. G. B. Tiepolo, The Finding of Moses, 250 gs. Tintoretto, Portrait of a Procurator of St. Mark, in dark red velvet robe, edged with white fur, 220 gs. Bartholomeo Capello, in red robe trimmed with ermine, holding the hand of his young son, 115 gs. Polidoro Veneziano, The Virgin and Child, with St. Elizabeth and St. John in a landscape, 160 gs. Quite the most valuable picture in the whole collection was a genuine Romney portrait of a lady in white dress, with black cloak thrown loosely over the shoulders, large white bonnet with blue ribbons, and a white veil fastened below her chin; this portrait was given by the Duke of York to his aide-de-camp, General Cheney, and is catalogued as Princess Amelia, daughter of George III., which is manifestly absurd, inasmuch as the Princess was only a young girl in her "teens" when Romney ceased painting portraits, and the lady in the picture is a full-grown woman; the portrait realized 2,800 gs. One of about a score of replicas by Colvin Smith of his portrait of Sir Walter Scott, painted in January, 1828 (not 1816), and referred to by Lockhart, fetched 250 gs.

Among the miscellaneous properties, the Romneys overshadowed everything else, and may be grouped together, although derived from various sources. The Horsley Children (George and Charlotte, children of George Horsley, of Epsom, and Charlotte, daughter of Sir George Talbot, the girl on the steps of a terrace, holding a cornflower in her left hand, and giving with her right hand a bunch of flowers to her younger brother) was one of the artist's later works: it was painted in 1793, and he received 105l. for it. It was lent to the Grafton Gallery Romney Exhibition in 1900 by Mr. F. B. Macdonald, to whom it was bequeathed by George Horsley, the boy in the picture, and who subsequently sold it. It now realized 4,400 gs. The companion pair of Romneys—Paul Cobb Methuen, and his wife, the elder daughter of Sir Thomas Gooch, of Benacre—are comparatively early pictures; the former was painted in 1776, and the latter in 1784, when Romney's price for portraits such as these, then known as "three-quarters," was 18 gs. They now brought 400 gs. and 3,400 gs. respectively, a curious comment on the wide commercial differences between the values of portraits of men and women. The portrait of the Hon. Mrs. Beresford, if it is accurately named—it is very little like that of this lady by Romney which was engraved by J. Jones in 1788—is not an idealized representation, and is not suggestive of her as she appears, with her two sisters, in Sir Joshua's fine picture of 'The Three Graces,' now in the National Gallery. She is in a white satin low dress with muslin frill, and blue waistband with buckle. This fetched 1,900 gs. The portrait of Lady Emilia Kerr, afterwards McCleod (it was painted in 1779, four years before her marriage), in pink dress with gold bands and trimming, a loose shawl thrown over her shoulders, brought 2,600 gs., and is an excellent example of Romney's work soon after he had established himself in Cavendish Square, and had taken away a large percentage of the work which would otherwise have fallen to Sir Joshua. The Portrait of a Gentleman (lot 103), in blue coat with brass buttons, white stock, and powdered wig, sold by the executors of the Rev. S. D. Brownjohn, represents, there can be little doubt, the "Mr. Hawkins" who sat to Romney in 1777; this was doubtless George E. Hawkins, son of Pennell Hawkins, and one of four generations of the same family who acted as surgeons to George II. and George III. This portrait realized 520 gs. The other two Romneys went for small sums.

One of the most attractive and popular pictures of the sale was James Ward's whole-length portrait of Miss Georgiana Musgrave, when a child, in white muslin dress, standing in a landscape, holding some flowers. According to the sale catalogue, this was exhibited at the Royal Academy in 1798 under the title of 'Miss Walker,' although no explanation is given as to why it should have been so called, but the Academy catalogues of that time were scandalously inaccurate. It fetched 1,600 gs., probably a record price for a work by this artist. The Opie portrait of R. B. Sheridan, referred to in last week's *Athenæum* as the property of Sir Lewis Morris, brought 300 gs.; curiously enough, there is no record of Opie ever having painted Sheridan. Another picture by Opie, The Market-Girl, a whole-length portrait of a girl in a brown dress, seated in a wood, holding a basket on her left arm, sold for 340 gs. The sale also included: Gainsborough, Portrait of Indiana Talbot (who married Lewis Peak Garland in 1774), in light blue dress with gold trimming, and gold-embroidered sash, hair dressed high, and seated on a bank, 2,000 gs. Hoppner,

Portrait of Lady Elizabeth Townshend, afterwards Loftus, in white dress, with black lace shawl, 400 gs. J. B. Greuze, Head of a Young Girl, in white dress and dark shawl, with a yellow scarf round her neck, 220 gs. L. Cranach, Portrait of a Gentleman, in black dress trimmed with fur, and black cap, holding a miniature, 500 gs. Sir W. Beechey, Portrait of Mrs. Marshall, in white dress with pink shawl, reclining on a sofa, 280 gs. G. Morland, Lime-Kilns, a landscape with peasant and horse near a shed on the right, a cart drawn by two horses coming up from a pit in the centre, signed and dated 1792, 200 gs. Rembrandt, Portrait of an Old Man, in yellow cloak, holding his hands before him, signed and dated, 290 gs. Sir H. Raeburn, Portrait of John Rennie, in dark blue coat with brass buttons, 330 gs. (another portrait of Rennie was lent by the Raeburn family to the exhibition at Edinburgh in 1876). J. Ruysdael, A Mountain River Scene, with cottages among trees on the far bank, 280 gs. Reynolds, Portrait of John Barker, designer of Ramsgate Harbour, whole-length, in a crimson velvet dress with white wig, seated in an arm-chair at a table, a view of Ramsgate Harbour on the right, engraved by J. Jones, 100 gs.

The most interesting picture sale of the week in Paris was that held by M. Paul Chevallier at the Galerie Georges Petit on Monday and Tuesday. It comprised the small but important series of modern pictures, drawings, and pastels by artists of the Impressionist School formed by the late M. Paul Berard, who was one of the earliest and most enthusiastic believers in the artistic merits of Monet, Renoir, Sisley, and others, all of whom may be said to have emerged with credit from this sale. The principal works were: Claude Monet, La Débauche, signed and dated 1881, 27,100fr.; Les Coquelicots, same date, 12,000fr.; La Cabane des Douaniers à Varangeville, 1882, 9,200fr. (this was purchased by M. Durand-Ruel, whose remarkable collection of the same school was recently seen at the Grafton Galleries); Gelée Blanche, 11,000fr.; Les Bords de l'Epte, 15,500fr.; La Mer à Varangeville, 10,200fr. Berthe Morisot, La Femme à l'Eventail, 4,900fr.; La Petite Cigale, 11,200fr. Renoir, L'Après-Midi des Enfants à Vargemont, 1884, 14,000fr.; Les Enfants, a composition of six heads, 1881, 8,700fr.; La Fête de Pan, 15,000fr.; La Fillette à la Ceinture Bleue, 1879, 13,200fr.; Songeuse, 1879, 12,000fr.; L'Enfant Blanc, 1883, 10,300fr.; Le Petit Écolier, 4,000fr.; La Petite Pêcheuse, 1879, 10,000fr.; Baigneuse, 6,500fr.; Géraniums dans une Bassine de Cuivre, 1884, 7,000fr. Sisley, Les Coteaux d'Argenteuil, 1873, 10,100fr.; L'Abreuvoir de Marly (not, as stated in the catalogue, La Seine au Bas-Meudon), 1875, 12,500fr.; Les Bords de l'Oise, 1873, 8,650fr. The entire collection of 134 lots, including decorative furniture, porcelain, and a few objects of art (a Louis XVI. secrétaire brought 18,000fr.), produced a total of 371,240fr.

### Fine-Art Gossip.

LAST Wednesday was the private view of water-colour drawings of the British Riviera by Mr. Baragwanath King at Messrs. H. Graves & Co.'s galleries.

At the Fine-Art Society's rooms Mr. Albert Goodwin's water-colours of the 'Cathedrals of England' are on private view to-day.

At the Modern Gallery the Misses Warren have also an exhibition of water-colour drawings of English cathedrals and landscapes.

MESSRS. CARFAX & Co. have opened a show of oil paintings, water-colours, and drawings by Mr. Henry Tonks.

At Mr. McLean's gallery oil pictures, by Mr. J. C. Mathews, of the Royal Artillery and His Majesty's cavalry regiments, with some portraits, are open to private view.

THE Alpine Club have now open till the end of the month their annual exhibition of photographs at the club rooms in Savile Row.

At the Brook Street Art Gallery the painting by E. L. Weeks of 'Shah Jehan leaving the Great Mosque of Delhi,' which was exhibited at the Paris Salon in 1886, is on view.

IN view of an announcement of a book upon the same subject, we are asked by Miss Frances Low to say that her book, entitled 'Stories of the National Gallery Pictures and of the Artists who Painted Them,' has been delayed through

prolonged ill-health. She hopes to complete it in time for this year's Christmas books.

THE announcement of the death at Algiers of the sculptor M. Charles Cordier, on April 30th, has only just reached Paris. Cordier was in his seventy-sixth year, and studied art under Rude. He first attracted public notice in 1853, when he sent to the Salon two busts in bronze and coloured marble, a negro and a negress, which the jury refused to exhibit. They were then shown privately, and achieved a great success. They are now at the Luxembourg. Cordier executed statues of Maréchal Gérard and Ibrahim Pasha, and a monument to Columbus in Mexico.

SEVERAL French artists and collectors are complaining in no measured terms about the treatment their pictures received at the St. Louis Exhibition. There was no lack of enthusiasm, but ordinary care seems to have been wanting. A collector who was particularly requested to lend a portrait of Washington has received the picture back covered with blisters, and damaged by excessive heat and cold; the portrait was insured for 50,000 fr., but the insurance company has refused to allow more than 5,000 fr. The pictures lent by MM. Agache and Jean Béraud have also suffered; a canvas by the latter has returned covered with a "magnifique couche de boue." Some of the objects of art, particularly those of a fragile nature, have also suffered.

HAVING finished for the present their excavations of the Scottish Roman Wall, the Scottish Society of Antiquaries have started upon the large Roman station at Newstead, close to Melrose, and under the shadow of the Eildons. This may help to settle the point as to whether or not this was the Trimontium of the early writers. When the railway for the Waverley route was cut through at Newstead more than fifty years ago, many altars and Roman remains were unearthed, some of which are now in the Edinburgh Antiquarian Museum.

## MUSIC

### THE WEEK.

COVENT GARDEN. — *Ring des Nibelungen*.  
*Don Pasquale*.

THE third and fourth sections of the 'Ring' last week at Covent Garden fully answered to the expectations raised by the performance of 'Die Walküre.' In the awakening scene in 'Siegfried' Frau Wittich was very fine. We cannot forget the wonderful impersonations of the heroic maiden of the late Frau Klafsky and of Fräulein Ternina, yet Frau Wittich is superior to many Brünnhildes whom we have seen and heard. Wagner did not spare vocalists when they were wanted for dramatic purposes, so that if this lady showed signs of fatigue in the closing scene of the 'Götterdämmerung,' she must be judged with all leniency. Herr Kraus was an excellent Siegfried. In his acting he displayed freshness and vigour, and he did not shout, but sang his music artistically. Herr Reiss's impersonation of Mime was uncommonly clever: he inspired, in turn, contempt and pity. Herr Hinekley's Hagen was striking; the part suits his voice well. The Rhine Maidens (Madame Agnes Nicholls and Fräulein Alten and Behnó) were most satisfactory. Madame Kirkby Lunn was impressive as Waltraute, though her voice was not at its best. The orchestral playing under Dr. Richter was magnificent throughout.—The second cycle began on Wednesday evening. The only

difference in the cast of 'Rheingold' was that Wotan was represented by Herr van Rooy, who gave, as usual, a forcible rendering of the part.

Last Tuesday Donizetti's 'Don Pasquale' was revived, the last previous performance of the work in London being at the Lyceum in 1881. It is the fashion nowadays to depreciate Donizetti. In this opera, however, he has written some clever, fresh, piquant music. The story is thin, and the opera would be all the better for a few cuts. The music sounds very light after Wagner, but then it is a genuine comic opera. Mlle. Bosetti was heard to better advantage in this work. Signor Mancinelli conducted with skill and spirit; the performance was, indeed, very good.

### BECHSTEIN HALL.—*Joachim Quartet Concert*.

THERE was a very large audience on Monday evening at the first Joachim Quartet Concert given this season at the Bechstein Hall. The programme was devoted to Beethoven's music, and the three quartets selected illustrated what are known as the composer's three styles. They were the one in G, Op. 18, No. 2; the 'Rasoumofsky,' Op. 59, No. 1; and the posthumous work in C sharp minor. Dr. Joachim has been over sixty years before the public, and it is not surprising that the technical strength and fire which he displayed in ripe manhood are somewhat reduced. On Monday, however, he was in specially fine form, and the warm reception given to him and his worthy associates was thoroughly well deserved. The rendering of the 'Rasoumofsky' was a genuine triumph: the playing was fine, the reading ideal.

### Musical Gossip.

HERR KUBELIK's performance of Beethoven's Violin Concerto at his concert at Queen's Hall on Thursday of last week showed notable development of his powers of expression. In his interpretation of the first movement there was a marked increase in breadth of style and virility, and he was able to charm by the tenderness and grace with which he set forth the lovely phrases of the Larghetto. He also gave a clear-cut and technically brilliant performance of Wieniawski's Concerto in D minor.—Of Beethoven's Concerto another interesting and effective rendering was accomplished by Herr Bronislaw Huberman in the same room last Saturday afternoon. This artist excels in purity and sweetness of tone, and he possesses in a high degree the qualities needful for an adequate interpretation of Beethoven's exacting work. The suavity and refinement of his playing in the Larghetto gave pleasure, and his easy mastery of difficulties in the Finale made a decided impression. Saint-Saëns's Concerto in B minor was likewise played by the Polish violinist in a manner that left scarcely anything to be desired.

Two interesting pieces were produced at the Royal Academy of Music last Friday week. The one was 'The House of Shadows,' a dramatic phantasy by Mr. E. L. Lomax, a clever, weird piece with musical accompaniment, in which both drama and music were evidently intentionally vague. The other piece was 'Dross,' a music-drama without words, by Mr. Paul Corder, a young and talented composer. In this short work there are character and skill, and also one or two touches of humour, a quality none too common nowadays.

DR. FREDERICK COWEN will conduct the British Festival at the Crystal Palace on Saturday, June 24th. The programme includes Sir Hubert Parry's 'Blest Pair of Sirens'; Sir E. Elgar's 'Challenge of Thor,' from his 'King Olaf'; Mr. Coleridge-Taylor's 'Wedding Feast,' from his 'Hiawatha'; Dr. Cowen's 'Old English Dances'; Mr. Edward German's 'Tarantelle,' from his 'Gipsy Suite'; and songs from Sullivan's 'Ivanhoe.' The vocalists will be Mesdames Agnes Nicholls, Clara Butt, and Ada Crossley, and Messrs. Ben Davies, Kennerley Rumford, and Andrew Black.

MR. MARK HAMBOURG, at his only recital this season at Queen's Hall, on Saturday afternoon, May 20th, will play the 'Caprice,' by Mr. Frank Bridge, which won the prize recently offered by Mr. Hambourg. Two other pieces, by the blind pianist Mr. E. Watling and by Mr. Felix Swinstead, were highly commended by the adjudicators. A similar prize, we are glad to note, will be offered every year by Mr. Mark Hambourg.

MASCAGNI'S 'Cavalleria Rusticana,' with Madame Calvé, has been fixed for the opening night, May 22nd, of the Waldorf Theatre, Aldwych. It may be noted that every seat in the theatre will be reserved, and can be booked in advance. The orchestra of sixty-five musicians will be under the direction of Signor Amaldi Centi.

AN orchestral concert will be given at Bechstein Hall on Monday evening, June 5th, the programme of which will include rarely heard works.

THE death is announced of Ernst Pauer, pianist, composer, and lecturer, on the 9th inst., at Jugenheim-an-der-Bergstrasse, at the ripe age of seventy-eight.

MISS K. M. O'REILLY writes:—

"In last Saturday's *Athenæum* (April 29th) there is a slip of the pen of your reviewer touching on Mr. Dent's book on 'Alessandro Scarlatti.' Mr. Dent is right on the senior Scarlatti having written little harpsichord music of any good. He did not do much of it at all, and hardly any is published. He wrote almost entirely operas, oratorios, and masses. Some of his work for voices are some of the most perfect things ever penned or sung. His son Domenico, circa 1683 to 1777, is the great writer for harpsichord, and the leader up to Handel and Bach. He met Handel in Venice and Rome, and it is his (Domenico's) music that gives the accurate, dainty, 'clear-spoken' part playing (almost better than Bach and Handel) that is so essential a grounding for all pianists. Pray forgive a Scarlatti enthusiast, both as student in her day, and since as teacher, for commenting thus."

With reference to the above, we beg to say that there was no slip of the pen. Alessandro Scarlatti wrote a fairly large quantity of harpsichord music—if it was "any good" is a matter of opinion. The writer refers to the son Domenico as "the leader up to Handel and Bach." He was no "leader," but strictly a contemporary. He was born in 1685, and died in 1757. Miss O'Reilly's dates "circa 1683 to 1777" are erroneous.

THE season of Italian opera by the Sonzogno Company commenced, as originally announced, at the Sarah-Bernhardt Theatre, Paris, on Tuesday, May 2nd. The representation of works by Puccini, Mascagni, Giordano, Franchetti, Leonecavallo, and Cilèa is the main object of the undertaking, and whatever the merits of this or that composer, of this or that work, there is no doubt that as regards opera Italy at the present day is most enterprising. The first night was devoted to Francesco Cilèa's 'Adriana Lecouvreur,' an opera which was given here last autumn with marked success at Covent Garden by the Naples company. On May 4th was given Umberto Giordano's 'Siberia,' and on May 5th the Sonzogno prize opera 'La Cabrera,' by M. Gabriel Dupont.



THE Beethoven Festival at Paris commenced last Friday week, the first three symphonies being performed by the Colonne orchestra under the direction of Felix Weingartner.

A SECOND Sonata for pianoforte and 'cello by Dr. Camille Saint-Saëns was produced last Saturday at Paris by the composer and M. Hollmann. The First Sonata, in C minor, published as Op. 32, was written many years ago.

#### PERFORMANCES NEXT WEEK.

|        |  |
|--------|--|
| SUN.   | Sunday Society Concert, 3.30, Queen's Hall.  |
| —      | Sunday League Concert, 7, Queen's Hall.  |
| MON.   | Miss Vivien Chartres's Violin Recital, 3, Queen's Hall.                              |
| —      | Mr. Dalhousie Young's Concert, 3, Eolian Hall.                                       |
| —      | Joachim Quartet, 8, Bechstein Hall.  |
| —      | Misses Walenn and Muriel Spencer's Violin and Pianoforte Recital, 8.15, Eolian Hall. |
| TUES.  | Royal Opera, Covent Garden.  |
| —      | Mr. George Mackern's Pianoforte Recital, 3, Eolian Hall.                             |
| —      | Miss Zimmermann and Herr Muehlen's Pianoforte and Song Recital, 3, Bechstein Hall.   |
| —      | Herr Huberman's Violin Recital, 3, Queen's Hall.                                     |
| —      | Royal Opera, Covent Garden.  |
| WED.   | Master Mische Elman's Violin Recital, 3, Queen's Hall.                               |
| —      | Joachim Quartet, 8, Bechstein Hall.  |
| —      | Royal Opera, Covent Garden.  |
| THURS. | Mr. Ullph Smith's Musical and Humorous Recital, 8.30, Bechstein Hall.                |
| —      | Royal Opera, Covent Garden.  |
| FRI.   | Joachim Quartet, 3, Bechstein Hall.  |
| —      | Mr. Lionel Tertis's Viola Recital, 8.30, Eolian Hall.                                |
| —      | Hegedüs's Violin Recital, 8.30, Queen's Hall.  |
| —      | Royal Opera, Covent Garden.  |
| SAT.   | Mozart Society, 3, Portman Rooms.  |
| —      | Mr. Mark Hambourg's Pianoforte Recital, 3, Queen's Hall.                             |
| —      | Royal Opera, Covent Garden.  |

#### DRAMA

*Shakespearean Tragedy: Lectures on 'Hamlet,' 'Othello,' 'King Lear,' 'Macbeth.'* By A. C. Bradley, LL.D. (Macmillan & Co.)

THOUGH based on materials used in teaching at Liverpool, Glasgow, and Oxford, and preserving, for the most part, the original form of lectures, these essays of Prof. Bradley are designed for a wide public, which they appear to be well on their way to secure, and may possibly even exercise some influence upon stage production. This, however, will necessarily be faint, the anxiety of the manager-actor, who alone is in the position to mount and present a Shakespearean tragedy, being rather to furnish opportunities for histrionic accomplishment or spectacular display than to cast any strong light upon psychology, or to extract from scene and situation their final significance. It is, accordingly, to the Shakespeare scholar that the work definitely appeals. From most treatises similar in aim it differs in the absence of almost all effort at emendation of text or investigation as to Shakespeare's life and character, and inquiry into his place in the world that grew up around him. The avowed aim is to assist the student in "dramatic appreciation" to realize more nearly the great tragic shapes as they issue from the imagination of the master dramatist. In thoroughness of workmanship the book recalls German models. It is free, however, in the main from the great defect of much German criticism, that of dwelling wholly or principally upon what is too obvious to call for mention or too fantastic to win acceptance. Of the two sections into which all work of the class must be divided—exegesis, otherwise interpretation, and conjecture—the larger share must in this, as in all cases, be assigned to the latter.

That it is a work of importance and value, as well as of interest, no careful reader—and it is certainly not a book to be skimmed—will deny. That much may be learnt from it is not to be disputed, and it may even be granted that when our dramatic

teachers study its principles and profit by its lessons, "then is doomsday near." While admiring and approving, however, much that is said, we feel that a volume not much inferior in bulk would be requisite to include all points of dissidence, or at least all cases in which a different reading is tenable. An instance in which we find ourselves at total variance with Prof. Bradley presents itself in the third section of the first lecture, the theme of which is 'The Substance of Shakespearean Tragedy.' Herein it is said:—

"One reason why the end of 'The Merchant of Venice' fails to satisfy us is that Shylock is a tragic character, and that we cannot believe in his accepting his defeat and the conditions imposed on him. This was a case where Shakespeare's imagination ran away with him, so that he drew a figure with which the destined pleasant ending would not harmonize."

Now the whole of this is wrong. The end of 'The Merchant of Venice' does not fail to satisfy, and to present Shylock as a tragic character is a heresy kindred with that—to compare small things with large—of Signora Duse when she sentimentalizes Cyprienne des Prunelles in 'Divorçons.' What is said, moreover, charges Shakespeare with bad workmanship. Shakespeare knew well enough, as did those around him, what he intended. Look at the place of the play in the First Folio; it is between 'A Midsummer Night's Dream' and 'As You Like It.' A glance at the titles in the quartos, apart from the position of the work among the comedies, is in itself enough to settle the question. In all of these as a portion of the title occur, with no other variation than that of orthography, the words: "With the extreme cruelty of Shylocke the Jew towards the saide Merchant in cutting a iust pound of his flesh."

Most significant of all are the facts that Shakespeare has enshrined the defeat, mortification, and surrender of the Jew in the delicious scenes at Belmont, that from the fifth act Shylock is banished, and that the whole makes a swanlike end. There is naught of accident in this, the play being in its line a masterpiece of construction. If it be said that moderns assign to Shylock something of fatality, or rather, perhaps, sentimentality, that is beside the question. Not so did Shakespeare. Writing from Venice within a decade of the production of 'The Merchant of Venice,' Thomas Coriate says that, according to English thought, to look like a Jew "is meant sometimes a weather-beaten, warp-faced fellow, sometimes a phrenticke and lunaticke person, sometimes one discontented." It is otherwise in Venice, but this is the case in England. If some stress is laid on this, it is because the heresy that presents Shylock as a tragical character is at once too recent and too prevalent for one to allow it to receive support so influential as Dr. Bradley affords. We could fancy, but have no right so to do, Dr. Bradley withdrawing from his position, when in a subsequent section he says:—

"Most people, even among those who know Shakespeare well and come into real contact with his mind, are inclined to isolate and exaggerate some one aspect of the tragic fact. Some are so much influenced by their own habitual beliefs that they import them more or less into their interpretation of every author who is sympathetic to them."

What is said concerning the secular character of the mystery of Elizabethan drama is well urged. We shall advance nearer towards a comprehension of what this is when we substitute "circumstance" for more high-sounding words. The tragedy of the Greeks shows man the slave of circumstance; that of Shakespeare and the romantic school generally shows him at war with circumstance. Dr. Bradley holds, though he is guarded in statement, that the "fate" which is described as the ultimate power in the tragic world "appears to be a mythological expression for the whole system or order, of which the individual characters form an inconsiderable and feeble part" (we break off in the middle of a long sentence, which is, perhaps, not fair). He is himself not wholly ready to adopt Wordsworth's lines concerning

Poor humanity's afflicted will,  
Struggling in vain with ruthless destiny.

In dealing with construction in Shakespeare's tragedies our author points out that in 'Romeo and Juliet,' with which he is but indirectly concerned, Romeo's dream, which begets Mercutio's lines on Queen Mab, is connected with his mind's misgiving as to the

Consequence yet hanging in the stars,  
which shall

Begin his fearful date  
With this night's revels.

It may aid him to note how in this play nearly everything that will happen to the young lovers is the object of direct prevision. From the moment that Juliet declares,

My grave is like to be my wedding bed,

to the close, every forthcoming calamity is directly foreseen in a manner that Shakespeare does not seem again to have employed. To the secondary characters this extends, and Benvolio says to Mercutio, "An I were so apt to quarrel as thou art, any man should buy the fee-simple of my life for an hour and a quarter," a price, indeed, that Mercutio is forthwith to pay. It is useless to multiply instances which meet us on almost every page.

Of the wit combats between Shakespeare and Ben Jonson heard at the Mermaid it is said "which Fuller imagines." Surely "reports" is the better word. Though too young to have been present, Fuller must inevitably have been told of them. To the category of "merely lunatic views" our author assigns conjectures such as that Hamlet was a woman in love with Horatio, or that, wishing to oust from the throne his innocent uncle, he "faked" the ghost. It is scarcely fair to speak of those whom Hamlet bids "unhand" him as his "terrified" friends. Most that is said concerning Hamlet (see pp. 102 *et seq.*) is thoughtful and well expressed. What seems contradictory, especially in Hamlet's treatment of Polonius, appears inevitable so soon as the theory that Hamlet is a creature of inconsistency and moods is accepted. As regards the theory of insanity, comment on which is and will remain endless, it is conceivable, as is held by lunacy experts, that the mere simulation of madness may bring about a species of dementia. One is inclined to wonder, as does the actor, why the scene is not presented in action in which Ophelia

describes to her father the entrance into her chamber of Hamlet, "with his doublet all unbraced," and other marks of distraction, for, if exhibited instead of described, it would have furnished brilliant histrionic opportunities, and might have cast light upon the question of Hamlet's madness not elsewhere to be obtained. That Shakspeare shrank from the scene is inconceivable, and it is improbable that he mistrusted the power of Burbage or Taylor to render it. Too much seems to be made of the "æsthetic disgust" of Hamlet at the conduct of the players or the ranting of Laertes in the grave scene. That the impatient counsel to the murderer in the play scene to leave his damnable faces, and begin, is due to such disgust we are not prepared to agree.

We concur with Dr. Bradley in assigning prominence to the marked habit of repetition, uncommon in tragic parts, displayed by Hamlet. The objection to the scraps of songs sung by Ophelia, like that to similar touches in 'Othello,' still heard from certain critics, on which our author comments, may be dismissed as a simple and modern outcome of ignorance.

A rather prosaic interpretation seems at times fixed upon passages that are written "according to the trick." When Iago asks concerning Othello, "Can he be angry?" &c., his comments are not meant to be taken literally. They are spoken with design and for effect. Much is said about the misreading of the text which makes Othello appear jealous before he really is so. We have seen very many Othellos since we first contemplated Macready. Most of them were painfully incompetent, but none of them that we recall was guilty of this error. Dr. Bradley is of opinion that Othello should be black, not brown. This we will not dispute. Sufficient prejudice exists against such unions to make us disapprove of the use of the words "filthy-minded cynic" to one disliking of "the marriage of an English lady to a negro like Toussaint." We scarcely accept the assertion that Mephistopheles "has Iago for his father." We do not credit Emilia with a devotion to Desdemona quite so exemplary as is claimed for her. What is conjectured about Cassio's invective against drink, and Hamlet's disgust at his uncle's drunkenness, is unconvincing. The same hand penned the phrase concerning rousing the night-owl with a catch which drew for us the picture of that king of toppers Falstaff, and made Gratiano, the merriest of characters after Mercutio, imprecate—

Let my liver rather heat with wine  
Than my heart cool with mortifying groans.

The attempt to read ethical intention into the dramatic utterances of Shakspeare is no more tolerable than that of denying every charge of youthful vivacity or indiscretion that has been brought against the dramatist.

It is a just criticism upon 'Lear' to say that while it seems the dramatist's greatest achievement, it is not his best play. The more than hinted preference for a happy termination will appeal to many. Condemnation is passed on the theatrical fool whom Shakspeare derived from the morality plays, but from this censure the fool in 'Lear' is excepted. Many others should enjoy a like immunity.

At this point we stop, though the passages we had marked for comment are not half exhausted. If we have dealt principally with the points on which we have to express a measure of dissent, we are not insensible to the value of a work which is one of the most notable in its line—a line that offers high attractions to the greatest wits. It is pleasant to find Dr. Bradley mentioning Prof. Dowden as the one among his predecessors he would single out for special commendation. In this respect author and critic are in complete accord.

### THE WEEK.

HAYMARKET.—*The Creole: a New Play in One Act.* By Louis N. Parker.

A PLEASING historical sketch in one act by Mr. Louis N. Parker, given at the Haymarket, serves to introduce one more Napoleon Bonaparte, a character who, on the modern English stage, yields only in popularity to Hamlet. What foreign source, if any, has supplied Mr. Parker with his plot is undeclared. So strictly in accordance with historical fact is, however, the story that there is no occasion to wander afield in search of motive. Returning from Egypt to take charge of events in Paris, now rapidly hastening to a crisis, Bonaparte arrives on October 16th, 1799, at the Rue de Victoire, the precise scene and time of the action. On his way from Fréjus, where he has landed, he has heard of nothing but the misdeeds of Josephine, whom he is burning to clasp to his breast. Assembled in his house and awaiting his coming are, in addition to Fouché and Talleyrand, his mother, Joseph and Lucien his brothers, and his sisters Elise, Pauline, and Caroline. The purpose in the domestic portion of the gathering is further to enlighten him as to the delinquencies of his wife. After one of those scenes of quarrel and rebuke which were a recurrent and painful feature in the Bonaparte household, the returning hero dismisses them all, and locking the door to prevent the entry of Josephine, whose arrival he expects, sets himself to work at his correspondence. Keeping his promise to Fouché and Talleyrand, he remains deaf and inaccessible to her pleadings, though strangely moved by the sound of her voice. It is not, indeed, until her two children Eugène and Hortense Beauharnais join their appeal to hers that Bonaparte can be induced to listen. When at length he opens the door and sees her kneeling and weeping without, the sight is too much for his fortitude. He opens his arms, into which she plunges herself, the past is forgotten, and in a torrent of uxoriousness he passes an act of amnesty. If, as is just, no more is asked of this than it professes to offer, all is well. Short as it is, the piece is at once faithful to history and dramatic. Napoleon is not presented in his most heroic aspect, and his relatives, with the exception of Madame Bonaparte, are a trifle contemptible. The play is only the more meritorious therefor. Mr. Cyril Maudo, admirably made up, presented a striking picture of the returning warrior; Miss Wallis was excellent as Madame Bonaparte—Madame Mère, Madame Letizia (*sic*) Buonaparte (*sic*) she was quaintly

called on the programme; and Miss Jessie Bateman was agreeable as Hortense. Bonaparte's sisters were perhaps a little caricatured, but the Directoire costumes were well worn and effective.

AVENUE.—*Jasper Bright: a Play in Three Acts.* Adapted from the German by Arthur Sturgess.

EMBOLDENED by his success in 'A Case of Arson,' and fortified by further though scarcely adequate study of our language, Mr. Henri de Vries has joined the list of London managers and undertaken a season at the Avenue. The experiment has a certain amount of interest. Mr. de Vries is a clever actor of *bourgeois* parts, and has, as his previous performances exhibit, insight into character. His delineation of Jasper Bright, the pork butcher, in 'Die Herren Söhne,' a piece first seen six years ago at the Berliner Theater, is a ripe and mellow piece of acting. Unfortunately the piece itself is a poor and rather verbose treatment of a portion of the motive of 'Our Boys,' is out of date, and in almost all respects ineffective and unprofitable. Rather curiously, though the scene had been transferred from Germany to England, the characters had English names, and the interpreters, with the solitary exception of Mr. de Vries, were English, the atmosphere remained German. It is to be hoped, but it seems scarcely probable, that the management has something more exhilarating in reserve. We have not yet forgotten what a lesson was taught those of our stage who were willing and able to profit by the performances, almost a generation ago, of Madame Beersmann and her associates of the Rotterdam dramatic company.

GREAT QUEEN STREET.—*Epicæne; or, the Silent Woman.* By Ben Jonson.

So far removed are we from the comedy of the Jacobean age that an experiment such as that attempted in the revival of Jonson's 'Epicæne' can have none but purely archaeological interest. The one lesson to be learnt from a representation such as was given at the Great Queen Street Theatre is that Jonson is as immeasurably the inferior of Shakspeare in comedy as in poetry, in tragedy, and in dramatic sense generally. Our ancestors seem not to have perceived this, and Milton even puts "Jonson's learned sock" in a sense before Shakspeare's "native wood-notes wild." Dryden, in his 'Essay of Dramatic Poetry,' speaks of 'Epicæne,' with inconceivable exaggeration, as "the greatest and most noble of any pure, unmixed comedy in any language"; Coleridge describes it, with more reticence, but with great implied eulogy, as the most entertaining of Jonson's comedies; and the Master of Peterhouse, while commenting on these utterances, writes of the play as in its kind without a rival outside Molière, who is spoken of as Jonson's "peer"! Some of the characters in 'Epicæne' are cleverly designed, but the comic scenes are of little account beside those in 'Henry IV.,' in 'Twelfth Night,' and in 'A Midsummer Night's Dream.' In listening to the language of Sir John Daw and other characters we





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## CONTENTS.

|   |         |
|---|---------|
| A NEW BOOK ON CANNING ... ..  | 615     |
| A COMPANION TO GREEK STUDIES... ..  | 616     |
| A GROUP OF CRIMINALS ... ..   | 617     |
| THE SOUL OF LONDON ... ..   | 618     |
| NEW NOVELS (The Hill; Waves of Fate; The Brooding Wild; The Jackal; Hay Fever; The Three Essentials; Jim Mortimer, Surgeon)... ..   | 619-620 |
| RECENT VERSE ... ..   | 620     |
| TWO IRISH DICTIONARIES ... ..   | 621     |
| OUR LIBRARY TABLE (With Russian, Japanese, and Chinese; The Coming Power; English Past and Present; Highways and Byways of the South; The Rhymer's Lexicon; The Trial of Jesus; James Martineau, Theologian and Teacher; New Editions) ... .. | 622-623 |
| LIST OF NEW BOOKS ... ..  | 624     |
| TWO IDENTIFICATIONS IN GRAY'S LETTERS; CROMWELL AND IRISH PRISONERS; LAMB'S LETTERS; 'DICTIONARY OF INDIAN BIOGRAPHY'; AN UNKNOWN EDITION OF THEOPHRASTUS; A NEW YORK LIBRARY; SALE ... ..  | 624-626 |
| LITERARY GOSSIP ... ..  | 626     |
| SCIENCE—AMERICAN ETHNOLOGY; ENGINEERING; ANTHROPOLOGICAL NOTES; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ... ..  | 627-631 |
| FINE ARTS—BRITISH WATER-COLOUR ART; ENGLISH FURNITURE—THE AGE OF OAK; COMPTON WYN-YATES; ENGLISH EMBROIDERY AT THE BURLINGTON FINE-ARTS CLUB; MR. TONKS'S WATER-COLOURS AT CAREFAX'S; ARCHEOLOGICAL NOTES; SALE; GOSSIP ... ..                | 631-634 |
| MUSIC—PHILHARMONIC CONCERT; MISS MARIE HALL'S RECITAL; MISS VIVIEN CHARTRES'S VIOLIN RECITAL; MISS ZIMMERMANN AND HERR ZUR-MUEHLEN'S RECITAL; GOSSIP; PERFORMANCES NEXT WEEK ... ..   | 634-635 |
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by this class, and compelled it to accept him, however unwillingly, as its master, was his distinction. It took its revenge by sneering at him in life, and burdening his memory with a suspicion of insincerity, in which no one who has studied him on the personal as well as on the public side can ever believe. Other *novi homines*, it is true, were pushed to the front before Canning; but neither of Addington nor of Perceval can it be said that he made his way thither by force of genius, as, indeed, both they and Canning were mutually aware. Mr. Temperley has summed up the position very correctly when he writes:—

"Not being of noble birth, he was suspected as an adventurer by the aristocrats, and had also the misfortune to be one of those 'confounded men of genius.' The amazing brilliance of his oratorical triumphs was thought to indicate superficiality and frothiness.....Canning's powers of ridicule raised him enemies everywhere at a moment when he had not a friend to spare.....Whilst Canning laughed and joked, and so made the Commons distrust him, Castlereagh, Liverpool, and Perceval, who never ventured to scandalize the House with a witticism, all passed him in the race for power. Canning's undoubted success at the Foreign Office was regarded as an accident, and even this fortuitous triumph was gravely marred by his high-handed oppression of the Danes! So reasoned all the Ultras and many moderate Tories. When we reckon all this jealousy of Canning's avowed ambitions, all this hatred of his championship of the Catholics, all this suspicion of his character and attainments, we are only surprised that he was ever within a measurable distance of success."

Nor was what Heine called the "High-Tory hatred" of Canning confined to members of that party. The humorous side of him, which was never long averted, frightened the solemn mandarins of one party no less than of the other:—

"He forgot that the success of a speech..... depends on its being intelligible to the stupidest man in the House. As Coleridge said, 'Canning should put on the ass's skin before he enters Parliament.'"

This was natural enough; the amazing thing is that even a man like Sydney Smith should have been unable to be fair to one who was in many respects a kindred spirit. Whether the two were personally acquainted we are not prepared offhand to say. Canning's schoolboy friendship with "Bobus" makes it at least probable, and we can answer for it that Sydney was at one time well known to a near relation of Canning. But it has always appeared to us unfortunate that the two men of that generation who knew that truth might be spoken with a laugh, and who had many aims in common, should not have been in active alliance.

That Canning's instincts were liberal it is impossible to doubt. Mr. Temperley cites a remarkable saying of James Mill to Macvey Napier in 1819, which has, we think, till now escaped the notice of his biographers, to the effect that "I would undertake to make Mr. Canning a convert to the principles of good government sooner than your Lord Grey or Sir James Mackintosh." The family traditions were all in that direction. His grandfather, Stratford the First, martinet though he was in his own family, admired, and once at least

corresponded with, Voltaire. His father had written and published political verse with which *The Anti-Jacobin*, had it then existed, would have dealt very faithfully. The uncle who brought him up, the second Stratford, was a staunch Foxite; though how the events of 1789 and the following years might have modified his views, his early death makes it impossible to say. That they had a perturbing effect upon George's orbit cannot be doubted; nor was it until, in his own fine and often quoted image, "the spires and turrets of ancient establishments began to reappear above the subsiding wave," that his genius was free to take its natural course. All this part of his career is well told by Mr. Temperley, who makes out a very good case for crediting Canning's influence with whatever resistance Castlereagh in 1818 and the following years offered to the absolutist inclinations of continental statesmen. He has given deserved prominence to Bathurst's letter of October 19th, 1819, to Castlereagh at Aix-la-Chapelle, describing the Cabinet of the day before, and Canning's solitary opposition (why Mr. Temperley calls it "most violent" we do not know) to the project of periodical congresses to settle the domestic affairs of the various European States in the manner that should commend itself to the combined autocrats, which Castlereagh was prepared to adopt. Mr. Alison Phillips, in his recent 'Life of Canning,' observes that

"it has been usual to ascribe to Canning's presence in the Cabinet the attitude of opposition gradually taken up by the Government of the dictatorial powers which, under the guidance of Metternich, the Grand [sic] Alliance was assuming in Europe."

Not so "usual," we fancy, as he thinks; but correct enough. We know what Metternich himself thought about the respective value of Canning and Castlereagh as promoters of the aims he had in view; and we may often notice the instinctive tendency of writers whose own political philosophy tends in the direction of absolutism to magnify Castlereagh and depreciate Canning.

So far as regards Canning's life in office, before 1809 and after 1816, Mr. Temperley is distinctly good, and, as we have said, industrious. He has also, as nearly every one who makes himself really acquainted with Canning seems constrained to do, fallen under that personal charm which even State Papers cannot wholly obscure, and which comes out clearly in all his private correspondence. The final biography of Canning will, if it ever appears, have nevertheless to take more account of this side of him than Mr. Temperley (who, as a rising historian, is naturally more concerned with his hero as a maker of history) has felt called upon to do. It will, for example, have to explain the grief felt by a brilliant woman of the world like Lady Granville at the death of a man who, in Mr. Phillips's opinion, was devoid of sentiment, and moved mainly by desire of power; and the affection which such a very different woman as Harriet Martineau constantly expresses for his memory in her 'History of Thirty Years' Peace.' We may be sure that the "eulogies poured upon him by admirers living closer to him" came in much fuller measure from those who had been attracted by his character than from persons "dazzled by his genius."



On the vexed question of the seizure of the Danish fleet, and the Tilsit revelations, Mr. Temperley writes pretty fully, following in the main the conclusions of Dr. Holland Rose as to the identity of the informer. But may not the news have come through several channels? It was a case where a prudent statesman would like corroboration.

At one point, even on the historical side, Mr. Temperley might with advantage have expanded his narrative — we mean in his account of Canning's conduct during the short-lived Grenville Administration of 1806. It is not a period in which he shows to advantage. He was still unhinged by the death of Pitt, and must have been feeling some remorse for the petulance which had sorely vexed Pitt during the inglorious reign of the "Doctor." His own career seemed to have received a serious set-back. Still, the memory of old kindness should have mollified his attacks on Fox, and a little less impatience would have saved him from incurring, not quite undeservedly, the charge of factious opposition. The period is decidedly interesting in the history of Canning's development, and was recognized as such by the anonymous author of the 'Memoir' which appeared in 1828, who devotes nearly twice as many pages to it as Mr. Temperley does lines. The work in question may be "a bookseller's venture, consisting chiefly of press-cuttings," as Mr. Temperley, paraphrasing Mr. Frank Hill, calls it; but the "cuttings" (comprising copious extracts from Canning's speeches) are well selected, and the book is all the more valuable in that it is far from an unqualified eulogy. The author was apparently a strong Liberal; and it is interesting to notice how, as he follows Canning's career, his approbation of him increases, though he is always ready to criticize the statesman, while full of genuine admiration of the man. Mr. Temperley will find the book well worth his perusal if, as we hope, he means to continue his study of Canning.

A great many small corrections are needed. One is tempted sometimes to ask if Mr. Temperley ever looked at his proofs. "Creevey was *ill-formed* and malicious," "the *ill-formed* charge that Canning was callous," are expressions that set the reader wondering if Mr. Temperley thinks "*ill-formed*" to be the adjective of "*bad form*." "*Purpurea tollant aurea Britannii*" is a form of words which we might know could never have proceeded from the classic Canning, even were the quotation not correctly given elsewhere. Castlereagh spoke neither of "ignorant impatience of taxation" nor of "ignorant impatience of the relaxation of taxation," but, if Miss Martineau, who gives her reference to Hansard, may be trusted, of "ignorant impatience to be relieved from the pressure of taxation," which is at least sense. When Mr. Temperley says that Castlereagh's "domestic record is almost the worst of any notable English statesman," we presume that "domestic" is opposed to "foreign." Otherwise we should like to see some authority for this fresh charge against a man whom, whatever his public faults, we have always been led to regard as one of average respectability in his private life. "Cease

our fuming" is another misquotation, for which Miss Festing, from whom it professes to be taken, is not responsible. Canning certainly never introduced any Budget on June 31st. Proper names and foreign words are recklessly treated. We have "Marten" (for Martens), "Tallyrand," "the Sublime Port," "Carbonaris," "Mus-sulmen," "proces verbale." Was it "the French" who called the Lord Privy Seal the "sôt [*sic*] privé"? We had always supposed this gentle witticism to be as much Canning's own as the "Phat Duke." A curious habit of incorporating foreign words in the text without inverted commas or any difference in type gives the reader now and then a momentary shock; and the marks of reference to the notes are somewhat eccentrically placed, leading to occasional bewilderment. Mr. Temperley has, or his printers have, evidently something to learn in the art of typography. We mention this because we should be sorry to see a most praiseworthy book suffer from want of attention to these little amenities, which are more apt to affect the average reader's judgment than young authors are always aware.

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*A Companion to Greek Studies.* Edited for the Syndics of the University Press by Leonard Whibley. (Cambridge, University Press.)

LIKE Dr. Sandys's latest book, this work can hardly be reviewed within reasonable limits. It is not a book, but a compressed encyclopædia, a vast collection of facts crammed into the smallest possible compass. To criticize the details would be a long task, and would need an expert in each of the many subjects which are included. We shall not attempt to do this, but shall fix our attention upon the main lines of the work, its proportion, and its measure of success in making clear general principles.

The chapters deal successively with Geography, Fauna, and Flora; with History; with Literature, Philosophy, and Science; with Art; with Mythology and Religion; with Public and Private Antiquities; and with Criticism and Interpretation. Each chapter is subdivided, and each section is done by an expert in that particular subject. None of the sections is long; some, indeed, are too short, as Miss Jane Harrison's three pages on 'Birth, Marriage, and Death,' or Dr. Gow's scrap on the 'Calendar.' The space allotted to History is given to a series of chronological tables, preceded by a critical account of the sources: Mr. Hicks, the writer, felt no doubt that even a sketch of the great movements of Greek history needed more space than he had. Canon Tristram's 'Fauna and Flora' are little more than lists of names with translations. We are grateful for these, which are, indeed, interesting and novel, and contain information which is not easily accessible; nevertheless, the fact remains that they are just catalogues. In philosophy, art, religion, law, and such subjects as these, the treatment is more literary, and more based on general principles. The section on dialects is disappointing, for all its erudition: we miss a comprehensive account of the dialectic peculiarities, and tables such as would

be useful to the young student, in whose interests this book is compiled. The sections on 'Literature' and the 'History of Scholarship' are brief summaries of the standard works by the same authors. If we may judge from the learner's standpoint, choosing those sections which most effectively tell him what he wants to know, and what he does not know where to find, we should give the palm to Mr. Cook's 'Ships,' Mr. Wyse's 'Law,' Mr. Earp's 'Vase Painting,' and Mr. Gardner's 'Mythology and Religion.' This is not meant to imply necessarily a superiority in these articles over the rest, but only that they are specially useful to the undergraduate, and written with special tact for his benefit. We are glad to say that almost the whole book is interesting, in spite of its compression; but it needs to be taken in small doses.

In such a work no one will expect startling novelties. Prof. Ridgeway soberly trots in harness with certain quiet and conservative cobs whom the reader may name for himself. We hope that this may be taken as evidence that his views on the origin of currency and weight standards, and on the meaning of coin-types, long derided, are now generally accepted as true in the main. But although he who seeks novelties must seek elsewhere, the writers are all abreast of modern research. We also bear willing testimony to the fulness of the articles, while we may say that our examination has endorsed their accuracy. We regret to see, however, that the terms *arsis* and *thesis* are perpetuated in their wrong meanings (p. 624). Properly *thesis* applies to the ictus or beat of the foot, *arsis* to the uplifting of the foot; and since it is a common mistake to reverse these meanings, we make an exception here to our rule and mention it.

Whilst we admit the skill and scholarship of the writers of this book, and admire the wealth of its information, we confess to more than a passing qualm. What is the meaning of such a book? Classical studies are assailed on every hand by powerful foes and well-meaning friends; the time given to them is being slowly but surely curtailed everywhere. When are our students to learn the contents of this book? It seems pretty clear that the book is meant, and will be read, for Part I. of the Classical Tripos at Cambridge. That part of the tripos, as remodelled by the bold spirits of reform, now includes papers on literature, art, philosophy, and linguistic, as well as history, and the time of preparation has been reduced by nine or ten months. The inevitable consequence is—cram. Instead of studying the classical authors as literature, the student now studies them as vehicles for information, and supplements them by coaching in "literature." The appearance of this book, then, is, in our opinion, disquieting. We live in hopes of a real reform, both in schools and universities; but we think it will not be found in this direction. If that reform should ever be brought about, Mr. Whibley's *compendium compendiorum* will not be a cram-book, but a useful book of reference for those who cannot afford to buy the Pauly-Wissowa encyclopædia, and who do not expect to live until Daremberg and Saglio's dictionary is complete.

*Some Distinguished Victims of the Scaffold.*  
By Horace Blackley. (Kegan Paul & Co.)

WE have here a useful and well-illustrated book, but we cannot commend its tone. Great criminals themselves may not deserve mercy, but surely some leniency should be shown to readers who take an historical interest in their revolt against the moral law. It is painful enough to follow the career of those whose offences have led them to the gallows without their actions being narrated in a semi-jocose style unworthy of a detective story. The author has been diligent in research and careful in grouping the facts he has gathered, but he has frequently presented the results in a way that cannot fail to be painful. Mr. Blackley, not content with such decorations as he thinks will adorn his narrative, frequently goes out of the way to instruct his readers as to the state of morals in the days when his criminals flourished. He has a vehement dislike of the first three Georges, and seems to imagine that in some way or other they were responsible for the injustice of our criminal law. This is surely unfair. On the country squires and the lawyers must rest the blame of a code which is said to have been at one time the bloodiest in Europe. The period embraced by his narratives was both dull and sensual, and we ought to realize that the death penalty for even trivial offences did not fill the imagination with the horror it does at the present day.

In 'The Love Philtre,' wherein the career of Mary Blandy is given in a very fairly accurate manner, it was surely out of place to style her mother "as consequential an old dame as ever flaunted *sacque* or nodded her little bugle over a dish of tea." We do not know on what authority the author has drawn this sketch of the old lady, and if we did should fail to see how it bore on the catastrophe that took place. From whatever point of view we regard Mary Blandy, hers was a terribly sad life which cannot but stimulate profound pity in those who know her history. She was the only child of Francis Blandy, a solicitor of Henley-on-Thames, who for several years held the post of Town Clerk of the borough. His neighbours regarded him as a rich man, as riches were counted in those days, and his only child was looked upon as a great heiress. She was also, if her portrait may be trusted, something more than good-looking. We are told she was much admired and received more than one offer of marriage. At length she was betrothed to an officer in the army, but her lover was ordered abroad, and no more is heard of him. In 1747 she became engaged to a lieutenant in the marines, William Henry Cranstoun, the son of a Scotch peer. Old Blandy and his wife must have been highly exalted by the idea that their daughter was to marry the son of a lord, even though he was not the heir of the title. He was asked to visit them, and on the first occasion prolonged his stay for six months. Lord Mark Kerr, who was a general in the army, was a friend of Mr. Blandy, and, finding out that the intentions of Cranstoun were not honourable, informed the parents that the Scotch adventurer was already married. This was

true; but the scoundrel had what he regarded as a complete answer. He said, which was also a fact, that he was taking means to procure a divorce from the Scotch wife, who was a Roman Catholic, and, as he alleged, had promised to turn Protestant on their marriage, but had failed to carry out the contract. Probably no one in Scotland believed this statement; but the husband had persuaded himself that in the disturbed state of men's minds in the northern kingdom so recently after the battle of Culloden, he should find the courts compliant, especially as several of the wife's relatives had been concerned in the Jacobite rising. The Scotch judges, to his surprise, knew the laws of their country and possessed a conscience; but the cause moved slowly. It was not until the next year that the judgment was given in favour of the lady. The wife, who seems to have been a kindly woman and knew of her husband's flirtation with, or rather engagement to, Miss Blandy, wrote to her forwarding a copy of the decree of the court. Cranstoun was by no means abashed. He assured the Blandys that the marriage was certainly invalid, and that he was about to appeal to the highest tribunal north of Tweed for the purpose of getting the judgment set on one side.

Soon after this Mary Blandy's mother died, and her father became weary of Cranstoun's society, for he was now in very poor circumstances, his regiment was disbanded, more than half his slender income had been sequestered for the use of his wife, and there would doubtless be a heavy law bill to pay, so the lawyer summoned courage to act with reasonable prudence and forbade the adventurer to remain in his house. For nearly a twelvemonth the lovers did not meet. Had the old man continued firm in his resolve all might have ended well; but we must suppose that his daughter overruled him, for late in the year 1750 he withdrew the interdict, and the Scotchman came back. When he again left Henley we do not know; it may have been in consequence of another order of banishment or for the purpose of maturing a design against his host's life. After this last departure he never saw Mary Blandy again, but early in 1751 she received from him a box containing a present of table-linen and some "Scotch pebbles." Soon another box of similar pebbles arrived, and enclosed was a packet of powder for cleaning them. A doubt arises here whether these stones were sent as ornaments only, or if there was some magical motive for the present. This is a question it is impossible to solve. Considering, however, the mass of folk-lore which has been evolved all over the world regarding gems and bright-coloured stones, we may well imagine that there was some superstitious motive for the gift. Whether Cranstoun was one of those who really hold the wild beliefs of the Scottish peasantry, or only passed himself off as doing so for the sake of accomplishing his evil desires, we cannot tell, but Mary Blandy is stated to have said that a Scotch witch had foretold her father's early death. This she could only have heard from her lover. The powder which came with the second consignment of "Scotch pebbles" was, there cannot be a doubt, poison intended to be given to the old man. This

she did at intervals. He was made very ill, and at last the servants became so suspicious that she was compelled to send for Dr. Addington, of Reading, a man who stood deservedly high in his profession, and he called in a neighbouring medical man to his assistance. Neither of them had any doubt that their patient was suffering from poison, but they were too late to save him. Before he died he told Addington that the poison had been administered by his daughter, "a poor lovesick girl." The doctor thereupon charged her with the crime, and she confessed that the powder had been sent to her by Cranstoun, but declared that she did not know that it was poison, as her lover had said that "it was harmless, and that if I would give my father some of it now and then, a little and a little at a time, it would make him kind to him and me." That is, the deadly drug was passed off as a love-potion, given to win her father's affection for Cranstoun. Many persons, when her trial came on, accepted her testimony, and believed her to have been the innocent victim of a designing scoundrel. Dr. Addington, who probably knew more of the case than any one else, did not accept her statement. He knew far too much of medicine to believe in love-philtres himself, and as she was a well-educated woman he naturally attributed to her a like amount of common sense. Folk-lore was a subject of ridicule, not of study, in those days. As to the wretched woman having been guilty of an intent to murder, we have ourselves grave doubt. It is not improbable that the poor creature was telling the truth when she said she had no intention of injuring her father, but only wanted to direct his affections to her lover and herself.

She was tried in the Divinity School, Oxford, as the town hall was at the time undergoing repair. The jury almost at once found her guilty on the conclusion of the evidence; it must, however, be borne in mind that in those days the counsel for the prisoner was not permitted to address the jury, but only to examine witnesses and raise questions of law. The carrying out of the death sentence caused an unwonted excitement all over England, and even in Scotland, where the divorce proceedings had led to very bitter feelings against her lover. Mr. Blackley thinks that the greater number in this country believed her guilty. We are not prepared to controvert his opinion, but think that the few persons who in those days studied popular superstitions must have been aware of the hold that love-charms had over the many, and must have regarded her as not a murderess in will, but an ignorant agent only. No diligent search was ever made for Cranstoun, who was in any case an equally great criminal. He was reported to have been in hiding for some time in Scotland; or, as others said, in Northumberland. If the pamphlets issued at the time be worthy of credit, he soon escaped to the Continent, and died before the close of the year at Furnes, a town now included in Belgium.

Mr. Blackley gives an account of the career of John Hadfield the forger, which is, in some respects, the best we have ever met with. He was the son of well-to-do parents, and must, we think, have received a fair



middle-class education. His whole life was devoted to fraud, but he seldom preyed upon the poor. We cannot find space to trace his career even in the most skeleton fashion, and there is little occasion for doing so, as he would have been entirely forgotten had he not cruelly deluded into a bigamous marriage the once celebrated beauty Mary of Buttermere. It was this act, we feel well assured, not his forgery, that led to his death. Very early in the last century this impostor visited the Lake district under the assumed name of Alexander Augustus Hope, and gave it out that he was a brother of the then Lord Hopetoun. He said he had served in the army, but at the present time represented Linlithgowshire in Parliament. Soon after he arrived he went over to Buttermere, probably for the purpose of making the acquaintance of the celebrated Mary, who had been the subject of most inconsiderate, or perhaps we ought to say reprehensible, laudation in books, magazines, and newspapers. His next trip was to Grasmere, where he fell in with a rich Liverpool merchant called Crump, with whom he soon became on intimate terms. Hadfield told his new friend endless stories of his travels and strange adventures in war and peace. As his manners were good, and his conversation picturesque, it is not surprising that he fascinated Mr. Crump, but it is strange that he did it so quickly, for after but three weeks' acquaintance the merchant showed his appreciation of his friend by having a new-born son christened after him "John Hope." At the Queen's Head, at Keswick, Hadfield came in contact with Col. Moore, an Irishman, who had been member for Strabane in the recently extinguished Irish Parliament. They had many things in common, and soon became friends, but there was an additional reason. A good-looking young lady to whom Col. Moore was guardian was one of the party. Hadfield conducted himself as if he were in love with the Irish girl, who, there was reason to believe, would have an ample fortune. He made her an offer and was accepted. Had he been in a position to marry, and been the man he passed for, Moore would not have objected; but his consent as guardian was not asked. Soon after this Hadfield wrote to Col. Moore, who was still at Keswick, enclosing a draft for thirty pounds, drawn on Crump, which he asked him to cash; this he signed in his assumed name. His want of money, he explained, arose from his being called away suddenly into Scotland. The colonel regarded this as a great mark of confidence; it was so highly pleasing, as auguring well for his ward, that he not only sent him the sum asked for, but ten pounds in addition, so that his friend might not run short of funds on the way. The next morning the pleasant illusion vanished, for the landlord of the Queen's Head told the startling news that the impostor who called himself Col. Hope had married Mary of Buttermere. Suspicion was at once aroused in every quarter; but for the present the faith of two of his new friends remained unshaken. One was Crump, the Liverpool merchant, the other Nicholson, the chaplain of Loweswater, who had performed the marriage ceremony. It is useless to trace the wretched man's career further. Even his

two friends could not resist the evidence which was soon produced that his name was Hadfield, that he was in no way related to Lord Hopetoun, and that he had a wife living. By signing the draft with a false name he had committed forgery, which was then and for some years after a capital offence, but we may be sure that the good-natured Crump would have taken care that the draft was not forthcoming had it not been for the cruel wrong to Mary of Buttermere.

The five other criminals treated of are Governor Wall, hanged for murder; the Perreau brothers, Ryland the king's engraver, and Fauntleroy, who were all forgers. In each case there is a bibliography of contemporary literature regarding the sufferers which is carefully compiled. It may be well to add in a future edition that some of the sympathy felt for Fauntleroy arose from his being thought to be a member of a French refugee family which came to this country on the revocation of the Edict of Nantes. This story has not only never been proved, but further is probably not true. Long before that time there were Fauntleroys in Hampshire, Cornwall, and Wiltshire. A Bridget Fauntleroy was a nun at Shaftesbury who had a pension at the Dissolution, and John Fauntleroy was an ensign during the Civil War under Sir Marmaduke Roydon, and sent in his claim for a share in the money granted to indigent officers soon after the Restoration.

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*The Soul of London.* By Ford Madox Hueffer. (Rivers.)

THIS volume contains five chapters of discursive impressionistic writing about London: 'From a Distance,' 'Roads into London,' 'Work in London,' 'London at Leisure,' and 'Rest in London.' With reference to the book's title, the author seeks to disarm criticism with an introductory statement to the effect that those who read his table of contents will be inclined to drop a tear of sympathy for one who has been trying—not for a few minutes, but for months—to find a suitable title for "this whole hotch-potch." The reviewer has read not only the table of contents, but the whole volume, and, while unable to offer the sympathetic tear, suggests that 'A Farrago of London' would have been a better title than that chosen; more fitting to what follows, and less pretentious. For the soul of London is precisely what this book overlooks. Some dashing sketches of certain aspects of the great city are to be found here, and several of them are very cleverly executed. But as for London's soul—one fancies Mr. Hueffer is too exotic, not human enough, too much a Londoner, if you will, assuredly too little a man of the world, to depict it. One may find more of that rare essence upon a single page of 'One of our Conquerors' than in the whole of this surface-skimming book. Dickens and Thackeray saw and painted something of London's soul. Even Stevenson, despite the whimsicalness of his method and the consistent foreignness of his point of view, when writing of London, came nearer to its heart a score of times than Mr. Hueffer at his best. The wilfully

prosaic plodder may doubt this, and sniff over the Florizel extravaganzas. The reviewer knows one omnibus conductor who picked up a diamond from the mud in Piccadilly and honestly failed to find an owner for it, though it brought him a little fortune. To the adventurous, London is full of extravagant romance. If the reader would know what the sort of surface impressionism displayed here is like at its best, he may find it in Henley's 'London Voluntaries.'

But the severest critic will not suggest that the author of this little book falls short in his love and admiration of London. It is his understanding and seeing appreciation of it that are at fault. He loves it with a truly cockney devotion, with a jealousy that leads him into an almost ridiculous depreciation of the beautiful country that lies beyond the cab radius, a glorification of the fluent *gamin* of London's streets at the expense of that very much finer figure the countryman. Mr. Hueffer's talk of the "men who mope about fields and hedges" is exoticism of the feeblest sort—rank nonsense, to be candid. And as to his condemnation of what he calls the tea-and-cheese diet of the farm labourer, he should know that this produces rosier-cheeked children than the tea-and-jam diet of the slums. There are few more valuable foods than the cheese to which this good Londoner refers so contemptuously.

The weakness of impressionism—inaccuracy—is a prominent feature of the book. Upon p. 25 we are told that the Londoner is never proud of London, whatever he may think of his wife, his wine, or his back-garden. As a fact the Londoner is very frequently proud of various features of the capital, and especially of its immensity. The reviewer has heard a good Londoner reply to a foreigner's rhapsody upon some tree-decked *Strasse* of his native land, with the scornful assurance that the city it threaded could be put down in London without any one noticing it. Again, London is not at all the city of death, but a city of life and work. The moribund flee from it to obtain the life-giving oxygen of the country. "When a man is tired of life, he is tired of London," says Johnson. In what he has to say about the Thames Embankment Mr. Hueffer ignores the well-known fact that its condition is due to mistakes in the making and the use of rubble in place of a solid foundation. Despite his assertion upon an earlier page that London has no Valhalla, Mr. Hueffer, upon p. 145, falls into the vulgar error of describing Westminster Abbey as our Valhalla. As was pointed out in our review of 'The Roll Call of Westminster Abbey' (June 28th, 1902), it was not until Commonwealth days that Westminster Abbey began to be regarded as a burial-place for men who had earned distinction. Chaucer's place there was probably accorded not on account of his poetry, but because of his connexion with the Court, as Clerk of the Royal Works. The statement that "Paris is not France," and that "England is London," calls for no comment, for it is so obvious a contradiction of fact that we can only suppose it to be intentionally paradoxical. The remark describing London as the gate by which wealth has always entered England is equally incorrect. Has

Mr. Hueffer never read of the merchant adventurers of Bristol? The author seems weak in knowledge of London's early history (p. 49). We have records of London's importance as a mart long before feudalism was thought of. Tacitus tells us it was "very greatly crowded by the concourse of merchants." "Trustification" is not a word that the author should have permitted himself to use. "Glamour" and "glamorous" are both overused here, and Mr. Hueffer's Greek is, to say the least, slovenly (p. 151). His methods are not adequate, his generalizations provoke retort. The gambling spirit in London is not essentially modern. The South Sea Bubble and the railway mania are in themselves sufficient evidence against the conclusion. It is quite incorrect to say that there are no rigid social barriers left in London. There are still men of old family who, whilst fully prepared to be amused by the intellectual in their clubs, will admit no man outside their caste into their domestic circle, even though his recommendations be from Threadneedle Street itself. "Three moves are worse than a fire," is not particularly a London saying, since it came from Benjamin Franklin, and is far less true of London than of many other places. The absence of an index is a serious blemish in this class of book.

Withal—though singularly full of points which are disputable if not inaccurate—Mr. Hueffer's volume has a good deal of cleverness in it, and not a little of the smartness which many readers find interesting. Take the following for example:—

"The children of these countrymen are quite different. The power of generalization has left them altogether, with their town breeding; their conversation is a collection of town topics; their allusions are gathered from the interests of daily papers; they have international nicknames for the food in cheap eating-houses, and for common objects. Thus whiskers become 'Krugers'; slices of German sausage are 'Kaiser's telegrams'; macaroni is called 'A.J.B.' out of a fancied resemblance to the entwined legs of a Prime Minister of a certain epoch. Thus for the Londoner the 'facts' of the daily and weekly press take the place of any broad generalizations upon life."

The best part of the book is that which describes the approaches to London. What the whole of it lacks is mellowness. It is immature and half digested. But there is interest in it, and here and there come really happy touches.

#### NEW NOVELS.

*The Hill.* By H. A. Vachell. (Murray.)

THE Hill is Harrow Hill, and the story concerns Harrow boys and masters; and we may say at once that, whatever other merits it has, and they are considerable, it has this strong recommendation—that the author has scrupulously abstained from giving offence by too closely drawn portraits or ill-mannered caricatures. The story itself is interesting and well told. There is a capital description of a thrilling match at Lord's, and also of a "torpid" house-match at "footer," to use one of the comparatively few genuine Harrow abbreviations. In his preface Mr. Vachell expressly says that he has been obliged to select the less common

types of Harrovians to illustrate the curious admixture of "strenuousness and sentiment" (a phrase quoted from Mr. G. W. E. Russell) which animates Harrow life. Now we grant him the strenuousness, gladly. Every Harrow boy has felt its influence, and not a few keep it all their life. But what of the sentiment? Does it exist in any public school as between boy and boy, even in the less common types? Every public-school boy, worth his salt, has a vague feeling of admiration and love for his school, even in the ultra-Philistine stage of his existence between fourteen and eighteen; but would not the average boy sternly reject as abnormal and "bad form" any avowal or demonstration of sentiment beyond an occasional hand on his shoulder, or a walk "up town" arm-in-arm? The horrid loneliness of the first night in the strange house may cause a smothered sob; the last meeting in "Speecher" will probably make the leaving boy choke and turn away with swimming eyes for a moment; but the five years between those two days are so full of keen and vigorous life that there is no time for sentiment. In the light of his preface, we think that Mr. Vachell has accomplished a difficult task very successfully—for few things are more difficult to write than a school story—but public-school men in general and Harrovians in particular must be left to judge for themselves how nearly this story of "the elect" reproduces and illustrates the typical life, and conveys the atmosphere of the old school on the Hill.

*Waves of Fate.* By Edward Noble. (Blackwood & Sons.)

FOR the novel-reader of discernment the appearance of a second work by the author of that fine story 'The Edge of Circumstance' is an event of considerable interest. Such a reader will open the present volume with a strong sense of pleasurable anticipation, and its first chapter will fill him with disappointment and foreboding. In this opening chapter Mr. Noble is concerned with a literary subject: the writing of the last lines of a novel by a ship captain who is cursed in the possession of an artistic temperament. One of the fixed canons of literature, at all events where young writers are concerned, should insist upon the exclusion of the novelist from among possible characters in story. There can be no sort of question that Mr. Noble is at his best in the description of action and movement, of scenes of stress, of hardship, and of daring. Before going further, however, the reviewer would urge upon every reader the advisability of persevering, even though cast down and disappointed by the opening chapter of this long and interesting volume. The book is a fine and vigorous piece of work, every page of which, with the possible exception of the first two or three, will repay the time the reader spends over it. Regarded as a whole, the story it tells lacks that rounded completeness which one might have expected from so capable a workman. It has not the epic simplicity and strength of the author's first book. It has lapses and inequalities. Its child talk is irritating; its analysis of the artist temperament

inclines to be rambling and shadowy. But these flaws, in the reviewer's opinion, arise simply from inexperience. Mr. Noble has the real thing in him, the stuff of which literature is fashioned. If he will accept a word of well-meant advice, he will avoid the more exotic products of civilization, and continue, as in his first book, to concern himself with matters elemental. There lies his strength, and his gift is too good a one to waste. In the meantime, 'Waves of Fate' stands far above the ruck of new fiction, and should be read.

*The Brooding Wild.* By Ridgwell Cullum. (Chapman & Hall.)

MR. CULLUM describes his novel as "a mountain tragedy," and certainly tragedy is the name for it. He has made the effort to materialize in the Rocky Mountains Titanic elements of love and jealousy and crime, which, if they were successfully handled, would recall Athenian drama. Unfortunately his ambition has outsailed his power of execution, and from unskilful treatment the story loses the interest promised at the outset. It degenerates into something imaginary, on a colossal unhuman scale, and we remain disinterested spectators. Mr. Cullum's work is a conspicuous exemplification of failure through lack of inspiration. He has all the knowledge, one must suppose, and he has all the material. But he lacks the one thing needful—the spirit to blow old embers into flame. How promising was his material may be gathered from this brief statement of it. In the mountain solitudes lived two trappers, brothers of simple nature and in the prime of maturity. For purposes of his own a French half-breed tells them the story of a white squaw who is living among the remote Indians. This fable stimulates the imagination of the brothers, who go in quest of her. The squaw, however, is simulated by another "breed," and both the brothers, falling in love with her, enounce the initiation of the tragedy. But the reader will feel that the trickery is too flimsy to impose upon the men, unsophisticated though they be; and thus an atmosphere of unreality is engendered. There are undoubtedly in the tale tragic elements, which assume formidable dimensions towards the close.

*The Jackal.* By Coulson Kernahan. (Ward, Lock & Co.)

THE hero of Mr. Kernahan's new novel is an Irishman who owns the un-Irish name of Max Rissler, and he delights in references to his nationality. That probably explains his garrulous diversions from the main plot of his narrative, as well as his inconsequence. Frankly, Mr. Rissler, author and amateur detective, is not of much importance as either. His detective adventures are related with spirit and gusto; but we do not believe in them. They are manifestly invented. And when it comes to considering his skill as another Sherlock Holmes, we must simply shake our heads. Through no merit of his own he blunders upon amazing clues, and then botches everything. One gets annoyed with him, and finally tired of him. All the same, the mystery provided for us is



ingenious and unusual. Lady after lady in society disappears, without respect of beauty, wealth, or position. They are not injured, but merely detained, somewhere unknown, by an unknown person and for unknown reasons. That is an excellent start, and Mr. Kernahan manages to interest us in the plot for some time with that "jump off." However, as we proceed we gather doubts, and those doubts gradually accumulate until we become convinced that the author is playing with us. We do not know if that was his intention, but the *dénouement* is so extravagant that he well might be.

*Hay Fever.* By W. H. and G. C. Pollock. (Longmans & Co.)

THIS really entertaining story can be confidently recommended to any fortunate possessor of high spirits who has a tedious railway journey ahead of him. The ludicrous dilemmas of Mr. Tempest, the middle-aged hero, succeed each other with a rapidity and smoothness which carry the action unfalteringly forward. The book has all the freshness of a humorous idea worked out and finished in the heat of the moment. Mr. Tempest is a stockbroker of pattern respectability, who is suddenly imbued with a double dose of youthful spirits and indiscretion through a mysterious cure for hay fever. Quick as sneezes is the succession of his extravagances and follies, while the farce is well supported and worked out by subordinate and resourceful characters. A happy conclusion is successfully arranged by the joint authors; and it would be unfair to spoil the fun by further revelations of its details.

*The Three Essentials.* By Dorothea Gerard. (Hutchinson & Co.)

WE can find no essential note of any kind struck in this story. From beginning to end it fails to interest us, possibly for no other reason than the author's own lack of interest in her characters and the situations presented. This is, at any rate, the suggestion made on the mind of one reader. The grammar and phrasing might have been better; but that would not matter so much if more important qualities were present. If they are, we have not detected them. Yet surely at one time the author could tell a better story in a better manner.

*Jim Mortimer, Surgeon.* By R. S. Warren Bell. (Newnes.)

JIM MORTIMER is a promising young surgeon and a powerful athlete, whose convivial and pugilistic tastes alienate a rich grandfather, his only surviving relative, and so lead to his accepting a poor practice, made vacant by hooligan violence, in the Blackfriars district. He is also stimulated to industry by having fallen in love with the beautiful and highly refined heroine. By a remarkable coincidence Jim becomes a boarder in the establishment presided over by her parents, who now live in very reduced circumstances near Jim's surgery. Eventually Jim is trapped by hooligans and much damaged, but the catastrophe brings round the lady and the grandfather

to his succour and consolation. Though the author's flight is rather near the ground, he tells a fairly well-constructed story in a lively and graphic style not devoid of rough humour.

#### RECENT VERSE.

*Poems.* By T. Sturge Moore. (Duckworth.)—Mr. Moore's brown-paper-clad booklets are already familiar to those whose business or pleasure it is to keep abreast of the current of modern poetry. Here we have all six, beginning with 'The Centaur's Booty,' and ending with 'Theseus, Medea, and other Poems,' collected in a case of the same sober hue. All that glitters is not gold, and more of that true ore of poetry which is more golden than gold lurks within these unpretentious covers than is to be found in many a larger and gaudier volume of verse. This is not the place to discourse on the qualities of Mr. Moore's poetry. At its best—and the best, we think, are the dramatic poems, 'Pan's Prophecy,' 'The Centaur's Booty,' 'The Rout of the Amazons,' in which the Greek myths are revived, not merely retold, and a curious power is shown of realizing those borderland existences, Centaur and Faun and Pan—it is not easy to write of Mr. Moore's poetry without seeming extravagance of praise. In an age of recapitulation, mostly barren, its freshness, strength, and beauty command such admiration as his own youthful Theseus. If any one was ever disposed to fear that the springs of poetry had dried up for us, the children of "an empty day," let him open 'The Rout of the Amazons,' and read the Faun's speech beginning:—

Not far from where that lovely warrior lay,  
I sat me down in deep and solemn mood,

and we shall be surprised if his fears are not quickly dispelled.

*The Birth of Parsival.* By R. C. Trevelyan. (Longmans.)—Mr. Trevelyan's new drama is of more than ordinary merit, and deserves more than a passing notice. His 'Polyphemus,' which was related to the formal tragedy much as the short story is to the novel, was full of promise. The characters were well defined; the clash of conscience with circumstance was sounded unmistakably, the action was inevitable, and over all was thrown that veil of poetic imagination without which the presentment of the realities of legend even must be essentially prose. 'The Birth of Parsival' richly fulfils the promise of the earlier work. Wagner in his 'Parsifal' relates that "the stainless fool" was the son of Gamuret and Herzeleide, that his father was slain before his birth, and that his mother brought him up in "the forest and wild moorlands." A rather different account is given by Mr. Trevelyan. Frimutel, son of Titurel, Keeper of the Holy Grail, Lord of Monsalvat and King of the Grail-Knighthood, is invested by his father, in extreme old age, with his office and power, and informed of the condition attaching thereto—that he shall not marry, except by the express appointment of the Grail. Soon afterwards he goes alone into a distant country in order to assist the king of it to repel a heathen invasion. The action opens on the night of the day on which, by the magic powers of the Grail-sword, this object has been successfully achieved. Frimutel has vanquished the king's enemies, but has himself been vanquished by Love. In the first act Herzeloida, the king's daughter, is with Frimutel in his tent. Like Elsa in 'Lohengrin,' she insists on being told her lover's name. Hearing it, she at once recognizes the greatness of their sin, and urges Frimutel to repent. Punishment is not slow-footed here; for Kundry, who in this version of the story is simply the sibyl-like agent and

interpreter of the Grail, has already arrived to pronounce his doom of dethronement and madness. The action then proceeds without either haste or halt. Madness falls on Frimutel, who kills the king's sons and flies to the forest. A child is born to the Princess, whose shame is discovered by chance, and mother and babe, on the advice of the priest Thaddæus, are exposed in the forest. There they meet Frimutel, who, mad no longer, but still unrepentant, appeals to Herzeloida not to leave him. Kundry, however, joins them, and Herzeloida decides to go with her

Unto that place appointed for thy rest  
Where thou in peace and holiness shalt rear  
This thy son Parsival, till all thy part  
In him at length be without blame accomplished,  
And at thy hands the Grail receive him back.

Such in brief outline is the story, the situation at the close suggesting that the present play is but the opening of a trilogy, the second of which should deal with the deaths of Herzeloida, broken-hearted at the departure of her son to seek adventures (so Wagner), and of Frimutel at his son's hands, according to the doom pronounced by Kundry:—

That which from thy rebellion shall be born  
If thou destroy not, thee shall it destroy;

and the third with Parsival's own reign as king, and return to the sacred East with the Grail.

The tragic possibilities of the story are made the most of by Mr. Trevelyan, and it would be hard to say whether more praise should be given to the awe-inspiring scene of Frimutel's madness, in which he defies, as it were, the Almighty to single combat, and slays, as he believes, in their sleep two of His angels out of the legions by which he fancies himself beleaguered, or to the character of Herzeloida, who, with a woman's intuitive infallibility, realizes the greatness of their sin and the reasonableness of their punishment, and is torn between a love for Frimutel which never falters, and a love for her child which is strengthened both by the dangers shared with him and by a sense of the greatness of the mission reserved for him by the Grail. The king who stands between the genius of Frimutel and the womanly instinct of Herzeloida as the incarnation of common sense; the faithful waiting-women; the crafty priest, who is too pompous to be inhuman; the shepherds, who, seeking "some wandered goats," find the babe "naked as a worm in the warm sun," and thereby precipitate the tragedy; and last, but not least, Kundry, the "wise woman," ever on the watch

Lest zeal's excess make hard my heart,  
And parch the springs of human pity there,

are all endowed with life, not, as is so often the case, merely adhesive labels to a certain number of lines. The blank verse is dignified and plastic, monotony being avoided by a very skilful use of pauses, accentual variation, and broken lines. The play is cast in classic mould. There is, however, no formal chorus, but the dialogue is diversified by choric lyrics which are, with two exceptions, rhymeless, and are as successful as the limitations of our language permit, the most notable metrically being the one in which Frimutel, already "fey," welcomes Kundry in triumphant dactylic verses. It is to Mr. Trevelyan's credit that there are no purple patches. We will not, therefore, do him the injustice of quoting from a poem which should be read and studied in its entirety.

*The Garden of Francesca.* By Henry Cullimore. (Elkin Mathews.)—Some one has remarked that nothing is more alien to the spirit of true poetry than ingenuity. Of this quality there is an abundance in Mr. Cullimore's work, while the knowledge of his subject to be expected from a Professor of the English Language and Literature supplies the requisite technical equipment. It would be strange if Mr. Cullimore, thus furnished,

did not produce creditable verses, and stranger still, perhaps, in the absence of the one thing necessary, if he produced better. The wind of poetry blows where it lists, and seldom or never are we conscious of its vital impulse in these pages. 'Florentius and Decidia,' a short, romantic, narrative poem in rhyming heroics, reveals Mr. Cullimore in his most scholarly and least inspired vein. Of the sonnets, 'La Marquise' and 'Lancelot' are ingenious. The play after which the book is named has some pretty rhetoric in the love scene, but the human interest of it is destroyed by Mr. Cullimore's inability to depict men and women. Paolo and his brother exchange "scores" like schoolboys. Francesca boasts to her husband of her love for Paolo, before she knows that it is returned, while Paolo is made to say:—

To love her is to spite my brother; why  
This is the very lady of my dreams;  
None other would be half so gracious to me  
As one that loving me would work him harm!

At the end Francesca's behaviour is that of a hysterical schoolgirl, making her execution seem a needless and consequently unimpressive barbarity. The best thing in the volume is, we think, the version of "Vivamus, mea Lesbia," which is as fresh as any rendering of that over-translated masterpiece can now be.

Amid the perennial output of more or less mellifluous verse it is by no means unusual to find here and there not only promise, but also a certain measure of performance that rises distinctly above the average tide-mark of metrical expression. It is, so to speak, a lucky-bag into which you dip, finding as a rule dull pebbles or bits of common glass worn smooth by the waves, but occasionally a cornelian, an iridescent shell, or even perhaps a piece of amber. More precious finds are rare indeed, but mere prettiness may have its uses and may sometimes serve as a possible earnest of better things to come. A little volume called *Verses from Maoriland* (George Allen), by Miss Dora Wilcox, would seem, in spite of immaturity and the usual tendency towards experiment in unsuitable forms, to show some promise. That the writer is endowed with real poetic feeling is evident in the opening poem 'Onawe,' which is simple and dignified in treatment, besides displaying an admirable taste in rhythm. The following lyric, 'Suspiria,' also touches a higher level than the remainder of the verses, while giving the impression that in the natural course of development, and with a study of austerer models, the author, whose youthfulness we must needs assume, may do still better work when her muse shall have acquired merit in the shape of experience and a finer sense of selection:—

Clasped in the clinging arms of Death she lies  
All robed in white as best befits a bride,  
In solemn state amongst her draperies,—  
The mirror by her side.

The deadly crystals glitter in the glass,—  
The last late roses glimmer on her bed,—  
The sunbeams steal between the slats, and pass  
To greet her who is dead.

She will not sin, nor suffer, any more,  
She heeds no comments from the curious crowd,  
She does not hear it buzzing at the door;  
Peace wraps her in its shroud.

And I? I have no sighs of vain regret  
For dear lost love, for fair hopes vanish'd,  
No passionate tears her poor pale fingers wet  
Even now,—when she is dead.

Nay, deeper, deeper than the deepest Hell,  
Stranger than life, sadder than friend forgot,  
My grief,—who grieve not that I loved too well,  
But that I loved her not.

*An Autumn Romance, and other Poems.* By Alice Maddock. (Elkin Mathews.)—Miss Maddock disarms criticism to a great extent in her preface, where she modestly disclaims any ambition to be classed as a phenomenon, remarking:—

I do but twitter where another sings.  
A sparrow—but a sparrow born with wings.

Her twitterings are for the most part inoffensive, but in no way remarkable. Here and there we come across stanzas of merit, and even of music; but Miss Maddock has been unable to resist the wiles of the compound word—both noun and adjective—against which Coleridge so earnestly warned young poets, and we find such expressions as "God-thrill," "wonder-store," "glimpse-seen," and "soul-repose." Nor can the sense of music be adequately developed which is content with lines like:—

Till on the walls her hand, which nought forgets,  
Spring pastures paints me, far from city frets.

Withal, we would add that, while in 'Victoria R. and I' there is charm of a simple sort, it is scarcely sufficient to justify the appearance in book form of trifles such as these.

## TWO IRISH DICTIONARIES.

*An Irish-English Dictionary.* By Rev. Patrick S. Dineen. (Irish Texts Society; Nutt.)—The remark of Johnson that "dictionaries are like watches, the worst is better than none, and the best cannot be expected to go quite true," may have often occurred to students of Irish as they have used the lexicons hitherto at their disposal. Some have been less tolerant than the old lexicographer, and have spoken with censure of works which have rendered them great service. The Irish-English dictionary hitherto most used is that of Edward O'Reilly, a work full of faults, but also full of useful information, which, with O'Donovan's supplement, has proved a faithful friend to every editor of Irish texts, German as well as English. Edward O'Reilly did not acquire Irish till middle life, but his book is an astonishing feat of literature, far superior to the dictionary of O'Brien which preceded it. The 'Wörterbuch' appended to the 'Irische Texte' of Windisch has a more scientific arrangement than O'Reilly's book, but is of less value as a storehouse of words. The Rev. Patrick Dineen's dictionary, published by the Irish Texts Society, is by far the most useful modern Irish dictionary which has been published, and for method, fulness, and accuracy deserves the highest praise. The preceding dictionary to which it is most indebted is the unprinted manuscript of Peter O'Connell, a schoolmaster of Thomond, who died in 1826, at the age of eighty, and after working at his dictionary for forty years. The original manuscript is in the British Museum. Peter O'Connell received no reward, and earned a bare sustenance during a long life of laborious learning, ending his days upon his brother's farm, and leaving a manuscript full of information, which has been much used by editors of Irish texts, but never printed. Another source is the dictionary, also in manuscript, of Tadhg O'Neachtain, O'Naughton, or Norton, a Dublin schoolmaster who flourished in the reign of George II. The printed dictionaries or glossaries of O'Begly and MacCuirtin, of O'Brien, of Thaddeus Connellan, of O'Reilly, and of Coney are the other lexicographic sources. Keating's history and his 'Three Shafts of Death,' Donlevy's 'Irish Catechism,' a few eighteenth and seventeenth century poets, and a few tales such as 'The Tragedy of Clan Uisnech' and 'The Chase of Diarmait and Grainne' are the chief literary sources. They are not so numerous as they might have been, and hence the dictionary must be regarded as a useful work for students, rather than a complete exposition of the Irish language. On the title-page it is described as 'A Thesaurus of the Words, Phrases, and Idioms of the Modern Irish Language: with Explanations in English,' and this promise it fulfils.

There are, of course, a few omissions and a few imperfect definitions. Thus, under *lan*, "the full of," the expression *thug se lan an leabhar*, "he swore," is not given. *Asair* is defined as "litter" and "bedding for cattle," while it is also used for sheaves as laid out for thrashing. Under *feoil*, "meat," should be added *feoil ghort*, "salt meat"; under *fear*, "man," *fear gorm*, "a negro"; under *gaoth*, "wind," *gaoth dearg*, "the east wind"; and under *fiacail*, "tooth," *clár-shiacail*, "an incisor," and *fiacail phartain*, "a crab's claw," an object often used as a coral for a teething infant. *Darbhdad* is not "a long black chafer," but "a devil's coach-horse" (Staphylinus), that is stamped upon with the exclamation, "Peacaidhe mosheachtmhaine ort" ("The sins of my week upon thee"), an attempt at the transference of penalty which is supposed to be successful in the unattainable contingency of crushing the insect before it raises its terminal segments. *Realt* is correctly given as "a star," but *Realt-eolais*, "the polestar," is omitted. *Fóidín mearaidhe* is rendered "a cause of confusion." It is a little sod on which, if a man tread, it turns him wrong, so that he has to walk up and down till the moon rises. If, however, the man turns his coat inside out it does away with the spell. *Muirean*, of which an imperfect description is given, is the Donegal name for the guillemot. *Puca* is a slug (*Limax*) as well as the sprite mentioned by children when they see a flock of rooks on the wing, and call out, "Go mbeiridh an púca ar an gceann deiridh" ("May the puca catch the last one"). The omissions are, however, of slight importance, and very few are to be found in this admirable dictionary, of which, we hope, many successive editions will appear. Mr. Dineen deserves the highest credit for the plan he has followed, and the thoroughness with which he has carried it out.

*English-Irish Dictionary.* By T. O'Neill Lane. (Dublin, Sealy; London, Nutt.)—The first printed English-Irish dictionary is that of Conchobar O'Beaglaioich and Aodh Buidhe MacCuirtin, printed at Paris in 1732. This interesting book gives phrases as well as words, and so many English examples of both unknown to modern use are to be found in its pages, that a knowledge of Irish is essential to interpret much of the English. What modern reader knows what "halsong," or "hall-days," or "tongue-pad" means? But the Irish lexicographer says of the first: "Píolóir, áit ann a geurthar coiriocha ag fághail peannuinde agus naire"—the pillory, a place where evildoers are put for punishment and shame—while hall-days are rendered "Laethe eúirte," Court days (i.e., Sessions), and a tongue-pad is "bean eullóideach"—a scolding woman. This delightful book contains many pleasant sentences illustrative of idioms, which sometimes, in addition, throw light on old uses of words, as in "The age of man is not so long as the age of a crow" ("Ni bhuil aois dhuine comhfhad le haois fionnóige"), where the crow ("fionnóg") is the grey-backed or hooded crow, a bird which in Irish tales often occupies a place elsewhere given to the raven.

About 1815 Thaddeus Connellan, a learned schoolmaster from Sligo, printed an English-Irish dictionary, which was little more than a glossary; and in 1855 Daniel Foley, Professor of Irish in Trinity College, Dublin, a native of Kerry, published an English-Irish dictionary of greater pretensions, but based upon that of Thaddeus Connellan. It is, however, a work of no authority or scholarship, and contains artificial renderings, such as "beagchrúinne" (little globe) for microcosm, and "fuam-ainm" (sound-name) for onomatopoeia.

Mr. O'Neill Lane's work is a more scholarly production than Foley's. He gives a list of authorities, and acknowledges the help of



several living native scholars, such as Tadhg O'Donnchadha, Prof. J. P. Craig, and the Rev. M. Farragher, of the Isles of Aran. The book is printed in excellent type, English and Irish, and a few proverbs and verses are given in illustration. The genitive case and the gender of nouns are sometimes, but not always, added. A good many names of birds and plants are inserted, but these would be more valuable if the locality or authority for each were supplied. The northern name for the puffin ("albanach") is omitted. It has been suggested that this word, which means Scotchman, is due to the red and blue of the bird's beak, like a Highland tartan; but others maintain that the name recalls the bird's solemn expression and the black gown on its shoulders, which make it look like a Protestant minister; and this seems more probable, as bright-coloured tartans are never seen in Ulster, while if a native, acquainted with much Irish and little English, is asked what "albanach" means he always replies "Protestant." The article on "crow" is unsatisfactory, and the simple word *fiach*, "a raven," as well as the form *fiach dubh*, "a carrion crow," are omitted. Sometimes well-known modern literary words are omitted, as *sub voce* "Farthing, feóir-linn," where "chionog ruadh" ought to be added, as in the delightful passage in the dedication of the 'Lochrann na gCreidmheach' of Francis O'Molloy to Cardinal Palutius Alterius, "Ni mó sgiling on Righ no an chionog ruadh on mbocht labain" ("Not more is a shilling to a king than a farthing to a poor labourer"). "Comog dearg," the common expression for the temporal artery, is omitted under "artery," and *comlésc* under "appetite." The crowing of a cock is not mentioned, yet "tá an coileach a glaoch" ("the cock is crowing") is a common phrase. Neither under "moon" nor under "potato" is given the expression *geallach*, for the hard centre in a partially boiled potato. It is very easy in the first edition of a work like this dictionary to point out omissions, and the few we have mentioned detract little from the merit of what may justly be described as the best English-Irish dictionary which has yet appeared.

#### OUR LIBRARY TABLE.

MR. JOHN MURRAY publishes *With Russian, Japanese, and Chunchusc*, by Mr. Ernest Brindle, a *Daily Mail* correspondent. The book may be commended, for, although part of it is reprinted from articles, there is a great deal which is of considerable interest and fresh, and mostly, we think, trustworthy, even where the information is unexpected. Mr. Brindle puts the attitude of the Russian towards the Japanese on the day of the outbreak of war (which the author spent at Port Arthur) better than we had seen it stated, describing the "utter inability to appreciate the difference between them and the Chinese, whom he had overawed into a state of abject fear." It seems, from Mr. Brindle's account of "the memorable February 8th," that there was a Japanese official in Port Arthur in uniform all day, taking off his civilian fellow-countrymen to a steamer. This Japanese officer lunched with Admiral Alexieff, the Viceroy. There may be some haziness in the story as to where he was during the night attack by the torpedo boats upon the Russian fleet; but, apparently, his steamer sailed in the afternoon from Port Arthur to Dalny, spent the night at Dalny, and sailed again for Chifu in the morning, meeting the Japanese fleet in the middle of the day on the 9th. On the 8th also the mobilization order had been issued at Port Arthur, and the author states that the Russian fleet was sailing the next morning. These facts all go to increase the amazement

felt by naval men at the fashion in which Russian officers spent the night ashore. It appears that a cruiser was patrolling outside the harbour, and that the Japanese torpedo boats in their attack passed near enough for conversation by megaphone, the Japanese officers answering the hail from the cruiser in perfect Russian. It appears also that Admiral Togo had sailed on the 6th, and that Japanese transports were crossing in considerable numbers to Korea on the 7th. The first rule of navies in such a case is to be "at sea" in the actual, not in the metaphorical sense; and attack was not only to be anticipated, but even, in the circumstances, was certain.

In the chapter on the Anglo-Japanese alliance the author is a little less sure of his ground. After boasting of the reorganization of our defences, in which he includes the military situation at Hong Kong, which has in fact been altered in the opposite sense, Mr. Brindle declares that, if we do not renew the alliance, "Japan will form one with another country." This assertion is frequently made; but it is by no means clear that it will bear investigation. Mr. Brindle suggests Germany and Russia. But Japan wants to get rid of them from the Pacific, not to guarantee them in her neighbourhood. Alliance would mean the latter course, and there is at least a possibility of the former policy being open to Japan. Moreover, it is by no means clear in favour of what policy such alliance could lead the probable parties to agree. Again, Japan can never afford to quarrel with the Power possessing the strongest fleet. Her position in Korea, which is the essential, could never be secure for a moment if she were the ally of Russia and of Germany in a policy directed against Great Britain. The whole matter is evidently chaotic in Mr. Brindle's mind. The policy of our alliance is a different matter. But it is certain that Lord Lansdowne will not be driven into repeating or strengthening the alliance by threats of a transfer of affections. There are a few mistakes which go to show that the author's French is limited. He uses "ménage" for *mennu*, and by three times using the word *chansonnette* in an eccentric fashion forces us to tell him that it means a little song, not a little singing-lady. We admit that very recent slang authority may be quoted for a similar word; but in the present case there is confusion with a real word of the French language.

MESSRS. HODDER & STOUGHTON publish a history of events in China, 1898-1904, by Mr. Michael McCarthy, under the title *The Coming Power*. It is well executed, and only when the author deals with persons and with the future does he reveal the fact that his acquaintance with the subject is superficial. In the historic part he raises a point of some interest. Why did we occupy Wei-hai-Wei? "Lord Salisbury was endeavouring to secure some advantages for this country," we are told. It is certain that no adviser of the Government, naval or commercial, thought the place of value, but it is not certain whether the motive was a childish attempt to "save face," or a wise notion that we should show that we did not acquiesce in the position taken up by Russia and by Germany. That the reasons given at the time were unsound was shown at once by Lord Charles Beresford. The account of the Anglo-Japanese alliance is able, but is so written as to justify the Russian contention that the alliance caused the war. Sir Robert Hart is called an Irishman, and we hear much of his "Irish ancestors." But, surely, though born in Ulster, and not without Ulster blood, he is one of the many great men to be credited to the Jews of the United Kingdom. The title "the deputy" will be read by many as suggesting that there are members of Parliament in Siberia.

*English Past and Present*. By R. C. Trench. Edited by A. Smythe Palmer. (Routledge.)—These lectures on the English language are in some respects superior to the author's admirable treatise 'On the Study of Words.' Although popular, they are models of scientific method and of freedom from the malign influence of besetting theories. They ought to be studied by all who wish to learn the history and character of the English language, so that their republication is a boon to English scholars, and the volume with Dr. Smythe Palmer's excellent emendations, made necessary by lapse of time and philological progress, ought to prove a good advertisement for the 'New English Dictionary,' that monumental work to the foundation of which the learned archbishop so signally contributed. In one instance at least we think the editor might have called in question a general statement made by his author. In chap. iii. p. 113, we find:—

"It is certain that all languages must, or at least all languages do, in the end perish.....they have their youth, their manhood, their old age, their decrepitude, their final dissolution."

There is no sound reason to expect that English, French, Italian, German, or Russian will perish while the world remains habitable by man, still less that all will perish. The diffusion of literature and education has made literary languages infinitely more stable since the supposed death of Latin. Classical Latin is, of course, dead; but did Latin as a spoken language ever come to a definite end? Did it not rather change gradually, until its identity with its earlier self became unrecognizable? The same questions may be asked as to Sanskrit and Zend. A language only dies upon the extermination of the race which speaks it or the absorption of the race by a more vigorous or more civilized people, as was the case, for example, with the Lombards in Italy and the Celts in Cornwall. Ruskin is credited with the introduction of "ornamentation," and the 'New English Dictionary' leaves this an open question by quoting other authors from 1851 to 1879. To illustrate fluctuation in the use and disuse of words, "unwisdom" is cited as obsolete. This is interesting, as it is now again current. The editor might have told us that "deceivableness" is archaic, and "mature" not in Chaucer, but in 'Chaucer's Dream,' dated about 1500; that "paysan" is not "from *pagensis*," but from "pays," which is from *pagensis*. The Greek words are hardly revised enough, as we note ἦθος, πολυθεισμος and ἐνορχοεῖ; but the editor has very seldom laid himself open to criticism, and has performed a task which cannot have been light with care, tact, and skill.

*Highways and Byways of the South*. By Clifton Johnson. (New York, the Macmillan Company.)—Mr. Clifton Johnson wandered through many out-of-the-way regions of the Southern States of the North American Union regions, "where life probably has a more picturesque interest than anywhere else in our country," and the heavily bound volume we have just perused contains an account of what he saw and heard. Most of these wanderings were first described in magazine articles, and are now presented to the world in book form. The articles were probably fairly successful in whiling away many a sleepy half-hour, but the more imposing book is disappointing and rather wearisome. The author's rambles began in Florida, were extended through several Southern States, and confined within fields and woodlands, so that little or nothing is said of town life or the activities of centres of population. The "picturesque interest" of the scenes is by no means prominent in the narrative, which, in our judgment, exhibits little that is not sordid, and will make the reader congratulate himself that he was not Mr. Clifton Johnson's travelling companion.

Keen anthropologists may learn from these pages much concerning the characteristics, often unlovely, of negroes and whites, between whom racial antipathy is now strong, and apparently permanent:—

"If anything would make me kill my children, declared one woman, it would be the possibility that niggers might sometime eat at the same table and associate with them as equals."

Students, too, of the decay of language may find some interest in the excruciating and cacophonous idiom used by the men and women Mr. Clifton Johnson met in his travels. But general readers, whether in search of information about the South or of mere entertainment, will find the volume unsatisfying; it is, however, very clearly and distinctly printed and liberally and well illustrated.

*The Rhymer's Lexicon.* Compiled and edited by Andrew Loring. With an Introduction by George Saintsbury. (Routledge.)—We cannot believe that the obligation of English poetry to rhyming dictionaries has been, or ever will be, great, nor that they can ever come to be regarded seriously as aids to poetry. The inevitable conditions which attend their compilation are, in themselves, unfavourable. The grotesque juxtaposition of words, the all-pervading incongruity, must surely tend to upset the poet's gravity, and quench for a while, at least, the faint fire of inspiration which he essays to kindle.

Let us suppose, for example, that at a time when the divine flame is burning very low—a time which comes to all poets now and again—he turns, as a last hope, to 'The Rhymer's Lexicon' in search of a rhyme for, let us say, "milk." He is at once confronted with a motley crew of words, including "bilk," "ilk," and "wilk"; or, should he seek a suitable rhyme for "sweetest," he will find, among other helpful suggestions, "beatest," "ill-trearest," and "over-eatest." But this cannot be avoided, so long as the book is designed to aid all, without distinction of aim, who make use of rhyme as a means of expression. It is conceivable that separate volumes for serious poets, song-writers, and humorous versifiers might be of more service, though even this we are inclined to doubt. 'The Rhymer's Lexicon,' which is an excellent specimen of its class, contains an introduction by Prof. Saintsbury, dealing comprehensively with English versification. It is written with some aggressiveness and considerable laxity of style, with, here and there, an inclination to verbiage, as in the following: "The central knot, the crux, the battlefield, the bone of contention—a hundred other phrases may be applied to it"; and, moreover, Prof. Saintsbury seems to us, despite his protestations to the contrary, to attribute to English prosody a rigidity which is foreign to it.

Mr. Loring, in his preface, explains the principle—to wit, the grouping of words according to the accented vowel sound—which he has adopted in compiling his lexicon, and there can be no doubt of the infinite pains that have gone to the making of it. Yet with some of his conclusions it is impossible to agree; as, for instance, that the vowel sound in "Jew" and "new," or in "blue" and "dew," are the same. But these are small matters. It only remains to be said that if indeed there be poets nowadays who rely on such adventitious aids to inspiration, they will probably find what they seek in this book; and after all it is styled 'The Rhymer's Lexicon,' not 'A Guide to Parnassus.'

*The Trial of Jesus.* By Giovanni Rosadi. Translated from the Third Italian Edition. Edited with a Preface by Dr. Emil Reich. (Hutchinson & Co.)—We are not told that Dr. Reich is responsible for the translation, but he is for the preface. The use and abuse of the

preface might well be the subject of a chapter in a new volume of 'Curiosities of Literature'; and whatever be that use, it seems obvious that there should be some connexion between the preface and the book to which it is attached. Dr. Reich's contribution to this volume consists of some general remarks on the need of a 'Life of Christ' for each generation, strong assertions in regard to Higher Criticism, and a few words on the way in which Signor Rosadi has approached his subject. The strong assertions, however, give the tone to the preface. It appears that

"the study of the New Testament has in the last seventy to eighty years fallen into the hands of the so-called 'higher critics,' in whose criticism there is nothing high, and in whose heights there is nothing critical."

Dr. Reich, not satisfied with the achievement of this aphorism, poses as a judge. The higher critics "are philologists, and that alone condemns them as historians generally, and places them absolutely out of court as historians of Christianity." He may, of course, cherish the opinion that it is high time to proclaim that Higher Criticism "has proved an amazing blunder"; but surely prejudice rather than accuracy is responsible for the assertion that the "too numerous German, Dutch, French, and English scholars" have covered themselves with ridicule,

"who, with an appearance of systematic precision, have invaded every syllable of the New Testament, and who, after driving out from each dwelling-place of the text whatever spiritual or human element there is in it, solemnly declare that the New Testament is a mere story-book, Christ a myth, and Christianity a fraud."

Higher Criticism, which is a method, and not a system, has suffered at the hands of some who have employed it; but it cannot be injured by those who, through prejudice, wantonly misrepresent it.

Signor Rosadi himself might with advantage indulge in some historic criticism. It is enough to say that he quotes as authentic, but without comment or suggestion, the well-known interpolation into the text of Josephus of the passage regarding the death and resurrection of Christ. The title of Signor Rosadi's book might be 'The Life of Jesus,' since so much space is given to the incidents of the sacred narrative. These incidents, in the judgment of the author, are recounted in order that there may be a clear understanding of the accusations brought against Jesus. "Every act of the life of Jesus," Signor Rosadi explains, "is noted or omitted according as it may or may not come within the fixed domain of contemporary penal justice." The acts thus chosen are, however, narrated with such diffuseness of explanation and commentary that the reader almost forgets that he is contemplating the trial of Jesus. The same diffuseness is apparent in the treatment of the legal questions involved in the trial of Jesus. Thus, for instance, six pages are devoted to a description of the death of Savonarola in order to find in the varying moods of the Florentines a parallel to the feelings of those Jews who passed from hosannas to cries of "Crucify him!" The conclusion of the author regarding the trial is thus expressed: "Jesus of Nazareth was not condemned, but He was slain. His martyrdom was no miscarriage of justice, it was a murder." Jurists as well as doctors differ. Mr. Taylor Innes in his well-known book, 'The Trial of Jesus Christ,' says:—

"When Pilate ultimately sent Jesus to the cross, it was as claiming to be a king, and on the original charge of acting *adversus majestatem populi Romani*. The judgment was legal, though the unjust judge did not believe in it."

Readers of Signor Rosadi's volume may not be able to accept his conclusion regarding the trial, or they may be in perplexity, when the legal opinion of Mr. Taylor Innes is before them; but by a perusal of the Italian writer's

book they will obtain a great deal of curious information which, though not always strictly relevant to the subject of the work, is at least interesting.

FOLLOWING closely on the celebrations at Norwich and at Manchester College, Oxford, of the centenary of the birth of Dr. Martineau, appropriately comes the volume *James Martineau, Theologian and Teacher*, by J. Estlin Carpenter (Green). The book necessarily goes over much of the ground already covered by the 'Life,' in two volumes, by Principal Drummond and Mr. Upton; but it is interesting to have from three of Martineau's former pupils—men who have taught in the College where he himself laboured—an appreciation of his life and thought. There are many letters, both in the body of the work and in foot-notes, and some glimpses into family life, showing the father with his book poised against the sugar-basin, reading Dickens or Scott to his children. The two portraits may be mentioned as giving to those who knew Martineau a pleasing reminder of a singularly sweet and strong personality.

MESSRS. CONSTABLE'S new edition, at half-a-crown, of Tolstoy's *Resurrection*, translated by Louise Maude, is certainly very cheap for the money, for it includes thirty-three striking illustrations by Pasternak. The text represents a complete and final revision.

WE are glad to get from Messrs. Blackwood new and cheaper editions of *John Splendid* and *Burton's History of Scotland*, vol. i., both attractive volumes in their different ways.

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Meaux (Vicomte de), Souvenirs Politiques, 1871-7, 7fr. 50.

Monod (B.), Le Moine Guibert et son Temps, 1053-1124, 3fr. 50.

## Geography and Travel.

Rosbach (E.) et Molinier (A.), Histoire Graphique de l'Ancienne Province de Languedoc, 50fr.

## Philology.

Brandt (P.), Sappho, 2m. 50.

## Science.

Huffel (G.), Économie Forestière, Vol. 2, 10fr.

## General Literature.

Beauregard (G. de), L'Ami des Mauvais Jours, 3fr. 50.

Braz (A. Le), Contes du Soleil et de la Brume, 3fr. 50.

Edgy, La Servante, 3fr. 50.

Guinaudeau (B.), Le Maître du Peuple, 3fr. 50.

Lebiond (M. A.), Les Sortilèges, 3fr. 50.

Maël (P.), Femme d'Officier, 3fr. 50.

Querlon (P. de), Céline, Fille des Champs, 3fr. 50.

Ramuz (C. F.), Aline, 3fr. 50.

Strannik (I.), Les Nuages, 3fr. 50.

## TWO IDENTIFICATIONS IN GRAY'S LETTERS.

Fiveways, Burnham, Bucks.

GRAY's letter to Dr. Wharton of April 22nd, 1760 (see Mr. Tovey's edition of 'Gray's Letters,' vol. ii. pp. 132-3), contains a story of the bold attempt of "my Lady Fr." to bring about a match between herself and the then

Duke of Cleveland. The identity of this lady seems to have baffled Gray's editors, and Mr. Tovey confesses himself unable to discover who she was. Gray's own reference a little further on to "Lady Fr." as "Sr. Ev. F.'s fine young widow" makes the identification a matter of no great difficulty. "Sr. Ev. F." was Sir Everard Fawkener, Knight, sometime Minister at Constantinople, secretary to William, Duke of Cumberland, and joint Postmaster-General. He was born in 1684, and married in 1747 Harriet, natural daughter of General Churchill. Sir Everard died in 1758, leaving his wife (the "Lady Fr." of Gray's letter) and family in such poor circumstances, that Lady Fawkener considered herself quite justified (as appears from Gray's report of her remarks) in her audacious attempt to secure the Duke of Cleveland as a husband. She was forced, however, to be content with a less aristocratic match, and married in 1765 Thomas Pownall, sometime Governor of Massachusetts.

In the letter of Gray to the Rev. James Brown of July, 1760 (see Mr. Tovey's edition, vol. ii. p. 157), some space is devoted to observations on the wife of the newly appointed Spanish Ambassador (the Count de Fuentes) and her family. In the course of these remarks (according to Mr. Tovey's text) a "Dr. Alren" is mentioned, "whom nobody ever liked," and who had advised the Fuentes family to be "disagreeable." Mitford conjectures that this individual was "the Catholic priest attending on the family." This name, "Dr. Alren," is undoubtedly a misreading for "D'Abreu," who was the predecessor of the Count de Fuentes as Spanish resident in England. It is clear from Gray's letter that D'Abreu had not been popular in England, and had tried to impress upon his successor the advisability of not mixing in English society.

D'Abreu is twice mentioned by Horace Walpole in his 'Letters' (see my edition of the 'Letters,' vol. iii. p. 433; vol. iv. p. 288). At the second reference Walpole speaks of him as "the pert Spanish minister," and relates a smart reply of Pitt to a malicious remark of D'Abreu to the Hessian minister.

HELEN TOYNBEE.

## CROMWELL AND IRISH PRISONERS.

Trinity College, Dublin, May 14th, 1905.

IN your issue of May 13th Mr. Dennehy cites from Prendergast and from others statements regarding the exportation of a crowd of Irish peasants from Galway to Jamaica by order of the Cromwellian Government. If he will look at S. R. Gardiner's careful history of the period ('History of the Commonwealth and Protectorate'), vol. iv. pp. 112-13 and 218-19, he will see the evidence discussed, and also the lack of evidence that the orders given were ever carried out.

J. P. MAHAFFY.

## LAMB'S LETTERS.

6, Pump Court, Temple, May 15th, 1905.

As the law is at present, and as I submit, it is likely to remain, the property in a letter, but not in its contents, passes to the addressee, and in this opinion I am supported by the recorded decisions (Pope v. Curll, 1741; Thompson v. Stanhope, 1774; Granard v. Dunkin, 1809, &c.). So far as I am aware, the same view is taken by all other writers on copyright, including Mr. Scrutton, K.C., and Mr. Macgillivray. Dr. Copinger writes: "The law really is that the copyright in a private letter remains in the writer." This statement is inaccurate. Copyright is the creature of the statute, and, as I have stated on the first page of 'Copyright Law,' there is no copyright in any work before publication, and the rights which authors possess in such works are merely the Common Law incidents of property, and are altogether

Independent of the statute (*Jefferies v. Boosey*, 1854; *Lytton v. Devey*, 1884).

I should have thought that it was quite clear from the context of the extract which you quoted from my book that by "letter" I meant the material upon which the communication was written, since in the same sentence I stated that the writer of the letter had a right to restrain the publication of its contents. Dr. Copinger's statement that "the property in the copyright is the very foundation of the right to restrain publication" is erroneous. The right exists by virtue of the Common Law, and independently of statute. Again, according to Dr. Copinger, "the property in the paper on which it [the letter] is written is probably in the receiver." He probably means the *addressee*. It is certainly in the addressee, who may destroy the letter or retain possession of it, even against the writer, if he so please (*Oliver v. Oliver*).

HENRY A. HINKSON.

# 'DICTIONARY OF INDIAN BIOGRAPHY.'

May 5th, 1905.

By the courtesy of the Editor of *The Athenæum*, I have been permitted to publish the following list of names of the deceased persons (1-300) who have been provisionally selected for inclusion in the 'Dictionary of Indian Biography,' to be published by Messrs. Swan Sonnenschein & Co. in the autumn. This work is intended to contain biographical notices of about 2,000 to 2,500 persons, living or dead, Europeans or natives of India, connected with India since about the year 1750 A.D. Suggestions are invited, and it is hoped that readers of *The Athenæum* will bring any important omissions to my notice. Letters should be addressed to 61, Cornwall Gardens, S. Kensington, S.W.

C. E. BUCKLAND, Editor 'D.I.B.'

Abbott, Augustus, Major-General, 1801-67  
 Abbott, Sir Frederick, Major-General, 1805-92  
 Abbott, Sir James, General, 1807-96  
 Abdul Hak, in the service of the Nizam, 1853-96  
 Abdul Latif, Nawab Bahadur, of Calcutta, 1828-93  
 Abel, Clarke, Physician and Naturalist, 1780-1826  
 Abercromby, Sir John, Lieutenant-General, 1772-1817  
 Abercromby, Sir Robert, General, 1740-1827  
 Adam, Sir Frederick, Governor of Madras, 1853-1853  
 Adam, John, Acting Governor-General, 1779-1825  
 Adam, Right Hon. William Patrick, Governor of Madras, 1823-81  
 Adams, Andrew Leith, Surgeon-Major and Naturalist, 1807-1882  
 Adams, Rev. James Williams, V.C., Military Chaplain, 1840-1903  
 Adams, Sir John Worthington, Major-General, 1764-1837  
 Adye, Sir John Miller, General, 1819-1900  
 Afghanistan, Abdur Rahman, Amir of, 1844-1901  
 Afghanistan, Dost Muhammad Khan, Amir of, 1791-1863  
 Aga Ali Shah, head of the Khojas, 1800-81  
 Aga Khan, head of the Khojas, 1800-81  
 Agnew, Patrick Alexander Vans, killed at Multan, 1822-48  
 Agnew, Sir William Fischer, Recorder of Rangoon, 1847-1903  
 Ahlia Bai, Ruler of Indore, 1795-1795  
 Ahmad Khan, Sir Syad, of Aligarh, 1817-98  
 Ainslie, Whitelaw, Medical Service and Author, 1766-1836  
 Airey, Sir James Talbot, General, 1812-98  
 Aitchison, Sir Charles Umpherston, Lieutenant-Governor of Punjab, 1832-96  
 Aitken, Robert Hope Moncrieff, V.C., Colonel, 1887-1887  
 Aiyar, Sir K. Sheshadri, Dewan of Mysore, 1815-1901  
 Aiyar, Sir Tiruvur Mutuswamy, Judge of the High Court, Madras, 1832-95  
 Ajudhya Nath Pandit, of Allahabad, 1840-92  
 Akbar Khan, son of the Amir Dost Muhammad, 1819-1819  
 Alexander, Sir James, General, 1807-1807  
 Alexander, Sir James Edward, General, 1803-85  
 Aliverdy Khan, Nawab Nazim of Bengal, 1676-1756  
 Allardice, Alexander, Journalist and Novelist, 1841-96  
 Allen, Sir George William, 1831-1900  
 Alms, James, Naval Officer, 1728-91  
 Amherst, William Pitt, first Earl, Governor-General, 1773-1857  
 Amir Ali Khan, Nawab Bahadur, of Calcutta, 1810-79  
 Amir Khan, leader of the Pindaris, 1834-1834  
 Amir Khan, Wahabi leader, 1790?-after 1877  
 Ames, Andrew, Legal Member of Council, 1791-1860  
 Anderson, Sir George William, Acting Governor of Bombay, 1791-1857  
 Anderson, Sir Henry Lacon, Bombay Civil Service, 1807-79  
 Anderson, James, Medical Service, Madras, 1809-1809  
 Anderson, John, Civil Service, Prince of Wales's Island, 1795-1815  
 Anderson, Rev. John, Missionary, Educationist, Madras, 1805-55  
 Anderson, John, M.D., Scientist, 1833-1900  
 Anderson, Thomas, Botanist, 1832-70  
 Andrew, Sir William Patrick, Promoter of Railways, 1807-87

Anquetil, Thomas John, Brigadier-General, 1781-1842  
 Anquetil du Perron, Abraham Hyacinthe, Orientalist, 1731-1805  
 Anson, Hon. Augustus Henry Archibald, V.C., 1835-77  
 Anson, Hon. George, Commander-in-Chief in India, 1797-1837  
 Anstey, Thomas Chisholm, Barrister-at-Law, 1816-73  
 Anstruther, Sir Alexander, Recorder of Bombay, 1769-1819  
 Anstruther, Sir John, Chief Justice of Bengal, 1753-1811  
 Appa Sahib, Raja of Nagpur, 1810-1810  
 Arbuthnot, Sir Charles George, Commander-in-Chief, Madras, 1821-99  
 Arbuthnot, William Urquhart, Member of the Council of India, 1807-74  
 Arcot, Azim Jah, Prince of, 1800-74  
 Arcot, Sir Muhammad Munawwur Ali, Prince of, 1856-1903  
 Argyll, George Douglas Campbell, eighth Duke of, Secretary of State for India, 1823-1900  
 Arnold, Sir Edwin, Poet and Journalist, 1832-1904  
 Arnold, William Delafield, Director of Public Instruction, Punjab, 1828-59  
 Arnould, Sir Joseph, Judge, Bombay, 1814-86  
 Arthur, Sir George, Baronet, Governor of Bombay, 1781-1851  
 Ashburnham, Hon. Thomas, General, 1872-1872  
 Asman Jah, Nawab Sir, Prime Minister, Hyderabad, 1839-1898  
 Astell, Henry Godfrey, Indian Civil Service, 1816-1903  
 Astell, William, Chairman of Directors E. I. Co., 1774-1847  
 Atkinson, Edwin Felix Thomas, Indian Civil Service, 1880-1880  
 Atkinson, James, Medical Service, Oriental Scholar, 1780-1852  
 Auchmuty, Sir Samuel, Commander-in-Chief, Madras, 1756-1822  
 Auckland, George Eden, Earl of, Governor-General, 1784-1819  
 Austen, Charles John, Naval Commander-in-Chief, India, 1779-1852  
 Austen, Sir Francis William, Admiral, 1774-1865  
 Austin, Dr. Charles Sumner, Journalist, 1837-1903  
 Awdry, Sir John Wither, Chief Justice, Bombay, 1795-1878  
 Aylmer, Hon. Rose Whitworth, 1779-1800  
 Baden-Powell, Baden Henry, Indian Civilian, Author, 1811-1901  
 Badger, Rev. George Percy, Indian Chaplain, Author, 1815-88  
 Bailey, Rev. Benjamin, Missionary, Linguist, Botanist, 1791-1871  
 Baillie, John, Colonel, Professor and Political, 1833-1833  
 Baird, Sir David, Baronet, General, 1757-1829  
 Baker, Sir Thomas Durand, General, 1837-93  
 Baker, Sir William Erskine, Colonel, Council of India, 1808-81  
 Balfour, Edward Green, Surgeon-General, Madras, Author, 1813-89  
 Balfour, Francis, Medical Service, Author, before 1769-after 1807  
 Balfour, Sir George, General, Military Financier, 1809-94  
 Ball, George, Colonel, Adjutant-General, Bengal, 1761-1811  
 Ball, Valentine, Doctor, Geologist, 1895-1895  
 Ballard, John Archibald, Lieutenant-General, Mint Master, Bombay, 1829-80  
 Bandula, Mengyee Maha, Burmese General, 1825-1825  
 Banerjee, Durgapati, Rai Bahadur, Bengal Provincial Service, 1838-1903  
 Banerji, Rev. Krishna Mohan, Professor, Linguist, and Author, 1813-85  
 Banks, John Sherbrooke, Major, Chief Commissioner in Oudh, 1811-57  
 Bannatyne, James R., Orientalist and Librarian, 1813-61  
 Barker, Sir George Robert, Brigadier-General, 1817-61  
 Barker, Sir Robert, Commander-in-Chief, Bengal, 1729?-89  
 Barlow, Sir George Hilary, Baronet, Governor of Madras, 1762-1817  
 Barnard, Sir Henry William, Commander-in-Chief in India, 1799-1857  
 Barnes, Sir Edward, Commander-in-Chief in India, 1776-1838  
 Baroda, Malhar Rao, Maharaja Gaekwar of, 1882-1882  
 Barrow, Lousada, Major-General, Chief Commissioner of Oudh, 1777-1777  
 Bartolomeo, Fra Paolino de San, Vicar-General, Malabar Coast, 1718-1806  
 Barwell, Richard, Member of Supreme Council, 1741-1804  
 Basevi, James Palladis, Captain, Scientific Investigator, 1871-1871  
 Bateman-Champain, Sir John Underwood, Colonel, Director Indo-European Telegraphs, 1835-87  
 Bayley, Sir Edward Clive, Member of Supreme Council, 1821-84  
 Bayley, William Butterworth, Acting Governor-General, 1782-1869  
 Beadon, Sir Cecil, Lieutenant-Governor of Bengal, 1816-80  
 Beames, John, Indian Civilian and Philologist, 1837-1902  
 Beatson, George Stewart, Surgeon-General in India, 1817-1871  
 Beatson, William Ferguson, General, 1804-72  
 Beecher, Sir Arthur Mitford, Quarter-Master-General in India, 1816-87  
 Beecher, John Reid, General, Commissioner in the Punjab, 1819-84  
 Beck, Theodore, Principal of the Aligarh College, 1859-89  
 Beckwith, Sir Thomas Sydney, Commander-in-Chief, Bombay, 1772-1831  
 Bell, Andrew, Educationist, 1753-1832  
 Bell, Thomas Evans, Major, Political Writer, 1825-87  
 Bellow, Henry Walter, Surgeon-General, Linguist, 1834-92  
 Bellow, Rev. John Chippindall Montesquieu, Preacher and Lecturer, 1823-74  
 Benares, Chait Singh, Raja of, 1810-1810  
 Benares, Sir Ishri Persad Narayan Singh, Maharaja of, 1822-89  
 Benfey, Theodor, Professor, Oriental Linguist, 1809-81  
 Benfield, Paul, Indian Civil Service, 1810-1810  
 Bengali, Sorabji Shapurji, Reformer and Philanthropist, Bombay, 1831-93  
 Bentinck, Lord William Cavendish, Governor-General, 1774-1839

Beresford, Lord William Leslie de la Poer, Colonel, V.C., 1874-1900  
 Bernadotte, John Baptiste Julius, King of Sweden and Norway, 1764-1844  
 Bernard, Sir Charles Edward, Chief Commissioner of Burma, 1837-1901  
 Best, —, Captain, Madras Engineers, 1851-1851  
 Bethune, Sir Henry Lindesay, Baronet, Madras Artillery, Persia, 1787-1851  
 Bethune, John Elliot Drinkwater, Member of Supreme Council, 1801-51  
 Bhau Daji, Medical Practitioner, Sheriff of Bombay, 1821-74  
 Bhide Gopalrao Hari, Social Reformer, Bombay, 1813-96  
 Bhonsla, Raghoji, II., Raja of Berar, 1816-1816  
 Bhonsla, Raghoji, III., Raja of Berar, 1808-53  
 Bhopal, Nawab Shah Jehan, Begam of, 1838-1401  
 Bhopal, Nawab Sikandar, Begam of, 1816-68  
 Bicknell, Herman, Doctor, Traveller, Linguist, 1830-75  
 Biddulph, Sir Michael Anthony Shrapnel, General, 1825-1904  
 Bigandet, Right Rev. Paul Ambrose, Bishop, 1811-94  
 Birch, Sir Richard James Holwell, Lieutenant-General, 1803-75  
 Bird, Louis Saunders, Lieutenant-General, 1792-1874  
 Bird, Robert Mertins, Indian Civil Service, 1788-1853  
 Bird, William Wilberforce, Acting Governor-General, 1857-1857  
 Bittleston, Sir Adam, Judge, Madras High Court, 1817-92  
 Blackburne, Sir William, Major-General, Political, 1761-1839  
 Blacker, Valentine, Lieutenant-Colonel, Military Historian, 1778-1823  
 Blacklock, Ambrose, Medical Service, Madras, 1816-73  
 Blackwood, Sir Henry, Baronet, Naval Commander-in-Chief, India, 1770-1832  
 Blair, James, General, V.C., 1828-1905  
 Blair, Sir Robert, Lieutenant-General, 1802-1802  
 Blaney, Thomas, Doctor, Sheriff of Bombay, 1823-1903  
 Blanford, Henry Francis, Professor, Meteorologist, 1831-93  
 Blavatsky, Helena Petrovna, Traveller, Theosophist, Author, 1831-91  
 Blochmann, Henry Ferdinand, Professor, Linguist, 1838-73  
 Blosset, Sir Robert Henry, Chief Justice, Bengal, 1776-1823  
 Blunt, Sir Charles William, Baronet, 1731-1802  
 Blyth, Edward, Zoologist, Ornithologist, 1810-73  
 Boden, Joseph, Lieutenant-Colonel, Bombay Army, 1811-1811  
 Bogle, Sir Archibald, Major-General, Commissioner, Burma, 1805-70  
 Bogle, George, Leader of Embassy to Tibet, 1746-81  
 Böhlingk, Othon von, Linguist, 1815-1904  
 Bolts, William, of E.I.Co.'s Civil Service, 1740?-1805  
 Bopp, Francis, Professor and Linguist, 1791-1867  
 Borton, Sir Arthur, General, 1814-93  
 Boseawen, Hon. Edward, Naval Commander-in-Chief, India, 1711-61  
 Bourchier, Sir George, Major-General, 1822-98  
 Bourdillon, James Dewar, Madras Civil Service, 1811-53  
 Boyd, Hugh, Journalist, Madras, 1746-94  
 Braddon, Sir Edward, Civil Officer in India, Author, 1829-1901  
 Bradford, Sir Thomas, Commander-in-Chief, Bombay, 1777-1853  
 Brasyer, Jeremiah, Colonel, commanded Sikh regiment, 1812-97  
 Brecks, James Wilkinson, Indian Civil Service, Madras, 1830-72  
 Briggs, John, Major-General, Author, 1785-1875  
 Bright, Sir Robert Onesiphorus, Lieutenant-General, 1823-1896  
 Brind, Sir James, General, 1808-88  
 Broadfoot, George, Major, Agent to the Governor-General, 1807-45  
 Broekhaus, Herman, Professor and Linguist, 1806-77  
 Brooke, Sir George, General, 1793-1882  
 Brooke, Sir James, Raja of Sarawak, 1803-68  
 Brooke, John Cheape, General, Agent to the Governor-General for Rajputana, 1818-59  
 Brooke, Robert, in the E.I.Co.'s Bengal Army, 1746?-1802?  
 Broughton, Thomas Duer, Colonel and Author, 1778-1835  
 Broughton de Gyfford, John Cam Hobhouse, Baron, 1786-1869  
 Brown, Charles Philip, Indian Civil Service, Madras, Linguist, 1798-1884  
 Brown, Rev. David, Chaplain, Bengal, 1763-1812  
 Brown, Sir John Campbell, Surgeon-General, 1812-90  
 Browne, Sir James, General, Chief Commissioner, British Beluchistan, 1837-96  
 Browne, Sir Samuel, General, 1824-1901  
 Browne, Sir Thomas Gore, Indian Army, 1807-87  
 Bruce, Sir Henry Le Geyt, Lieutenant-General, 1824-99  
 Bruce, John, Historiographer of the E.I.Co., 1715-1826  
 Brutton, Nicholas, Lieutenant-Colonel, 1780-1843  
 Bryant, Sir Jeremiah, Major-General, 1815-1815  
 Brydges, Sir Harford Jones, Baronet, Envoy to Persia, 1764-1847  
 Brydon, William, E.I.Co.'s Medical Service, 1811-73  
 Buchanan, Rev. Dr. Claudius, Chaplain, Professor, Author, 1766-1815  
 Buchanan-Hamilton, Francis, Doctor, Author, 1762-1829  
 Buckingham, James Silk, Journalist, Traveller, Author, 1786-1855  
 Buckingham and Chandos, Richard Plantagenet Campbell, third Duke of, Governor of Madras, 1823-89  
 Buckinghamshire, Robert Hobart, fourth Earl of, Governor of Madras, 1760-1816  
 Buckland, Charles Thomas, Indian Civil Service, Bengal, 1824-94  
 Bühler, Johann Georg, Professor and Linguist, 1837-98  
 Buist, George, Journalist, Scientific Writer, 1805-60  
 Burdwan, Mahtab Chand Rai, Maharaja Adhiraj Bahadur of, 1820-1879  
 Burke, William Augustus, Inspector-General of Hospitals, 1769-1837  
 Burlton, Philip Bowles, Bengal Artillery, 1803-29  
 Burnell, Arthur Coke, Indian Civil Service, Madras, Linguist and Author, 1840-82  
 Burnes, Sir Alexander, Traveller and Political Agent at Kabul, 1805-41  
 Burnes, James, Doctor and Author, 1801-62  
 Burney, Henry, Captain, Resident at Ava, 1845-1845  
 Burnout, Eugene, Professor and Linguist, 1801-52  
 Burrell, Littellus, Major-General, 1753-1827



Burton, Sir Richard Francis, Traveller, Linguist, Author, 1821-90  
 Bussy-Castelnau, Charles Joseph Patissier, Marquis de, 1718-85  
 Butler, Thomas Adair, Major, V.C., 1835-1901  
 Cadell, Jessie, Authoress, 1844-81  
 Cadell, Sir Robert, General, 1825-97  
 Caillaud, John, Brigadier-General, 1724-1812  
 Caird, Sir James, Authority on Agriculture, 1816-92  
 Caldwell, Sir Alexander, Major-General, 1763-1839  
 Caldwell, Sir James Lillyman, General, 1770-1863  
 Caldwell, the Right Rev. Robert, Bishop of Timmivelly, 1814-91  
 Call, Sir John, Baronet, Member of Council, Madras, 1732-1801  
 Calloft, Maria, Lady, Authoress, 1785-1842  
 Cama, Pestonji Hormusji, Merchant, Philanthropist, 1850-93  
 Camae, Jacob, Bengal Infantry, ?-?  
 Cameron, Charles Hay, Member of Supreme Council, 1795-1880  
 Cameron, George Powlett, Political and Author, 1806-82  
 Cameron, John Alexander, Journalist and Correspondent, ?-1885  
 Campbell, Sir Archibald, Baronet, Commander in Burmese War, 1769-1843  
 Campbell, Charles Hay, Major and Author, ?-1832  
 Campbell, Sir Colin, Major-General, 1776-1847  
 Campbell, Donald, Traveller and Author, 1751-1801  
 Campbell, Sir Edward Fitzgerald, Baronet, Lieutenant-Colonel, 1822-82  
 Campbell, Sir George, Lieutenant-Governor of Bengal, 1824-92  
 Campbell, Sir James Macnabb, Indian Civil Service, Bombay, 1817-1903  
 Campbell, John, Lieutenant-Colonel, Defender of Mangalore, 1753-84  
 Campbell, Sir John, Major-General, 1802-78  
 Canning, Charles John, Earl, Viceroy and Governor-General, 1812-62  
 Canning, Charlotte Elizabeth, Countess, 1817-61  
 Capel, Hon. Sir Thomas Bladen, Naval Commander-in-Chief, India, 1776-1853  
 Capon, Sir David, General, 1793-1869  
 Carey, Eustace, Missionary, 1791-1855  
 Carey, Felix, Missionary, 1782-1822  
 Carey, Mary, Survivor of the Black Hole, 1741-1801  
 Carey, Rev. Dr. William Carey, Missionary, 1761-1831  
 Carmichael, David Fremantle, Member of Council, Madras, 1830-1903  
 Carnae, John, Member of Council, Bombay, 1716-1800  
 Carnatic, Azim-ud-daula, Nawab of the, 1775-1819  
 Carnatic, Ghulam Muhammad Ghaus, last Nawab of the, 1824-55  
 Carnatic, Muhammad Ali Khan, Walajah, Nawab of the, 1717-95  
 Carnatic, Umdat-ul-Umra, Nawab of the, 1718-1801  
 Carpenter, Mary, Philanthropic Reformer, 1807-77  
 Carrington, Sir Codrington Edmund, Barrister, Calcutta, 1769-1849  
 Cartier, John, Governor of Bengal, 1733-1802  
 Casement, Sir William, Member of the Supreme Council, 1780-1844  
 Cassels, Andrew, Member of Council of India, 1812-86  
 Cautley, Sir Proby Thomas, Colonel, Member of Council of India, 1802-71  
 Cavagnari, Sir Pierre Louis Napoleon, Resident at Kabul, 1841-79  
 Cavenagh, Sir Orfeur, General, 1821-91  
 Chalmers, Sir John M., Major-General, 1756-1818  
 Chamberlain, Sir Crawford Trotter, General, 1821-1902  
 Chamberlain, Sir Neville Bowles, Field-Marshal, 1820-1902  
 Chambers, Sir Robert, Chief Justice, Bengal, 1737-1803  
 Chamier, Henry, Member of Council, Madras, 1795-1867  
 Champion, Alexander, Commander-in-Chief, Bengal, ?-?  
 Chanda Sahib, proclaimed Nawab of the Carnatic, ?-1752  
 Chandu Lal, Maharaja, Minister at Hyderabad, 1766-1845  
 Chastenay, Henry, Bengal Civil Service, 1794-1822  
 Chatterji, Bankim Chandra, Indian Novelist, 1838-94  
 Chavasse, William, of the E.I.Co.'s Service, 1785-1814  
 Cheape, Sir John, General, 1792-1875  
 Chelmsford, Frederick Augustus Thesiger, second Baron, General, 1827-1905  
 Cherry, George Frederic, Bengal Civil Service, 1761-99  
 Chesney, Sir George Tomkyns, Member of the Supreme Council, 1830-95  
 Chinnery, George, Artist, 1766 ?-1852  
 Christie, John, Major-General, 1805-69  
 Christie, S. T., Lieutenant-General, ?-1876  
 Churchill, Lord Randolph Henry Spencer, Secretary of State for India, 1819-1894  
 Clapperton, Andrew Balfour, Captain, Master-Attendant, 1791-1847  
 Clare, John Fitzgibbon, second Earl of, 1792-1851  
 Clarke, Sir Alured, Field-Marshal, 1745 ?-1832  
 Clarke, Sir Andrew, Lieutenant-General, Member of the Supreme Council, 1824-1902  
 Clarke, Tredway, General, 1761-1858  
 Clark-Kennedy, John, Major-General, 1817-67  
 Clavering, Sir John, Member of the Supreme Council, 1722-77  
 Cleghorn, Hugh Francis Clarke, Inspector-General of Forests, 1820-95  
 Clerk, Sir George Russell, Governor of Bombay, 1800-89  
 Cleveland, Augustus, Bengal Civil Service, 1755-81  
 Clinton, Charles Henry Rolle Trefusis, twentieth Baron, Under-Secretary of State for India, 1831-1901  
 Clive, Robert, Baron, Governor of Bengal, 1725-71  
 Close, Sir Barry, Baronet, Political, 1756-1813  
 Clyde, Colin Campbell, Baron, Field-Marshal, 1792-1863  
 Cockburn, Sir William, Baronet, Lieutenant-General, 1768-1835  
 Cocks, Arthur Herbert, Indian Civil Service, 1819-81

In the Amsterdam edition of 1688 he gives the texts which he had consulted and collated with a MS. in Trinity College, Cambridge. The editions enumerated are Camotiana, Casauboniana, Oporiniana, Oxoniensis, Stephanica, and Sylburgiana. Might not the Oxoniensis be the edition of 1604? Unfortunately the notes do not help, for the Oxoniensis does not seem to be once mentioned as giving a variant reading. It is possible that Duport's 'Prælectiones' (1712) may contain a mention of the edition, but I have no opportunity of consulting it.

W. C. F. ANDERSON.

#### A NEW YORK LIBRARY.

THE report of the New York Society Library, which has just reached us, contains several interesting features. The library was founded in 1754, but has moved with the times, being, indeed, one of the most successful and enterprising institutions of the kind existing. During the year ending March, 1905, 23,188 persons used the library, of whom 8,253 were men. So women in the "first families," which it is the pride of the library to serve, read far more than men. Messengers carried 21,625 books without any charge for delivery, and visited 6,892 houses; 30,488 books were drawn altogether. The library has made a practice of circulating volumes which other institutions class as reference books, not permitting their removal. Entire freedom of access is allowed to books in the buildings, but no loss is reported in consequence. Orders are executed by telephone or letter, so that those who cannot attend personally are not debarred from getting books. As to the books most read it is noted:—

"There is a general impression current that there is a rage for new books, and that a book several weeks old is not worth reading, and the reports of most public libraries show that their circulation has been curtailed seriously by ephemeral concerns, which advertise to furnish new books only; but the experience of the Society Library has shown that old authors are not neglected, if provided in new editions, with the best paper and type procurable. New editions of Trollope, Scott, Dickens, Richardson, Thackeray, and Disraeli, purchased within a few years, have been called for nearly as often as the 'best sellers' in fiction."

This is pleasant hearing, for certainly herculean efforts are made to push the modern novel in America, and the "three-month immortals" are so wildly praised that one might take them all for classics. Two names in this list are of special interest—Trollope and Richardson. The former, though his work is commonly dismissed as machine-made, is having a revival in England too, for his books are being reissued by more than one publisher, and they show certain characteristic and lost aspects of English life more closely than any other author. The call for Richardson is gratifying, but surprising, in New York, for he is one of the longest of writers, and achieves his effect by a seemingly infinite amount of leisurely triviality which all works up to his purpose. But you have to read a dozen pages instead of one epigram. "Long, still books," Tennyson called Richardson's, yet New York society has time to read them, though it is fortunate that, being old books, they can be kept for three weeks instead of one without fines for extra time. One cannot imagine a decently occupied person making enough leisure in a week to enjoy that long-drawn-out, but most genuine tragedy 'Clarissa.'

We are sorry to notice the recent death of Mr. Charles B. Curtis, the chairman of the library, who had been a member of the board since 1892, and paid special attention to securing art books. Volumes of this sort are placed in the Green Alcoves, and were consulted in the past year by 307 men and 453 women, the latter in this special line, it will be noticed, not so far outnumbering the rival sex as in general read-

ing. Recent accessions include seventy-eight volumes on Egyptology, presented through the sons of the late President Henry Morton, who, it is said, selected this library because it exercises a more liberal policy in the circulation of its books than other institutions. The library is in a flourishing condition, though it does not, it appears, advertise in the daily papers. The liberality it shows seems in no way misplaced, and it has the satisfaction of boasting both traditions and modern enlightenment. Long may it flourish, or, if we may quote Horace of an eighteenth-century institution, may it resemble the older books which its readers still favour in an age of "hustle," "et hunc in annum vivat et plures."

#### SALE.

MESSRS. HODGSON included in their sale last week the library of the late Mr. C. C. Massey and other properties, the following being some of the chief prices realized: Ackermann's Microcosm of London, 3 vols., old morocco, 21*l.* The Kelmscott Press Chaucer, 45*l.* The Wallace Collection, by Émile Molinier, 2 vols., 16*l.* 5*s.* French Historical Memoirs, complete set, 50 vols., 12*l.* Howell's State Trials, 32 vols., 10*l.* 2*s.* 6*d.* Chetham Society's Publications, first series, 116 vols., 10*l.* Knox's Liturgie, Aberdene, E. Raban, 1633, 9*l.* Illustrated Library Edition of Dickens, 30 vols., 13*l.* The copy of Thackeray's Journey from Cornhill to Grand Cairo, mentioned in our issue of April 29th, realized 17*l.* 10*s.*

#### Literary Gossip.

IN *The Cornhill Magazine* for June the approach of middle age is the main theme of the series 'From a College Window.' Two subjects of timely interest are 'Special Police Courts for Children,' by the wife of Canon Barnett, and 'Some Causes of the Japanese Victories,' by Mr. F. H. E. Cunliffe; while Miss Blanche Lascelles contributes a poem on our Eastern allies, under the title of 'The Brotherhood of Valour.' 'A Glimpse of the Exiled Stewarts,' by the Rev. W. H. Hutton, is based upon an unpublished letter of Fanny Burney's "Daddy Crisp." 'A Few Characters in a Workhouse Ward' is an anonymous study of human nature. Mr. G. A. B. Dewar discusses 'Wild Animals as Parents'; while, in 'Gastronomic Divagations,' Mr. A. I. Shand writes from the twofold point of view of the sportsman and the epicure.

MR. FISHER UNWIN will publish in the autumn a translation, by the Misses Casey, of 'Streifzüge an der Riviera,' by Prof. Strasburger, of Bonn. The book is an account of the author's impressions of the Riviera during spring trips made in the course of ten years. It is especially concerned with the botany of the region, and deals to some extent with classical references to the plants which are a striking feature of the landscapes of Italy and Provence.

THE life of Sir William Harcourt, by Mr. Harcourt, M.P., to which the daily newspapers have alluded, like that of Lord Randolph Churchill by Mr. Churchill, M.P., though certain to appear some day, is not likely to make rapid progress. The bulk of the papers to be dealt with in each case is considerable, and much time will of necessity be needed.

THE Senate of the University of Cambridge has now passed the necessary Graces for the foundation of the Leslie Stephen Lectureship in the University, the endow-

#### AN UNKNOWN EDITION OF THEOPHRASTUS.

Burghfield, Mortimer, R.S.O., May 8th, 1905.

DR. GALE, Dean of York, included Theophrastus in his 'Opuscula Mythologica, Physica et Ethica, Græce et Latine.'

ment of which has been subscribed by the late Sir Leslie Stephen's friends. The main regulations adopted by the Senate provide that the lecturer be appointed biennially by the Vice-Chancellor, the Master of Trinity Hall, the Knightbridge Professor of Moral Philosophy, and the Regius Professor of Modern History; that the first appointment be made in Michaelmas Term, 1906; that the lecturer deliver one lecture in the Senate House, or some other University building, or Trinity Hall; and that it be on some literary subject, "including therein criticism, biography, and ethics."

MESSRS. SOTHEY'S sale on June 1st and two following days will include the nautical library, with his log-books, of the Duke of Clarence, afterwards William IV., some interesting autograph letters of Garrick, and some important Americana. A recently discovered portrait of Thackeray, done about 1840, by L. Poyet, and reproduced in the Dent edition of 'The Roundabout Papers,' is among the miscellaneous lots of interest. There are also a very fine perfect and clean copy of the Countess of Pembroke's translation of 'The Tragedie of Antonie,' 1595, of excessive rarity; and some valuable illuminated manuscripts, notably a book of Horæ, circa 1489, with twenty-two full-size richly painted and illuminated miniatures, and two miniature paintings of the Nativity and the Crucifixion, executed *en grisaille*, which recall Simon Bening, the Bruges miniaturist, who died in 1561.

In *Chambers's Journal* for June, besides the usual instalments of fiction, there will be an account of 'An Old-World Scottish Service Member,' by the Rev. Canon Tetley, based upon extracts from the diaries of Sir Andrew Leith-Hay, M.P. for the Elgin Burghs. In 'The Rural Exodus' the Rev. Reginald A. Gatty gives examples and anecdotes of the condition of rural England as seen in and around Rotherham. An article on 'The Railway Bookstall' traces the rise and development of the bookstall system under Messrs. W. H. Smith & Son, Messrs. John Menzies & Co. in Scotland, and Messrs. Edson in Ireland. Mr. John B. Drayton presents some curious 'Experiences on Juries and in Law Courts.' In 'An Atlantic Oasis' the Bermudas are described. 'An Island Prison in the Forth' gives the story of the Bass Rock; while other articles are 'A Lady Tramp in India,' by Miss Margaret Innes Pollock, and 'Notes on Memory,' by J. Cater, M.D.

In *Temple Bar* for June Mr. Michael Barrington discusses 'The Philosophy of Aubrey de Vere,' and Mr. Benjamin Taylor 'The Housing Question.' Mrs. Choate Prince writes on 'Rooms that I have Loved' in her American homes; and Miss D. M. Jones, in 'A Saint at the Court of Charles II.,' gives a sketch of Margaret Godolphin and her friendship for John Evelyn.

By permission of the Dean and Chapter of St. Saviour's Cathedral, Southwark, the window designed and made by Mr. John La Farge, of New York, and presented to the cathedral by the American Ambassador as a memorial of John Harvard, founder of Harvard University, will be unveiled by the Ambassador and dedicated next Monday.

THE Librarian of Congress, in accordance with the suggestion in the recent report of the Senate Committee on Patents, is about to call a conference of those interested in copyright revision. The views thus obtained will be utilized in drafting a revised code of copyright law, which is much desired by other nations. The United States still holds aloof from the Berne Convention.

THE Royal Society of Canada is holding its meetings in Ottawa between May 22nd and 25th. Mr. Benjamin Shutte will deliver the Presidential address on the subject of the 'Transfer of Canada to England, 1760-3,' and the Hon. Sydney Fisher, M.P., will lecture on 'Our Western Neighbour, Japan.' An evening is to be devoted to 'The Songs of the Voyageurs on the Lakes and Rivers of Canada in Early Days,' while Abbé Camille Roy, in the French Literature Section, will submit a paper on 'Our Literature from 1800 to 1830.' Under English literature, one of the papers by Mr. R. C. Archibald will contain a 'Bibliography of the Life and Works of Simon Newcomb.'

MR. J. A. REID writes:—

"In your notice of the selection of letters entitled 'Do We Believe?' your reviewer writes: 'The better scientific agnostics did not intervene in this popular correspondence, so that it is not fair to compare the utterances of a trained thinker like the Dean of Westminster with most of those who wrote on the side of unbelief or doubt.' May I say that your reviewer's comment is hardly true? for I noticed that Mr. Edward Clodd wrote a temperately worded letter from the scientific agnostic point of view (his letter was not republished), and doubtless others intervened whose letters were not published. The question cannot be shirked much longer by public men."

We are glad to publish our correspondent's letter. No creed worth believing needs to be protected by the suppression of attack against it.

MANY influential members of the press have suggested that advantage should be taken of the Diamond Jubilee of 'The Newspaper Press Directory' to recognize Mr. Walter Wellsman's services, not only in connexion with the invaluable 'Directory,' but also on the many occasions in which his unique knowledge of matters connected with the newspaper world has been readily and freely communicated. To carry out the object, a meeting is to be held of those who wish to co-operate at Stationers' Hall on Tuesday next at three o'clock.

SIR HORACE BROOKS MARSHALL will preside at the anniversary festival of the Newsvendors' Benevolent and Provident Institution, to be held at De Keyser's Royal Hotel on Tuesday evening, October 24th.

A COMMITTEE of leading men in Düsseldorf, the native place of Heine, intend to raise a national memorial to him, said to be the first in Germany, which has treated her great man very cavalierly on account of his opinions.

HEINRICH NITSCHMANN, whose death took place recently in Elbing in his seventy-ninth year, was the author of several important works on Polish literature, and ranked high as a translator from that language.

THE June number of *Macmillan's Magazine* contains an article on 'Henry Hudson, Navigator,' by Mr. W. J. Fletcher; one on 'Cathedrals Old and New,' by Mr. H. B. Philpott; and a paper on 'The Barons of the Cinque Ports,' by Mr. M. F. Johnston. 'Hospitals and Medical Schools' are dealt with by Mr. E. J. Prior; Major Kennion writes on 'Sport in the Hindoo Koosh'; and S. G. Tallentyre's fourth article on 'The Fellow-Workers of Voltaire' takes Grimm as its subject.

THE Readers' Dinner went off very well last Saturday, and the subscription list reached 230*l.*, to go towards a fourth pension. Mr. Anthony Hope Hawkins, who presided, thought that Mr. Collins, in his 'Author and Printer,' was too profuse in commas. Mr. Hawkins is, clearly, a pattern proof-reader, but the ordinary author often neglects such things, and simplifies punctuation by putting dashes everywhere, so that he needs instruction.

RECENT Parliamentary Papers include a Report of the Historical Manuscripts Commission on the Manuscripts of Lady Du Cane (2*s.* 6*d.*); the Annual Report on the Finances of the University of Glasgow (3*d.*); and the Annual Report of Proceedings under Acts relating to Sea Fisheries, England and Wales, 1903 (8*d.*).

## SCIENCE

### AMERICAN ETHNOLOGY.

*Publications of the Bureau of American Ethnology.*—*Twenty-First Annual Report to the Secretary of the Smithsonian Institution for 1899-1900.*—*Twenty-Second Report for 1900-1901.* Parts I. and II. (Washington, Government Printing Office.)—The "letter of transmittal" which heads the Twenty-First Report is signed "J. W. Powell," and is the last which will bear his signature. That of the Twenty-Second Report is signed "W. J. McGee, Acting Director," and, by a curious clerical error, is dated July 1st, 1899, instead of 1901.

The Twenty-First Report contains a map on which the progress made by the Bureau during the year to which it relates is indicated by colour. From Costa Rica for office work, and Jamaica and Porto Rico for field work, the Department extended its energies as far as Yukon river in the north, and from Washington State in the Pacific to Cape Breton in the Atlantic. Its zeal for ethnological work far transcended the bounds of the Union. The field operations mentioned in the Twenty-Second Report likewise extended into British Columbia and Ontario, as well as into several parts of Mexico.

The first of the accompanying papers to the Twenty-First Report is by Dr. J. W. Fewkes on certain supernatural beings of the Hopi Indian pantheon known as Katsinas. It is illustrated by sixty-two coloured plates, drawn by native artists, representing 250 of these beings. They show considerable ability in painting. The Katsinas represent gods or ancestral spirits, personated by dresses and masks, and are very numerous. Those figured are arranged in the order of the calendar adopted by the Hopis, which begins in our November with a new fire ceremony, and includes a great number of festivals, some of them lasting for nine days each. In each festival the ceremonies are performed by a society of priests. The first ceremony illustrated is a dance celebrated in our January, dramatizing the return of the sun. The sun-god has a horizontal dumb-bell-shaped design across a green face, a long protuberant



snout, and symbols of rain-clouds attached to each side of the head. In this ceremony a number of other characters were personated, wearing masks and bearing other attributes, and performing dances and ritual observances. As to all these, and the proceedings at the other ceremonies of the Hopi year, Dr. Fewkes gives ample information, in part derived from his own observation, in part from the statements of native artists, which he took occasion to verify by questioning other natives.

The second accompanying paper to the Twenty-First Report is the first part of a treatise by Mr. J. N. B. Hewitt on Iroquoian cosmology, and contains a comparison of three texts of the legend: the first, an Onondaga version, obtained from John Buck, a chief of that tribe on the Grand River reservation, Canada; the second, a Seneca version, obtained from John Armstrong, of mixed blood, on the Cattaraugus reservation, State of New York; the third, a Mohawk version, obtained from Seth Newhouse, of that tribe, on the Grand River reservation in Canada. The three texts are alike in their main incidents. Man-beings dwell in the sky; they go to hunt, and visit a woman-being; some time afterwards it becomes manifest that she will give birth to a child. The man-being falls ill, dies, and is buried in a high place. The child of the woman visits the tomb, and is acknowledged by the deceased as his child. He tells her to marry a chief who lives in a lodge beside a tree, the blossoms of which make the light of the world. He prescribes to her tests of work and of endurance, which she fulfils, marries the chief, and, catching his breath, gives birth in her turn to a child. She and her child are pushed into the abyss, and arrive on earth, where the child is again born. This paper is illustrated by a portrait of John Buck, and by portraits of six Cayuga chiefs from Canada, including William Wedge, the head chief; William Henry Fishcarrier, aged eighty-eight; and William Sandy, born Fishcarrier, a warrior.

Dr. J. W. Fewkes is author also of the first paper in the Twenty-Second Report, in which he describes two summers' work in Pueblo ruins, in Arizona, in 1896 and 1897. In this State extensive native villages have been deserted and are in ruins, possibly from the inability of the Hopi people to defend them against hostile tribes, possibly from failure of the crops through want of rain, or from the prevalence of insect enemies. From these deserted villages and their cemeteries Dr. Fewkes and his companions collected nearly three thousand specimens. After his work on the ruins, he visited some of the existing settlements, and has already communicated to the Sixteenth and Nineteenth Reports of the Bureau his observations on the dances and ceremonies still performed there. His paper is illustrated by twenty photographic views of the scenery and ruins, and by fifty plates and one hundred and twenty figures representing the objects collected. Among these may be mentioned a beautifully worked figure of a frog in mosaic, a unique specimen, found at Chave's Pass, so called from a white man who was killed by Apaches close by. Other fine objects in mosaic work, such as earrings and gorgets in turquoise, were also found.

The pottery collected was of every variety of form and decoration, from the coarse unpolished ware upwards. It included several bird forms, such as are not often found in ancient ruins, and a few human figures, one vase being ornamented with a line of human footprints leading from a figure of which the head and arms alone are shown to one in which the legs and body alone are seen.

The second paper in Part I. of the Twenty-Second Report is by Dr. Cyrus Thomas, and is supplementary to his paper on the Mayan calendar systems published in the Nineteenth Report, bringing down the investigation there made to the present state of knowledge by

the aid of Mr. A. P. Maudslay's great work, the 'Biologia Centrali-Americana,' in which are furnished for the first time drawings of the inscriptions at Quirigua. This paper is illustrated by coloured facsimiles of four plates from the Dresden codex, and Dr. Thomas suggests that the writer of that codex was of a mathematical turn of mind, and that many of the long series he has given are steps of calculation in finding the lapse of time between widely separated dates, for amusement or mystical purposes.

Part II. of the Twenty-Second Report is wholly occupied by a paper by Miss Alice C. Fletcher on the Hako, a Pawnee ceremony. The Bureau of Ethnology and Miss Fletcher are to be congratulated on the publication of this perfect record of a typical aboriginal ceremony. English students are familiar with her researches among the Omaha tribes, who used a similar ritual to that of the Pawnees; but the one man who knew all about it died, and further inquiry in that direction became useless. She accordingly sought to establish with the Pawnees the same excellent relations which she had so long held with the Omahas, and gained material assistance in that endeavour from Mr. James R. Murie, an educated member of the Pawnee tribe. By this means an absolutely full account of the ceremonies was obtained from the Kúrahus, or guardian of the sacred rites. This man, Tahirussawichi, who was about seventy years of age, had devoted his life to the study and practice of these ceremonies, and furnished Miss Fletcher, at intervals extending over four years, with a complete version of the songs and other observances, and with a full explanation of their symbolical meaning as understood by him. Gramophone records were taken of all the songs, and the music has been transcribed from the cylinders by Mr. Edwin H. Tracy, who has verified his transcription by obtaining an actual repetition of the songs from the Kúrahus. Miss Fletcher has added a rhythmical rendering of the songs.

The expression "hako" is used to describe the whole of the articles employed in the ceremony, which are two feathered stems of ash wood from which the pith is burnt out; an ear of white corn; three sticks of plane tree; owl and eagle feathers; the heads of two woodpeckers; the head, neck, and breast of two ducks; a wild cat skin; fat from a consecrated deer or buffalo; an oriole's nest; and other objects. These are figured in eight coloured plates, and the arrangement of the lodges during the various ritual observances in eleven diagrams.

The two feathered stems are treated by the tribe with great reverence, and always deposited on the wild cat skin when not in use. One symbolizes the sky, the other the earth. The ear of corn represents the fruitfulness of the earth, and is called "mother." This seems to indicate an origin for the ceremony among agricultural tribes, though it has been adopted by the hunting tribes. It does not appear, however, that the rites were performed at any stated time, or had any connexion with planting or harvesting. The Kúrahus explained that the hako is taken up in the spring when birds are mating, or in the summer when birds are nesting and caring for their young, or in the fall when birds are flocking, but not in the winter, when all things are asleep.

Miss Fletcher defines the purpose of the ceremony as

"twofold: first, to benefit certain individuals by bringing to them the promise of children, long life, and plenty; second, to affect the social relations of those who took part in it, by establishing a bond between two distinct groups of persons, belonging to different clans, gentes, or tribes, which was to ensure between them friendship and peace."

The two feathered stems represent respectively the male and female elements, and the female takes the leading position. The proceedings begin with an invocation, in thirteen verses, of the abode of Tiráwa and of the powers sub-

ordinate to him, the father of all; then follows, at great length, the preparation of the stems, ear of corn, and other objects. The whole body of worshippers then form into procession for a journey, every incident of which is marked by its appropriate song. The journey ends in the village with which friendship is to be established, figuratively called the son.

Although the motive and method of the ceremonies relate to sex, the treatment of the theme is marvellously delicate and poetic. Unless the Kúrahus bowdlerized it for the sake of the lady, which we see no reason to suspect, there is not a trace of coarseness throughout the whole ritual. The birth of dawn is celebrated by a fine song, sung slowly and with reverent feeling, as befitting something which is very sacred, although that birth happens every day. The appearance of the morning star is welcomed with another song, and the approach of daylight with another, in which the glad shout "Day is here!" is repeated many times. A chant of welcome to "our father Sun, whose ray cometh over all the land, passeth in the lodge, us to touch and give us strength," follows. The proceedings culminate on the fourth night, which is that of the secret ceremonies, preceded by invocation of Tiráwa.

I know not if the voice of man can reach to the sky;  
I know not if the mighty one will hear as I pray, &c.,

is followed by a note of triumph:—

I now know that the voice of man can reach to the sky;  
I now know that the mighty one has heard as I prayed;  
I now know that the gifts I ask have all been granted;  
I now know that the word of old we truly have heard;  
I now know that Tiráwa hearkens unto man's prayer;  
I know that only good has come to you, my children.

The music is lively and appropriate.

Miss Fletcher's four years of work have been well spent in obtaining so complete an insight into the higher sentiments and ethical views of the red man. The closing words of the Kúrahus are:—

"My heart has gone out to you. I have done what has never been done before. I have given you all the songs of this ceremony and explained them to you. I never thought that I, of all my people, should be the one to give this ancient ceremony to be preserved, and I wonder over it as I sit here.....It must be that I have been preserved for this purpose, otherwise I should be lying back there among the dead."

## ENGINEERING.

*River, Road, and Rail: some Engineering Reminiscences.* By Francis Fox. (Murray.)—An engineer whose reminiscences extend from the erection of the Great Exhibition of 1851, in Hyde Park, by his father, Sir Charles Fox, to the extension of the Rhodesia Railway by the construction of a steel arched cantilever bridge across a gorge of the Zambesi river, a short distance below the Victoria Falls, and who has had a varied experience in mining, railway construction, tunnelling, and bridge building, and gathered information from various sources and by visits to different countries, has naturally much of an interesting nature to record. His recollections, moreover, and descriptions of engineering works are related in a simple, chatty manner, and interspersed with anecdotes and incidents of travel, so that the technical information in various branches contained in the book is presented in an easy and attractive form. Being elucidated by numerous illustrations, it cannot fail to interest the general reader, who will at the same time almost unconsciously gain some insight into the mode of carrying out important public works. The book, indeed, deals more largely with the experiences of an engineer who, in pursuit of his professional avocations and recreation, has travelled in many lands, than with descriptions of engineering works, which, however, naturally come in for their fair share of notice with other events, especially in respect of the illustrations; but technical details are studiously avoided.

The chief works referred to are the Crystal Palace in Hyde Park, the Severn Tunnel, the Hawarden Bridge over the Dee, the Mersey and Simplon tunnels, and the Rhodesia Railway. The countries visited by Mr. Fox include the United States and Canada, South America, Spain, Turkey, Palestine, Egypt, and Rhodesia. The least-known and grandest feature referred to in the book is the Victoria Falls of the Zambesi, discovered by Dr. Livingstone in 1855, which are represented from different points of view in several illustrations. They have a sheer fall of 400 feet, and a width of overfall in flood time of about 4,000 feet, or two and a half times the drop of the Falls of Niagara, and double their width. Two plans of the Niagara and Victoria Falls are placed side by side for comparison, with their respective rivers and rapids for a short distance above and below, which show that though, owing to a peculiar conformation, the Victoria Falls are much the wider, the rapids above are very similar in width; whilst the Zambesi is much narrower below its Falls, and flows through a much longer gorge than the Niagara river. The map, however, of the Niagara Falls is somewhat out of date, and incorrect as regards the bridge spanning the river, just below the Falls, between Niagara Falls on the American side and Clifton on the Canadian side, for it is called on the map "Suspension Foot Bridge"; whereas the suspension bridge erected in 1868, and widened in 1886, was a roadway bridge with a footpath on each side, and was replaced in 1898 by a steel arched bridge with a span of 840 ft. The railway bridge at the Victoria Falls, built out from each side and recently successfully joined in the centre, forming a link in the proposed Cape to Cairo railway, though it crosses the narrow gorge with a span of only 500 ft., is at a much greater height above the river, and a more graceful structure than the Niagara Falls bridge, with its much larger span. The work which is described at greatest length in the book, with several illustrations, is the Simplon Tunnel, which, with a length of  $12\frac{1}{4}$  miles, is much the longest of the Alpine tunnels, and, penetrating to a depth of 7,005 ft. below the surface, has been exposed to a considerably greater internal heat in construction than even the St. Gothard Tunnel, which reaches a depth of 5,598 ft. below the surface, with a length of  $9\frac{1}{2}$  miles. The Simplon Tunnel is of special interest at the present time, on account of its exceptional length and the heat already noticed, necessitating the adoption of special means of ventilation and cooling at the faces during the work; the difficulties and delays experienced by the irruption of hot springs of large volume; and the recent successful junction of the two headings, carried forward from each end at a comparatively rapid rate, in spite of serious obstacles.

*Life as an Engineer: its Lights, Shades, and Prospects.* By J. W. C. Haldane. (New York, Spon & Chamberlain; London, E. & F. N. Spon.)—This book forms a fitting complement to the previous one; for whereas the first relates to constructive engineering, this one deals mainly with the author's practice and knowledge of mechanical engineering, though reference is made to general engineering works in the introductory chapter on 'Civil Engineering as It Was and Is,' and also in one of the final chapters on 'Varied Sketches of Engineering Life'; and two chapters in the middle of the book are devoted to the various stages in railway construction, as illustrated by the description of the making of a railway on an imaginary island in the Pacific, which has figured in a previous book of the author's. Mr. Haldane gives a graphic account of his experiences as an apprentice in engineering workshops, with brief descriptions of the machines in ordinary use; a sketch of his life on the staff of Messrs. Laird Bros., of Birkenhead, with references to the means

of education for, and the methods of entering, the engineering profession; the difficulties attending his start in an independent position as a consulting engineer; and an account of his varied experiences in private practice. The very extensive workshops of the London and North-Western Railway Company at Crewe, in which all kinds of railway plant, machinery, and appliances are constructed and repaired, are described in considerable detail in five chapters, as furnishing a foremost instance of mechanical engineering practice; whilst the works of Sir Joseph Whitworth & Co. near Manchester, and of Sir W. G. Armstrong & Co. at Elswick, somewhat briefly referred to, are concerned with a different class of engineering manufactures, such as machine-tools, firearms, big guns, armour-plates, vessels of war, and hydraulic machinery. A chapter is devoted to a rapid sketch of the 'Rise and Progress of Steam Navigation,' from the first boat impelled by steam at five miles an hour on Dalswinton Loch in 1788, up to recently built torpedo-boats in the English navy, fitted with steam turbines, and attaining a speed of forty-two knots an hour; whilst another chapter refers to water-tube boilers, gas and oil engines, and electrical engineering. The book contains thirty illustrations of a great variety of machines, and views of three notable vessels, namely, the Comet, the first steamer launched on the Clyde in 1812; the Amazon, destroyed by fire on her first voyage in 1852; and the River Clyde turbine steamer Queen Alexandra. The style of the book is light and somewhat discursive, and the author avoids, for the most part, engineering technicalities, with the object of rendering the book acceptable to general readers. Though, however, Mr. Haldane keeps more closely to his subject than Mr. Fox, who diversifies his references to large public works by anecdotes and incidents which have nothing to do with engineering, it is probable that general readers, and even young men who contemplate becoming engineers, will find Mr. Fox's book the more attractive on account of its discursiveness, and its descriptions of works of more general interest. But the last chapter of Mr. Haldane's book will serve as a useful warning against entering, without due consideration, and in the absence of special aptitudes or advantages, an overcrowded profession in preference to embarking on a pioneer's life in an undeveloped colony, such as the western parts of Canada, with its healthy occupations, its freedom, and its good prospects of advancement and prosperity, which Mr. Haldane strongly advocates.

*The Strategy of Great Railroads.* By Frank H. Spearman. (Harper & Brothers.)—Under the above title Mr. Spearman describes the origin, extension, and management of the principal railroad systems of the United States, showing by the aid of maps the territory which they respectively serve with their various ramifications. Ten groups of lines are successively considered under their distinctive names, with the exception of the Wabash system, which is headed 'The Fight for Pittsburg'; and the book concludes with three general chapters on 'The Rebuilding of an American Railroad,' 'The First Trans-Continental Railroad,' and 'The Early Days in Railroad,' which last, from its title, would appear to be more appropriate for commencing than terminating the volume.

The Vanderbilt lines, or more strictly the New York Central lines, are placed first on account of their extent of 12,000 miles, combined with the very populous and thriving districts which they serve, containing more than half the people, and those the most energetic portion, of the United States; and they have hitherto been the only system with a terminal station in New York, which has been managed by carrying the line along the east side of the Hudson River, and thus avoiding the difficult problem of crossing it till it has narrowed considerably at Albany, where the line turns west-

ward, after a branch line has diverged eastwards to Boston. The main lines passing by Buffalo and Cleveland extend westwards to Chicago, south-west to St. Louis on the Mississippi, and further south to Cairo at the confluence of the Ohio; whilst a regular network of lines serves the territory comprised between Detroit, Chicago, Indianapolis, Cincinnati, and Cleveland; and important branches run north to Montreal and to Mackinaw City at the junction of lakes Huron and Michigan, and south to Pittsburg and New Haven, to Wheeling, and to Louisville. The Pennsylvania system provides for the traffic of a somewhat similar district to the New York Central, lying between New York and Chicago and St. Louis, extending to lakes Ontario, Erie, and Michigan on the north, and the Ohio River on the south; but whilst reaching some of the same lake-shore towns as the New York Central, such as Buffalo, Erie, Cleveland, Toledo, and even Mackinaw City, its main line, instead of following the lake shore, starts from Jersey City, awaiting the completion of the Hudson River tunnel, and passes westwards through Trenton and Philadelphia, across the Alleghanies to Pittsburg, diverging somewhat northwards to Chicago, and southwards to St. Louis; whilst a western line goes direct to the Mississippi at Keokuk. Moreover, the Pennsylvania system serves quite a separate district to the south of New York, extending down to Washington and Cape Charles, with numerous ramifications; whilst, on the other hand, its network of lines in its western section is less extensive than that of the New York Central, and does not extend north of Toledo; and these two lines together dominate the north-eastern and chief industrial portion of the United States.

The Harriman lines, 17,000 miles in length, serve the territory west of the Mississippi, and extend to the Pacific; they comprise the Union or Central Pacific, running from a connexion with the Alton line at Omaha, on the Missouri, due west through Ogden, and across part of the Great Salt Lake to Sacramento and San Francisco, with a line from Kansas City passing through Denver and joining the main line at Cheyenne, and with a branch further on diverging northwards to Portland, near the Pacific coast; and also the Southern Pacific, going from New Orleans, with a branch from Galveston to Los Angeles, and skirting the Pacific coast to San Francisco; whilst a line extends north to Portland, and there are numerous branches to places off the main routes. The Hill lines, so called after their organizer, like the Vanderbilt, Harriman, and Gould lines, lie entirely to the west of Chicago, their starting-points being Duluth, at the head of Lake Superior, Chicago, and St. Louis; and they put each of these centres of trade in communication with ports on the Pacific by two different routes. Thus St. Louis and Chicago are connected with Denver by the Burlington Railroads, and thereby reach the Union Pacific with its terminus at San Francisco; and St. Louis is also joined to the Northern Pacific Railroad by the Burlington Railroad to Billings, and Chicago by the Mississippi Valley Railroad passing through St. Paul; whilst Duluth is connected with the Northern Pacific by the Northern Pacific Railroad, and also by the Great Northern Railroad further north, constructed by Mr. Hill, the first Pacific line made without Government assistance. The Wabash system, which runs from Buffalo along the north side of Lake Erie by Detroit to Chicago, and thence down to St. Louis and on to Kansas City, with northern branches to Des Moines and Omaha, and with a line going east by Toledo to Pittsburg, forms really a section of the Gould lines, but has been dealt with in a separate chapter, on account of the fierce struggle with the Pennsylvania system, about four years ago, to obtain a terminus in Pittsburg, so as to share its unrivalled trade. The Wabash system, indeed, forms merely the eastern portion of the Gould lines, which



include a northern branch to Frankfort, and extend west to Salt Lake City and Ogden, south to New Orleans and Galveston, and south-west to Laredo and to El Paso, both on the Rio Grande, at the frontier of Mexico, with innumerable ramifications, especially in Missouri, Kansas, Colorado, Arkansas, and Texas.

The four remaining groups of lines described all start westwards from Chicago. Two of them—namely, the Chicago, Milwaukee, and St. Paul Railway, and the Chicago and North-Western Railway—provide for the territory to the west of Lake Michigan and up to Lake Superior; but whereas the first does not extend beyond the Missouri River, but goes south to Kansas City, the latter crosses the Missouri into Nebraska, and extends to Casper, in Wyoming, and to the north-west corner of South Dakota, but does not go much south of Omaha. The Rock Island system serves the districts lying to the south-west of Chicago; for, with the exception of northern lines to Minneapolis, and to Sioux Falls and Watertown in South Dakota, the lines stretch south to Evansville on the Ohio, and to St. Louis, Memphis, and Birmingham, south-west to Dallas and Brady in Texas, and more west to El Paso, and westwards to Denver and Pueblo. The fourth of these western lines from Chicago—namely, the Atchison, Topeka, and Santa Fe system—though with fewer branches than the other three, except in Kansas, takes a much wider range, for it runs right across the Western States from Chicago to San Francisco, and to Los Angeles and San Diego; whilst branches stretch northwards to Denver, and southwards to El Paso and Galveston.

The New York Central and the Pennsylvania lines serve the eastern half of the United States; the Gould lines serve the central and southern portion, extending from Buffalo and Pittsburg to Ogden and to Galveston; and the remainder of the systems serve the eastern portion, some of them reaching the Pacific, and two of them also stretching south to Galveston; whilst all of them are in connexion with Chicago, owing to its unrivalled position at the head of the Great Lakes, and most of them with St. Louis, situated in the centre of the States, and on their greatest river waterway. Though the most important of these systems surpass not only the British railway systems, but also most of the continental lines, in their extent and the traffic they carry, the most marked feature in their development and control is the personal influence one or two men have exercised in each case on their fortunes, especially in the initial stages of amalgamation and reconstruction; and whilst Mr. Spearman refers to the great distances covered by these lines, and the bulk of the ever-increasing goods which they carry, he is evidently more interested in the wonderful energy and resource displayed by the creators of these systems as they at present exist, and the vigilance with which they watch the varying conditions of the traffic on their lines, and provide for its efficient conveyance by improvements. These are the special features of American railroad management, about which much information may be gathered from this book. Though the history of these railroad systems contains accounts of far-reaching amalgamations and extensions, no trans-continental line in the United States has hitherto been brought under a single control, as accomplished by the Canadian Pacific Railway, and as arranged to be effected by the Grand Trunk Railway of Canada.

#### ANTHROPOLOGICAL NOTES.

M. SÉBILLOT has succeeded M. Deniker as President of the Society of Anthropology of Paris. The new president is distinguished in

folk-lore. Dr. Pozzi, who was president in 1888, is to be presented with a medal on the occasion of his presiding over the Congress of Surgery, and being promoted to the rank of Commander of the Legion of Honour. The Broca Prize has been awarded to MM. Launois and Roy for their biological study of gigantism. Very honourable mention has been accorded to M. Demonet for a manuscript essay on the vital capacity in relation to sex and certain dimensions of the body.

M. Charles François has contributed to the Society an interesting paper on the Lo-lo of Kien-chang, an indigenous independent tribe occupying the mountainous country bordered by the river Kin-sha-Kiang, in the province of Sze-Chuan, Southern China. These people are ruled by their own chiefs, and differ materially from their Chinese neighbours—their features are more regular, their cheeks not prominent, their jaws not prognathous, their physique superior. They are exceedingly dirty in their habits, and never wash.

M. Zaborowski—in a paper on the races of primitive Egypt, according to Messrs. Flinders Petrie, J. Kollmann, and Chantre—maintains, against Herr Kollmann, the exclusively dolichocephalic character of the early Egyptian racial types, and repels the idea of a negro element. M. Zaborowski is responsible also for a paper on the Neolithic sepulchres of Chamblandes, in Switzerland, with contracted skeletons enclosed in stone, which he attributes to the later Neolithic period; and for an elaborate treatise on the origin of the Slavs.

Other important communications published by the same Society are by M. Francesco Cosentini on recent anthropological research and genetic sociology; by Dr. Guibert on mental evolution, its apogee and its laws; and by M. de la Mazelière on the evolution of the Japanese family, especially with regard to the customs and institutions which are maintained, and those of which the influence is still sensible. The author remarks that it is only with the aid of historical method that a social formation so complex as the Japanese family of the present day can be understood.

A Portuguese Folk-lore Society has been established for the study of popular traditions, and appeals to English folk-lore students for contributions to the library it proposes to form. The secretary is M. Alfredo F. de Faria, 199, Rua Formosa, Porto-Portugal. There can be no doubt that a society in Portugal will have a rich and unworked field of traditions to investigate, and we heartily wish the new society success.

The International Institute of Sociology, established at Paris, of which Prof. Gustav Schmoller, of Berlin, is the President, has accepted an invitation of the Sociological Society, supported by the University of London, to hold its next congress in London in July, 1906. The subject for discussion is social conflicts, to be studied under their biological, economical, political, mental, and other aspects.

The Anthropological Institute has issued as an occasional publication the important papers by Prof. D. J. Cunningham on 'The Alleged Physical Deterioration of the People,' by Mr. J. Gray on 'The Utility to Science and the State of an Anthropometric Survey,' and by Dr. Shrubsall on 'The Physical Characters of Hospital Patients compared with those of Healthy Individuals from the same Area,' read before the British Association at Cambridge, with a report of the discussion, in which the Right Hon. A. J. Balfour, Sir John Gorst, Mrs. Watt Smyth, Dr. Ridolfo Livi, of Rome, and others took part.

#### SOCIETIES.

SOCIETY OF ANTIQUARIES.—May 11.—Lord Avebury, President, in the chair.—The President announced that he had appointed Lord Dillon to be

a Vice-President.—Sir John Evans exhibited a small salt-cellar of Lambeth ware, bearing the arms of the Company of Parish Clerks and the date 1644. This date, he showed, coincided with the sale of all the Company's silver plate, and it is conjectured that the salt exhibited was one of a number of cheap examples made to replace the metal salts.—Mr. A. Hartshorne read some notes on the lately discovered figure of Richard, Lord Grey of Ruthin, from the brass of Sir Hugh Hastings at Elsing, Norfolk. The figure itself was also exhibited, through the kindness of the Fitzwilliam Museum Syndicate.—Mr. Mill Stephenson read some notes on palimpsest brasses, with reference to a number of examples lately discovered.

STATISTICAL.—May 16.—Sir Francis Sharp Powell, President, in the chair.—A paper entitled 'The Effect, as shown by Statistics, of British Statutory Regulations directed to the Improvement of the Hygienic Conditions of Industrial Occupations' was read by Mr. Leonard Ward, H.M. Inspector of Factories.

ZOOLOGICAL.—May 2.—Dr. W. T. Blanford, V.P., in the chair.—The Secretary exhibited three large photographs, presented to the Society by Mr. Howard B. Turner, of hippopotamuses swimming in a river in their native haunts.—Mr. R. E. Holding exhibited and made remarks on a series of antlers, of the first year, of the roebuck, red-deer, fallow-deer, and wapiti.—Mr. R. I. Pocock exhibited and made remarks on a specimen of the Spanish tarantula, *Lycosa hispanica*, that had died in the Society's gardens.—Mr. W. Bateson exhibited a series of specimens of domestic chicks to illustrate peculiarities in the hereditary transmission of white plumage.—Mr. G. R. Alford communicated a paper by Prof. E. A. Minchin, entitled 'On *Leucosolenia contorta* (Bowerbank), *Ascandra contorta*, Haeckel, and *Ascetta spinosa*, Lendenfeld.' The author pointed out that the nomenclature of the *Calcarea Homocœla* was in a more tangled state than that of any other group of the animal kingdom, with, perhaps, the exception of the malarial parasites. Dr. Bowerbank, who founded the species, gave a diagnosis that would fit any *Ascon*, and his type specimens were jumbles of three or four species; consequently Prof. Minchin declared his name to be of no systematic value whatever. To Haeckel's name *Ascandra contorta* Prof. Minchin referred a sponge extremely abundant on the Mediterranean coasts of France. Haeckel also pointed out that Dr. Bowerbank's diagnosis was not definitive of the species, and diagnosed the species by details of spiculation. In this he was incorrect in saying the monaxons were possessed of lance-head distal ends, and that gastral rays of the quadriradiates "curved." Prof. Minchin preferred to name *Ascandra contorta*, H., as *Clathrina contorta*. He showed that the monaxon spicules were very variable—so much so as to explain the name *Ascetta spinosa*, Len. Having examined a slide labelled *Ascetta spinosa* in Lendenfeld's handwriting, and having found the triradiate systems exactly similar to those of the true *contorta*, he came to the conclusion that the *Ascetta spinosa* was only an age variation of *Clathrina contorta*, not yet possessing monaxon spicules.—Mr. F. E. Beddard read some notes on the anatomy of the ferret-badger (*Helictis personata*), based on a dissection of a specimen that had recently died in the Society's gardens.—Mr. W. P. Pycraft read a paper on the osteology of the Eurylæmidae, and briefly discussed the question of the systematic position of this group. The pterylography, osteology, and myology of the Eurylæmidae all tended to show that the nearest allies of these birds were the Cotingidae. Although undoubtedly primitive, the group, Mr. Pycraft pointed out, presented a number of specialized characters, which were most marked in the skull and muscles of the wing.

METEOROLOGICAL.—May 17.—Capt. D. Wilson-Barker, V.P., in the chair.—Mr. R. Strachan read a paper on 'The Measurement of Evaporation.' He pointed out that rainfall, evaporation, and percolation are related to each other, and that rainfall is commonly considered to form the sum of evaporation and percolation. If two of these quantities are found by experiment or observation, the other is assumed to be known. This, however, does not always hold good. A month may be very dry, and still evaporation will go on at the expense of previous percolation. A month may be excessively wet; then there may be another item to take into account, viz., overflow. As it is unfortunately not possible to make evaporation and percolation the

subject of experiment, except at a very few observatories, the author thinks it is desirable to be able to estimate, even empirically, the probable amounts of each. By using the meteorological data published for the Royal Observatory, Greenwich, he has calculated the probable evaporation for the year 1898, which agrees very closely with the observed evaporation at Camden Square and also at Croydon.—A paper by Dr. John Ball, of Cairo, 'On a Logarithmic Slide-rule for reducing Readings of the Barometer to Sea-level,' was read by the Secretary. This has been devised for the purpose of saving the time and labour usually occupied in working out the corrections from the 'International Meteorological Tables.'

**ANTHROPOLOGICAL INSTITUTE.**—May 9.—Dr. A. C. Haddon, V.P., in the chair.—Lieut.-Col. C. Delmé-Radcliffe read a paper on 'Some Tribes of the Uganda Protectorate,' illustrated by numerous slides of the peoples, animals, and scenery, and a large and interesting collection of ethnographical specimens, including spears, shields, and other weapons. Col. Radcliffe described the customs of the natives with whom he came in contact, including the Kavirondo and other tribes on the shores of the Victoria Nyanza and the Acholi in the Nile Province.

**MATHEMATICAL.**—May 11.—Prof. A. R. Forsyth, President, in the chair.—Mr. W. M. Roberts was admitted into the Society.—The following papers were communicated:—'On the Intersections of two Conic Sections,' by Mr. J. A. H. Johnston,—and 'On a System of Conics yielding Operators which annihilate a Cubic and its Bearing on the Reduction of the Cubic to a Sum of Four Cubes,' by Mr. H. G. Dawson.—Informal communications were made as follows:—'High Pellian Factorizations,' by Lieut.-Col. A. Cunningham,—and 'The Stability of a Loaded Column,' by Prof. A. E. H. Love.

**PHYSICAL.**—May 12.—Dr. C. Chree, V.P., in the chair.—Dr. A. D. Denning described a simple method of determining the radiation constant, suitable for a laboratory experiment.—Prof. H. L. Callendar read a paper on 'A Bolometer for the Absolute Measurement of Radiation.'—Mr. W. H. Price read a paper on the results of experiments carried out at Crompton's works at Chelmsford, by Mr. C. H. Wright, on the possibility of using the resistance of a conductor heated by an alternating electric current as a measure of the current.

**HELLENIC.**—May 9.—Prof. C. Waldstein in the chair.—Prof. P. Gardner read a paper on 'The Apoxyomenos and Lysippos,' in which he maintained that the well-known 'Apoxyomenos' of the Vatican cannot, in the face of recent discoveries, and especially of the Agias statue at Delphi, be any longer regarded as a trustworthy indication of the style of Lysippos.—In the discussion which followed Dr. Waldstein and Prof. Ernest Gardner took part.

**CHALLENGER.**—May 10.—Prof. D'A. W. Thompson in the chair.—Mr. Stanley W. Kemp and Dr. W. T. Calman were elected Fellows.—Dr. Wolfenden exhibited and made remarks on a new species of *Tuscarusa* from the North Atlantic.—Dr. H. N. Dickson summarized the results of observations on the temperature and salinity of the water of the North Atlantic, made during two cruises of Dr. Wolfenden's yacht *Silver Belle* in the summers of 1903-4. In 1900-2 much valuable work had been done by Dr. Wolfenden in the Faeroe Channel, but as this area lay within the field of the International Council for the Study of the Sea he worked in 1903 further out in the Atlantic, to the west of Ireland, and at the entrance to the Faeroe Channel south of the Wyville-Thomson Ridge, the observations connecting directly with those of the International Council in the Channel itself and in the Norwegian Sea during the August cruises. The work in 1904 was more directly concerned with the general oceanic movements of Atlantic waters: a line of soundings was run from the south-west of Ireland to the Azores, thence into the Mediterranean through the Straits of Gibraltar, and thence to the English Channel. Dr. Dickson illustrated the observations by diagrams of temperature and salinity along the sections, and discussed the considerable light thrown on the behaviour of the Easterly Drift on reaching the shores of Europe, the exchange of waters between the Atlantic and the Mediterranean, the volume of current in the Straits, and the extension in the Atlantic of Mediterranean water of high temperature and salinity.—In the discussion ensuing Dr. Wolfenden was warmly congratulated on the con-

siderable results attained by so small a craft as a yawl of 130 tons, and on the admirable example which he had set to other yacht owners.

#### MEETINGS NEXT WEEK.

- MON. Society of Arts, 8.—'The Uses of Electricity in Mines,' Lecture II. Mr. H. Willock Ravenshaw. (Cantor Lecture.)  
TUES. Society of Arts, 4½.—'The Cape to Cairo Railway,' Sir C. H. T. Metcalfe.  
— Royal Institution, 5.—'The Young Velazquez,' Rev. H. G. Woods.  
WED. Linnean, 3.—Anniversary Meeting.  
— British Numismatic, 8.  
— Geological, 8.—'On the Igneous Rocks occurring between St. David's Head and Strumble Head, Pembrokeshire,' Mr. James Vincent Elsdon; 'The Rhaetic and Contiguous Deposits of Glamorganshire,' and 'On the Occurrence of Rhaetic Rocks at Berron Hill, near Tewkesbury, Gloucestershire,' Mr. Lindsay Richardson.  
— Society of Arts, 8.—'Modern Lightning Conductors,' Mr. Killingsworth Hedges.  
THURS. Royal, 4½.  
— Royal Institution, 5.—'Electro-Magnetic Waves,' Prof. J. A. Fleming.  
— Institution of Electrical Engineers, 8.—'Wireless Telegraphy Measurements,' Messrs. W. Duddell and J. E. Taylor.  
— Antiquaries, 8½.—'Notes on the Austin Priory of St. Bartholomew, West Smithfield,' Mr. E. A. Webb; 'On Two so called Votive Hands lately discovered at Tusculum and Gaeta,' Mr. F. T. Elworthy.  
FRI. Physical, 3½.—'The Specific Heat of Iron at High Temperatures,' Dr. Harker; 'The Measurement of Small Inductances,' Mr. Campbell; 'Two New Optical Benches,' Mr. Selby.  
— Royal Institution, 9.—'The Development of Spectro-Chemistry,' Prof. J. W. Brühl.  
SAT. Royal Institution, 3.—'The Evolution of the Kingship in Early Society,' Lecture II, Dr. J. G. Frazer.

#### Science Gossip.

We welcome the first number of *The Country-Side*, a penny weekly, edited by Mr. E. Kay Robinson. The photographs are admirable, and the contents afford much of curiosity and interest to all lovers of nature. Mr. W. Watson, Curator of Kew Gardens, is answering questions connected with the garden. Authors may have their natural history discussed, a field of research which seems to proffer some amusement and needed instruction. Can hollyhocks, for instance, be blue, red, and yellow at the same time?

MR. R. C. PUNNETT has prepared a little book on 'Mendelism,' which will be published on Tuesday by Messrs. Macmillan & Bowes, of Cambridge. Its object is to give a short outline of Mendel's work on heredity, with its more recent developments, and to indicate briefly some of the general consequences that seem to flow from his discovery.

PROF. OMORI, the great Japanese authority on earthquakes, is going to India to make a personal examination of the scenes of the late Indian earthquake, more especially in the Kangra Valley.

THE Council of the Society of Arts have decided not to proceed further with the proposed amalgamation with the London Institution.

A FINE group of spots has been passing over the sun's disc this week; it was first seen on the 11th inst., and is now about half way between the centre and the western limb. As respects these phenomena and their periodicity, the solar eclipse this year will be situated similarly to that of 1883, which could be observed only on Caroline Island in the Pacific.

PROF. HALE, having undertaken the directorship of the new solar observatory on Mount Wilson, California, has resigned that of the Yerkes Observatory; his successor there is Prof. E. B. Frost. Dr. Schlesinger has succeeded Prof. Wadsworth as Director of the Allegheny Observatory, and Dr. E. O. Lovett takes the place of Prof. C. A. Young (nominated Professor Emeritus) as Professor of Astronomy at Princeton, New Jersey.

We have received No. 3 of *The Publications of the West Hendon House Observatory*, Sunderland, in which Mr. Backhouse gives an account of the observations of variable stars obtained there in the years 1866-1904. The former year was remarkable as that of the discovery of T Coronæ, which has been kept under observation by Mr. Backhouse from a few days after its discovery almost to the present time. Altogether the volume adds much to our knowledge of stellar variation, now one of the most in-

teresting in astronomy. In many of the cases here dealt with the amount of this is small. Except in the case of T Coronæ, the variable differs very much in colour from the comparison stars; this renders the probable error of the observations greater than in the cases of stars of the same colour, yet probably not very much greater, if care is taken that the star is far out of focus and observed in dark sky by indirect vision, each star being successively placed on the same part of the retina. When the stars are in a light sky, or in focus, ruddy stars usually appear relatively brighter than white or blue ones. Very great attention has been devoted to the subject of colour; and the author remarks that "it is very seldom that the colour of a star appears to me to be on the violet side of red." The stars are arranged in order of right ascension. Most of the observations were made at Sunderland; but some (specially stated) were obtained at other places, when the author was from home or travelling.

PROF. MAX WOLF announces a new variable in the constellation Lyra, to be called var. 59, 1905, Lyrae, which was registered on two plates taken with the Bruce telescope at the Königstuhl Observatory, Heidelberg, on the 13th ult.; it was of the tenth magnitude, and does not appear on any of the numerous plates of the region taken in previous years. Possibly it may be a Nova. Whilst searching for the small planet Velleda (No. 126), Prof. Wolf detected a small but very beautiful spiral nebula in the eastern part of the constellation Virgo. The approximate place is R.A. 13<sup>h</sup> 59<sup>m</sup>, N.P.D. 99° 40', and it is recommended that it be carefully observed with a large reflector and illumination of more than two hours. A small nebula of no special interest precedes it by a few seconds, with a declination about half a minute more southerly.

#### FINE ARTS

##### OUR LIBRARY TABLE.

*British Water-Colour Art as illustrated by Drawings presented to King Edward VII. by the Royal Society of Painters in Water Colours.* By Marcus B. Huish. (A. & C. Black.)—Mr. Huish tells again the story of the Royal Society of Painters in Water Colours, and of the two partially successful attempts which preceded the formation of the present Society. Naturally in doing so he has recourse to Roget's fuller work. This is succeeded by a short account of the present members of the Society, with lists of their more important works, accompanied by illustrations in the three-colour process, which are, on the whole, above the average. Of the art itself there is little to be said; it is uniformly of that prim, ladylike prettiness which never fails to attract the public. It is rarely vulgar; it is only insipid and unreal. The book ends with a complacent account of the so-called improvements in the technique of water colours, in which the contemporaries of Girtin and Cotman are praised for what they did in spite of the absence of Whatman paper. What would not a water-colour draughtsman of to-day, if we suppose him to have any perception of quality in wash-drawing, give for a sheet of Girtin's paper? We should like to know the authority for the statement that in 1783 there were only seven colours procurable for water-colour drawing. If that was so, it must have been due to a comparatively recent loss of knowledge, for from the early Middle Ages artists were perfectly well aware how to temper all their colours with a water medium.

*A History of English Furniture: The Age of Oak.* By Percy Macquoid, R.I. (Lawrence & Bullen.)—The completion of the first volume of Mr. Macquoid's ambitious history of English



furniture renders possible a better appreciation of its scope and treatment than was practicable during its issue in parts. The design of the work may be said to be imposing. It is beautifully printed, superbly illustrated both from photographs and from coloured drawings by Mr. Shirley Slocombe, and the scale is such as to suggest a more searching and complete study than has been hitherto known.

Perhaps, by reason of the illustrations, a certain sacrifice in format has been necessary. The volume is cumbersome, and ill fits the library shelves; fits still worse the reader's knee. It is essentially a flat table book. But there are tastes which this fact will please, for Mr. Macquoid has frankly erred on the decorative side. His book is a *livre de luxe*, not a compendious or commodious handbook. As such it must be judged. We have pointed out before that there is some exception to be taken to the partition of the periods of furniture into the ages of oak, walnut, mahogany, and the composite age. But, roughly, this artificial separation may have its uses. The period treated in the present volume is from 1500 to 1660; which space of time is further divided into Gothic, Elizabethan, and Jacobean epochs. Furniture is practically an invention of modern times. The Middle Ages were content to get along with a minimum of domestic conveniences, and very little furniture has survived from those times. In 1480 a guild of cabinet-makers was formed, and with this revival furniture, as we know it, began to exist. Oak was the chief material. It is odd to read that deal was held in such esteem that Henry VIII. had a room panelled with it at Nonesuch, "by which he set great store." The oak chest, or coffer, is pretty much all that remains to us of the Middle Ages, except, of course, the screen-work and other work in the churches. Oak-work was then almost the exclusive produce of architecture, of which Mr. Macquoid gives us some very handsome examples. Still, the simplicity of the design on many of the oak chests in this Gothic age renders them extremely elegant. But with the destruction of feudalism and the dawn of Tudor domestic architecture furniture started on its evolutionary course. The changed circumstances of home life begot home furniture, and the progress from the days of Elizabeth was fairly rapid. Then, and for some time afterwards—indeed, we may say throughout all this age of oak—it was massive and inclined to awkwardness, if to solid dignity. Elegance had not been achieved, as a glance at this profusion of illustrations discovers. Mr. Macquoid has been fortunate enough to secure three examples of the famous Nonesuch chest, one of which he thus describes:—

"The chest is of oak, light in colour, and inlaid with two panels of marqueterie representing a building framed at the sides in narrow upright panels inlaid with small lantern-topped towers; above and below runs a frieze representing dormer windows; the whole is contained within a bead and reel inlaid border, repeated on the top and sides; the centre panel bears the initials I. C., with the date 1592. This same house in inlay work is found on many chests of this date, and represents the celebrated Palace of Nonesuch at Cheam, that Henry VIII. built for himself towards the end of his life, from the designs of the Italian painter and architect, Toto del Nuzziata, who lived over twenty years in this country."

It is melancholy to remember that this famous palace, which was inhabited later by Elizabeth, was presented by the reckless Charles II. to Barbara, Duchess of Cleveland, who outrageously pulled it to pieces "for the value of the materials." Old carved oak chests, Mr. Macquoid considers, "ceased to be made for the richer classes" about 1650, and,

"when replaced by lighter furniture, were probably sold or given away, in many instances to the servants attached to large houses on the occasion of their marriage, thus drifting into the cottages and farmhouses, where they were found constantly used as cornbins in Victorian times."

Certainly the chest erected itself in the course of development into a chest with drawers, and thus rose into greater importance.

Mr. Macquoid concludes:—

"With the Restoration the Age of Oak came to an end. The solidity and strange originality of beauty, which in so vivid and virile a manner pervaded the furniture and all art of the fifteenth and sixteenth centuries, gradually disappeared, giving way to more modern forms of thought, where in furniture the guiding principles consisted of constructional excellence, comfort, and, above all, what was suitable to gaiety and the joy of living. English oak furniture of Gothic, Elizabethan, and Jacobean times represented the temperament of those for whom it was made, and in endurance and solidity was typical of the people who lived in those ages."

Compton Wynyates, by the Marquis of Northampton (A. L. Humphreys), is a luxuriously printed and illustrated record of one of the finest old houses in England, which, on account of its secluded position, is still little known. It is strange to think that so exceptional a possession was in danger of being lost after 1768 as the result of the extravagance of Lord Northampton in "treating" voters in rivalry with Lord Spencer and Lord Halifax. The house was left empty, and only the zeal of an agent kept it from being pulled down. The present owner has very different ideas from his eighteenth-century ancestor, and his love and care for the old house and its surroundings are evident on every page. It could not be in better hands, and we wish we could say as much of other famous dwellings. The old brick of Compton Wynyates is one of its glories, and it is interesting to learn that an attempt was made to reproduce the colour of it, which is shown in a water-colour we own of 1858, with local clay, but without success. The house is Tudor in its main details, but the exact history of the additions since made, or, indeed, of the original plan, cannot now be recovered. The present owner has put, we think, very well all that can be said on the subject in his chapter on the 'Architecture.' Two other chapters give a short but highly interesting history of the Compton family, including an oft-printed letter of the London heiress who brought much money to her husband, an Elizabethan Lord Compton, and a good idea of herself. The owners of the house had a busy time in the Civil War, as those who know the district will guess.

The author's English is a little careless at times; otherwise his monograph is all that could be wished. We used to be shown a bloodstain; but we presume that this is not authentic. The admirable illustrations include two pictures of 'The Best Garden,' which was created some ten years ago on a plot of ground mentioned under that name by an old labourer, and a view "from the moat," which is the frontispiece. This might lead to the idea that the moat goes some way round the house, but its length is limited nowadays, and we might have been told the date at which water was reintroduced, since we learn (p. 20) that the moat was filled up in the time of Cromwell. Perhaps this phrase means partially filled up, or sufficiently filled up to prevent its being a means of defence.

Altogether, it is clear from this stately record that Compton Wynyates is more beautiful than it ever was. We should like to see it again, and hope that its use once more as a dwelling-place does not prevent a visit by properly accredited persons. The little church near by, dating from Restoration times, is worth a visit, too, and there has been no accession of railway or villa to disturb the peace and seclusion of the spot.

#### ENGLISH EMBROIDERY AT THE BURLINGTON FINE-ARTS CLUB.

THE exhibitions at the Club's gallery rarely fail to provoke a surprised delight at the un-

suspected wealth of materials which they reveal; but we suspect that the present exhibition will arouse this feeling in an extraordinary degree. The subject is to most people an unfamiliar one, and the great rarity of specimens of "Opus Anglicanum," scattered here and there as they are in single examples, and not grouped, like most *objets d'art*, into more or less famous and often visited collections, has probably prevented any but a few special students from having any idea of the splendour and magnificence of English mediæval embroidery. Here at least was an art in which, by the consensus of European opinion, England held a supreme place, for the description "Opus Anglicanum," given to vestments in the cathedrals of Italy, France, and Spain, was not merely a mark of origin, but a note of admiration. From Col. Lyons's admirable introductory study in the Catalogue we gather that this pre-eminence dates from long before the Norman Conquest. Unfortunately, specimens of the earliest dates, notably St. Cuthbert's vestments, executed for Queen Ælfflæda at Durham, are not to be seen at the Burlington Club. And here we must remark, by the by, on the unfortunate comparison which must be drawn between the behaviour of our own cathedral authorities at Durham and Canterbury and the generous manner in which the appeal of the Club has been met by the authorities of Roman Catholic houses. While the vestments at Canterbury, whose beauties are rarely made known to visitors, were not allowed even for so admirable a purpose to be sent to London, St. Thomas's Abbey at Erdington actually allowed the amice apparel of St. Thomas, which is kept as a sacred relic, to be exhibited for its artistic importance, and with like courtesy the Archbishop of Westminster sent the mitre of St. Thomas to Savile Row.

These two relics are, in fact, among the earliest specimens of embroidery shown. Almost contemporary, and very similar in design, are the remains of vestments taken from bishops' tombs at Worcester.

To the latter half of the thirteenth century belongs a magnificent chasuble from the Victoria and Albert Museum (Case A, No. 1); as pure decoration, perhaps the noblest and most impressive design in the exhibition. But it is in the work of the end of this and the beginning of the succeeding century that the high-water mark is reached, both as regards perfection of workmanship and subtlety of design and colouring. And, fortunately, of this golden period of English design Col. Lyons has been able to secure quite a number of specimens, some of them scarcely at all known hitherto. First in magnificence and completeness comes Col. J. E. Butler Bowden's crimson velvet cope. On this superb ground there is worked a bold architectural design of compartments with figures, relieved in gold and silver thread, but with here and there notes of colour used with a preciousness and perfection of taste which leave one wondering what sort of people they were that had this exquisite refinement of sensibility. Indeed, what one feels throughout in looking at the work of this period is the intense refinement of feeling, the perfect civilization of its creators; and as one looks at the rapid degeneration of the art in the fourteenth century, and its almost barbaric crudity in the fifteenth, one cannot help wondering whether history has ever told us the whole truth about our ancestors.

Another work of supreme and imposing grandeur is the seated Christ (Case Q) lent by St. Dominic's Priory, Haverstock Hill. Here, as elsewhere, embroidery is used with no merely ornamental aim. The control of expressive design and the mastery of the technique are such that this panel has all the qualities of the noblest pictorial art. Nothing more moving, more touching to the feelings, can be imagined than this stately and resplendent figure with its

hieratic severity of gesture, while the harmony of colour is as perfect as it is original and unexpected.

The remains of another great cope of the early fourteenth century are to be seen in a super-frontal and frontal from Steeple Aston (Cases O and U). Here the design, as usual in compartments, represents a number of scenes of martyrdom. These are rendered with extraordinary dramatic force and surprising realism. To the executioners are given negro faces of almost grotesque ferocity, though with no trace of clumsiness or real crudity of feeling. The whole tone of this work is of rare beauty, the figures and ornaments barely relieved in gold and silver, with occasional whites and delicious blues and purples upon a cream-coloured silk ground. It is stated that this ground was originally red—we hope and believe that it was nothing of the kind. We should be sorry to think that so supreme a harmony of blonde tones was the work of time and not the purposeful invention of a great unknown artist. An argument against assuming such a change of colour might perhaps be deduced from the fact that the strips of contemporary Lucchese brocade, of marvellous beauty, which are attached at either end, bear out the existing colour scheme to perfection, but would have appeared as blonde patches had the ground of the embroidery been red.

Belonging again to this great period of the art is a superb cope (Case B, No 1), generously lent by the Musée Royal, Brussels, of incredible minuteness and perfection of technique. Two small panels lent by Lady Gibson-Carmichael (Case AA) are also of the finest possible quality, and distinguished by great richness and brilliance of colour. The design of the Annunciation in these is of surpassing beauty, comparable to the finest Italian draughtsmanship of a slightly later period. Quite different in effect from the restrained and precious beauty of these religious designs is the flaunting magnificence of a chasuble made from a horse-trapping (Case I), lent by Prince Solms-Braunfels. Here the leopards of England are relieved in massive gold embroidery upon a crimson ground. There is some question as to whether this is of English workmanship or not, but the severe and yet sumptuous heraldic drawing of the leopards agrees with English traditions.

One is sometimes tempted, in view of our comparative insignificance in architecture and sculpture, even in the great periods of the Middle Ages, to wonder whether the English ever were an artistic race; but this exhibition shows that in certain of the minor arts our ancestors had a perfection of taste, a delicate sensibility to beauty, and an originality and freshness of invention that are beyond all praise. Every one must feel deeply indebted to the Club for the organization of this proof of our artistic lineage, and to Col. Croft Lyons for the energy and pertinacity he has devoted to the task of getting together so magnificent a display. We hope that when the time comes for making an illustrated catalogue, it will be possible to include reproductions of the most celebrated specimens of Opus Anglicanum in Italy and Spain, and thus make something like a complete monograph upon a fascinating subject.

#### MR. TONKS'S WATER-COLOURS AT CARFAX'S.

MR. TONKS'S work, as seen at the Carfax Gallery, has a very distinct quality. His extreme delicacy and refinement are what strike one first—the daintiness and subtlety of his touch, his love of a contour, followed with subtle indications throughout its variations of accent and effacement. We note, too, the refinement and reserve of his colour. But these qualities are not without an underlying strength, a real nervous force, and, above all, an admirable

soundness of judgment which makes any hint of affectation abhorrent to him. For all their delicacy, no one would accuse these drawings of effeminacy.

Still, his feeling for nature being of the kind we have described, it is not surprising that Mr. Tonks succeeds much more remarkably in water colour than in oil. He lacks the power of grasping and realizing the sequence of planes which is necessary for oil painting, with the result that in his oils the design becomes jerky and inconsequent, whereas in the less exacting medium of water colour we have nowhere the same uncomfortable sense of the artist having lost his hold, and of having broken off from the want of anything particular to say. For it is the charm of water colour that in it one may say as little as one wants; there is no compulsion to round off a period or lead up to a point. It may be as abrupt and as unmodulated as one pleases, provided it is throughout exquisite—and exquisite nearly all Mr. Tonks's drawings are.

There is no very decided bias in Mr. Tonks's selection; he picks and chooses at random, simply lying in wait, like a sportsman, till something in the shifting kaleidoscope of nature adjusts itself sufficiently to take his fancy. There is therefore no particular prevailing mood in these studies. Sometimes, as in the very fine *Distant View of Hawes* (No. 13) or *The Hay Barn, Hawes* (35), they tend to the sombre and impressive; but for the most part the mood, so far as there is any, is gay and mildly lyrical; the shimmer of sunlight upon tall trees, the patterns of sparse shadowy foliage upon a sunlit background, gipsies and children in a chequered light and shade—such are the motives he selects, and they are rendered with a delicate restraint which agrees perfectly with the theme. His design is rarely massed, and he relies rather on the rapid and easy calligraphy of his brush-strokes for the decorative effect. *The Encampment* (41), *The White Cloud* (46), *The White Horse in Sunlight* (51), are all notable examples of this method. In colour these are almost always delightful, and though the scheme is generally only hinted at, never worked out to its fullest possibilities, Mr. Tonks has at least the merit of never risking a discord; his colour is gay and pure, and his quality fresh and untroubled.

We wish that sometimes Mr. Tonks would be more ambitious—would try a theme that demands a greater strain on the powers of expression, something that would exact a more rigorous design, a more thought-out scheme of chiaroscuro and colour, that he would not remain satisfied with improvisations, however felicitous; though it may seem ungracious to ask for more precisely because the work, so far as it goes, is so gracious and agreeable.

In the same gallery is to be seen a picture of a *Deposition* by Mr. Ricketts, which is, perhaps, the most remarkable he has yet shown. It is a striking and original composition, intensely dramatic in the main planning of the lines and in the general disposition of colour. The group of the Virgin and St. John is a real discovery both in design and colour, and the painting is everywhere masterly in the command of nicely calculated effects of varied quality.

#### ARCHÆOLOGICAL NOTES.

PARTS xviii. to xx. of 'Cuneiform Texts from Babylonian Tablets' have been issued by the British Museum, and contain 150 plates of texts from Assurbanipal's library at Nineveh. The first two parts are of great importance for the study of the ancient languages of Mesopotamia, and contain syllabaries, lists of synonyms and ideographs, and grammatical paradigms, with classified lists of verbal forms. Although the greater part are in Assyrian, and were evidently compiled in view of the great

changes which the Semitic languages of Assurbanipal's empire were undergoing in his time, thereby rendering the reading of the earlier Semitic inscriptions a difficulty, there are among them several vocabularies and lists of Sumerian words, side by side with their Assyrian equivalents, which Dr. Budge argues, in his preface, can well be described as "Sumerian-Assyrian dictionaries." Part xx. consists entirely of omen-tablets of the three series known as 'Enuma Gir,' 'Enuma Gar-tab,' and 'Enuma Mul-ta-bil-tum' respectively, and comprises the whole of the two first named and all but two of the last. Among the 'Enuma Gir' are three plates with diagrams, which give some idea of how these forecasts were made. The "judgments" were evidently drawn from the geometrical figures assumed by small objects scattered haphazard, which may possibly have been the divination by arrows (rhabdomancy, or belomancy) mentioned more than once in the Old Testament. All the copies are from the pen of Mr. R. Campbell Thompson, assistant in the Assyrian Department of the Museum, and leave nothing to be desired, either in accuracy or legibility.

Within the last few days part xxi. of the same series has also been published. It contains fifty plates of historical inscriptions copied from bricks, cones, and other objects by Mr. Leonard W. King. One of these, from a mace-head which may be fitly compared to the limestone mace-heads discovered by Mr. Quibell some years ago at Hierakonpolis in Upper Egypt, informs us that "Sar-ga-ni, king of the city, king of Agade, dedicated this to Samas in Sippar." The king in question is, of course, the famous Sargon of Accad, whose date is now generally fixed, on the testimony of the Nabonidus inscription, at 3800-3750 B.C. The inscription shows the importance even then attached to the worship of the sun-god. Another, written upon an oval stone object for the benefit of Mu-ta-bil, governor of Dûr-ilu, describes him as "the smiter of the head of the hosts of Anshan, of Elam," and of some other country which is illegible. Mutabil's name does not appear to have been hitherto known to us, but the characters used are of archaic form, and do not seem to be much later in date than the last named, while it is curious to notice the hostility that even then prevailed between the Mesopotamian kingdoms and Elam, which was not finally conquered until the time of Assurbanipal. Very interesting, too, are the cones inscribed with the name of Libit-Ishtar, which record the building by him of a temple in honour of the goddess whose name forms part of his. He describes himself as "Shepherd of Nippur, governor of Ur, patron of Eridu, lord of Larsam, king of Isin, and king of Sumer and Accad," which leaves some doubt on one's mind as to whether the ruler in question was really supreme over more than the city of Isin—a town which has not yet been identified—or whether the protocol of these early kings was as mystical as that of the Egyptian Pharaohs. As is pointed out in the preface, these texts constitute our only authorities for the history of Babylonia for a period of nearly two thousand years, while a comparison of them illustrates the development of the plainly cuneiform script of later times from the semi-pictorial forms used by the Sumerian scribes.

Not less important is the discovery, of which the American papers have lately had much to say, of at least one temple and many small objects at Nippur bearing a marked resemblance to the forms of the early Greek art generally known as "Mycenaean." American archaeologists seem inclined to explain this by the theory of a Greek dynasty reigning in Mesopotamia in very early times; but it seems at first sight as if the derivation of the Mediterranean civilization from Babylonia would fit the facts nearly as well. The parallels drawn by its discoverers between the so-called Mycenaean



temple at Nippur and that at Tiryns are not, so far as we have read them, convincing, though fuller publication must be awaited before any definite view can be formed. About the smaller objects there is less doubt, and the constant recurrence of two lions or other animals, grouped by a tree or pillar in the fashion of heraldic "supporters," leaves no room for question as to their connexion with Mycenaean art. These objects might, of course, have been imported as curios or exotics, but their number seems to negative this explanation.

From Egypt we hear further particulars of Mr. Theodor Davis's discoveries at Biban el-Meluk, which knock on the head various speculations in which Egyptologists have indulged with regard to the parentage of Amenophis III.'s celebrated Queen Thyi. The mother of the "heretic king" Khuenaten was not, as has hitherto been supposed by some, of Syrian or Asiatic blood, her father, Juua, being described beyond possibility of mistake as "Superintendent of the cattle of the god Min in Ekhnim," while her mother, Thuaa, was as plainly a priestess of Amen. We hear also of a brother of Thyi bearing the thoroughly Egyptian name of Aa-nen. These points, which confirm M. Maspero's views, will be made clear in Mr. Percy Newberry's forthcoming book upon the 'Tombs of Juua and Thuaa,' which was lately announced in another column (see *The Athenæum* of May 6th). Other Egyptian news is that Mr. Quibell has taken Mr. Howard Carter's place at Saqqarah, while Mr. Weigall has been appointed Inspector of the Monuments in Upper Egypt.

We believe that the annual exhibition of the antiquities discovered by the workers for the Egypt Exploration Fund will this year be divided into two parts, the objects from Deir el-Bahari obtained by the Fund's senior excavator, Dr. Naville, and Mr. H. R. Hall, being exhibited in the rooms of the Society of Biblical Archaeology, while Prof. Petrie's exhibits will be shown at University College, Gower Street.

Prof. Sayce has completed a study of some Lydian and Karian inscriptions discovered in Egypt, and lately published in a more or less revised form. Two new characters—one identical with the Cypriote *to* and the other with the apparent value of *ü*—are the chief features of these, and it should be noted that most of them are to be read boustrophedon. The paper will shortly be published in the *Proceedings* of the Society of which Prof. Sayce is the President, and with his former communications on the subject make up all the Karian and Lydian texts yet discovered. Most of them are of but a few lines each, and the Lydian and Karian alphabets seem to be the greatest acquisitions that they have yet yielded. It is a pity that those interested in the subject do not turn their attention to the Græco-Egyptian Magic Papyri, among the so-called "gibberish" incantations of which are several words ending in *-anda*, which may not improbably turn out to be Karian. The settlement of many Karian mercenaries in the Fayum and elsewhere must certainly have left traces in the literature of their adopted country, could we only hit upon them.

M. Salomon Reinach, who is seldom without some amusing theory to let loose upon us, has been examining Herodotus's story of Xerxes having caused the sea to be beaten with rods as a punishment for having destroyed his bridge over the Hellespont. In a communication lately made by him to the Académie des Inscriptions, he labours to show that this was a magical operation designed to conciliate rather than to punish the sea, and that the chains thrown into it on the same occasion were to be taken as symbolizing the great king's alliance with the ocean. In the same sense he would explain the throwing of his ring into the sea by Polycrates of Samos, which he holds to be the celebration of a marriage rite, like that yearly

carried out by the Doges of Venice. *Ben trovato!*

#### SALE.

ON Saturday, the 13th inst., Messrs. Christie sold the following. Pictures: B. Barker, A Grand Landscape, with three peasants and a group of cattle at a stream, 194l. Sir W. Beechey, Princess Charlotte, 105l. Gainsborough, Mr. Mills, of Saxby, Geologist, 273l. Reynolds, The Lace-Makers, 682l. R. Westall, Portrait of the Artist's Wife as Sappho, 168l. N. Maes, Burgomaster Rysenburgh and his Family, 120l. Constable, A River Scene, with a road over an old bridge, a peasant-woman and cows in the foreground, 378l. J. C. Hook, Between Tides, 252l.; Watercress-Gatherers, 147l.; Seaside Ducks, 546l.; Market-Girls on a Fjord, 147l. Landseer and Millais, Found, 262l. J. Linnell, The Barley Harvest, 609l.; A Sultry Day, 220l.; The Happy Valley, 420l. Crossing the Bridge, 409l. C. Troyon, A Glade in the Forest, 315l. J. L. Gérôme, The State Barge on the Nile, 220l. H. Draper, The Sea-Maiden, 262l. C. Fielding, Carnarvon Castle, 787l. E. Verboeckhoven, A Peasant, with a cow, donkey, sheep, and goat, 199l. T. S. Cooper, Sheep in Canterbury Meadows, 183l.; Cattle and Sheep in a Landscape, 173l. H. W. B. Davis, The Moon is up, and it is not Night, 189l. J. M. Swan, The Syrens, 141l. C. Daubigny, A Meadow at the Edge of a Wood, 399l. H. Fantin-Latour, Roses Trémières, 315l.; Venus and Cupid, 325l. M. Fisher, Autumn Afternoon, 141l. A. Vollon, On the Seine, 136l. Drawings: C. Fielding, Loch Etive, 60l. Sir J. Gilbert, The Passage of the Boyne, 63l.; Ready, 63l.; Don Quixote and Sancho Panza, 57l. Carl Haag, Ready for Defence, 60l. W. Hunt, May-Blossom and Chaffinch's Nest, 136l. F. Taylor, The Keeper's Daughter, 78l. Birket Foster, The Return of the Life-Boat, 52l. T. Lloyd, A Pastoral, 53l.

#### Fine-Art Gossip.

FRIDAY was the press view at the Goupil Gallery of Lady Gray Hill's decorative panels of flowers and water-colour drawings of Syria and Egypt, and Mr. Robert Fowler's 'Royal Windsor' and series of pictures 'Beautiful Wales.'

AN exhibition of works left by the late G. H. Boughton, R.A., is being opened to-day at the Leicester Galleries. It includes oil paintings, pastels, and a collection of landscapes in water colours. The exhibition will remain open for one month.

DRAWINGS of the cathedral cities of England by Mr. W. W. Collins are on view at the same place.

TO-DAY, in Old Bond Street, Mr. W. B. Paterson opens an exhibition of oil paintings by Mr. W. L. Bruckman.

AT the Baillie Gallery on Monday an exhibition opens of water-colours and etchings by Mr. William Monk, and drawings and water-colours by Miss C. L. Allport.

A VOLUME on 'Sir William Beechey, R.A.,' will be included in Messrs. Duckworth's new 'Library of Art.' It is by Mr. W. Roberts, joint-author of the big work on Romney issued last year. As Beechey was exhibiting at the Royal Academy from 1776 to 1839, the period of his activity is one of the most interesting in the history of English art. The author will be glad of particulars (care of the publishers, 3, Henrietta Street) of unrecorded family portraits by this artist.

THE Whistler Exhibition at the École des Beaux-Arts was officially opened in Paris last week by the Minister of Public Instruction, in company with many distinguished artists, including the presidents of the two great Salons, MM. Tony Robert-Fleury and Roll. Perhaps the most interested visitor of all was M. Théodore Duret, whose portrait by Whistler was in the recent New Gallery exhibition. M. Duret was one of the earliest writers in France to insist upon Whistler's claims to be regarded as a serious force in modern art; he contributed

an excellent article on Whistler to the *Gazette des Beaux-Arts* of April, 1881, and this paper is reprinted in the collection of essays, 'Critique d'Avant-Garde,' published in 1885. There has been a generous response on the part of owners, public and private, of Whistler's works, and many that were not on view at the New Gallery may be seen at the École des Beaux-Arts.

AN interesting Exposition Mariale has been opened in the Grande Salle of the St. Joseph Orphanage at Tours, and will not close until June 1st. The exhibition is of a comprehensive character, and includes every kind of article—pictures, engravings, statues, medals, enamels, faïences, and so forth, ancient and modern—in which the Virgin Mary is depicted. Devotional books also figure largely in this exhibition, which is well timed, seeing that it is held during "ce mois de Marie."

#### MUSIC

##### THE WEEK.

QUEEN'S HALL.—*Philharmonic Concert.*

M. RAOUL PUGNO was pianist at the fourth Philharmonic Concert at Queen's Hall last Thursday week. He played the solo parts of César Franck's 'Symphonic Variations' and Saint-Saëns's 'Africa' Fantasia, both written for piano and orchestra, and both performed for the first time at these concerts. The difference in character between the two is very marked. Both are clever; but the former shows the glow of inspiration, the latter rather the glare of the footlights. M. Pugno played magnificently. The programme commenced with Mr. Edward German's well-scored, well-sounding 'Welsh Rhapsody,' produced at the last Cardiff Festival; it was given with all due effect under Dr. Cowen's direction. At the end came Tschaiikowsky's 'Pathétique,' first heard in London at the Philharmonic Concert, February 28th, 1894, under the direction of Dr. A. Mackenzie.

QUEEN'S HALL.—*Miss Marie Hall's Recital.*

MISS MARIE HALL's recital on Saturday afternoon at the Queen's Hall was well attended. There was some good playing in Beethoven's Sonata in c minor, Op. 30, No. 2, for violin and piano, but neither she nor the clever pianist, Mr. Egon Petri, seemed to feel the intensity of the opening and closing movements, or the restrained passion of the Adagio. Miss Hall's rendering, however, of a group of short solos by Leclair, Dvorák, Tschaiikowsky, &c., was most refined. Mr. Petri's playing of Weber's Rondo in e flat and Schumann's 'Abegg' Variations was excellent.

QUEEN'S HALL.—*Miss Vivien Chartres's Violin Recital.*

MISS VIVIEN CHARTRES, aged nine, made a first appearance in London at the Queen's Hall on Monday afternoon. This young lady, English by birth, has been studying with Prof. Sevcik. She is very clever, and plays with marked intelligence and refinement. She was heard in Max Bruch's Concerto in g minor, Vieuxtemps's 'Fantaisie-Appassionata,' and Paganini's 'Moïse' Fantasia on the fourth string, which gave her further opportunities of displaying her

technique. She is three or four years younger than Elman—no direct comparison between the two can therefore be instituted. We cannot but wonder what will become of all these prodigies. Joachim, Néruda, Sarasate, Kreisler, to name only a few celebrities, certainly appeared in public at an early age, yet not one of them can have passed through the heavy ordeal of lengthened tours and long journeys to which some of the wonder children of the present day are now exposed.

BECHSTEIN HALL.—*Piano and Song Recital*  
by Miss Zimmermann and Herr Zur-Muehlen.

MISS AGNES ZIMMERMANN and Herr R. von Zur-Muehlen gave an interesting piano and song recital at the Bechstein Hall on Tuesday afternoon. The pianist began with Schumann's 'Études Symphoniques,' played with intelligence and good taste, but she was heard to even better advantage in Brahms's beautiful Ballade in D (Op. 10, No. 2) and in his piquant Capriccio in B minor (Op. 76, No. 2). The quality of Herr Zur-Muehlen's voice may not be of the finest, but he is an accomplished artist, and his rendering of song-groups by Schumann and Tschaiikowsky was admirable. He was especially successful in the delicate 'Inmitten des Balles' and the noble, impassioned 'Die Seele,' by the latter composer. The programme was not only well selected, but also commendably short.

### Musical Gossip.

MISCHA ELMAN gave a first recital at the Queen's Hall on Wednesday afternoon. His fine tone and perfect technique still create astonishment, but more wonderful were the individuality displayed in his reading of the solo part of Lalo's 'Symphonie Espagnole,' and his lovely phrasing of Gounod's melodies in the Wieniawski 'Faust' Fantasia. It would, however, have been interesting to hear him in some classical chamber music. Lalo's symphony without orchestra is by no means effective. Mr. Charlton Keith is an excellent accompanist.

MADAME MELBA made her *reentrée* at Covent Garden in Verdi's 'La Traviata' on Wednesday evening, an opera which certainly enables her to show off her fine voice and perfect vocalization. Her singing was admirable, and her reception, as usual, most enthusiastic. Without Melba 'Traviata' would indeed not draw. Signor Constantino, the new Alfredo, has a good, well-trained voice, but his acting was stiff. Signor Scotti sang the Germont music with his usual skill and fervour.

THE series of the Joachim Quartet Concerts has been most successful. The audiences have been large, and warm in their enthusiasm. Dr. Joachim and his associates have once again proved how thoroughly they can enter into the spirit of the various masters they interpret. Their playing has been remarkable for *ensemble*, intelligence, and deep feeling. Dr. Joachim and Mr. Leonard Borwick will give a Sonata Recital next Monday evening, also at the Bechstein Hall.

HERR HUBERMAN announces a violin recital at Queen's Hall on Saturday afternoon, May 27th, at popular prices. This is an excellent idea. If tickets for good concerts were cheaper, the audiences would be larger, so that reduced prices need not mean reduced receipts.

WE announced 'Cavalleria Rusticana' for the opening night (May 22nd) at the Waldorf

Theatre; and on the same evening will also be given Paer's 'Maestro di Capella.' Mr. Henry Russell, the manager, is not attempting to rival Covent Garden, but to give performances of genuine comic opera. Of such works there is no lack, and the enterprise, if well carried out, will no doubt prosper. The repertory includes, by the way, Rossini's 'Barbiere' and Donizetti's 'Don Pasquale,' works recently given at Covent Garden; also unfamiliar operas by Paer, Pergolesi, Mascagni ('Zanetto'), and a new one-act opera entitled 'Fiorella,' by Mr. Amherst Webber. Among the artists engaged are Mesdames Calvé, Mary Garden, Alice Nielsen, Giulia Ravogli, and Agnes Jansen, and MM. de Lucia, A. Bonci, Ancona, Renaud, and Pini Corsi.

A SKETCH of a hitherto unknown libretto for an opera by Wagner was recently discovered by Oberregierungsrat Hubert Ermisch among the papers of Wagner's Dresden friend Röckel. It is entitled 'Die Bergwerke zu Falun,' and dated Paris, March 5th, 1842. Three acts are complete. Ula, daughter of Pehrson, mine-owner, is beloved by Joens, who has returned from a sea journey, and also by Elis, a miner, whose passion she reciprocates; and so far the story somewhat recalls 'The Flying Dutchman,' written about the same time. With the exception of a vague remark to Uhlig, Wagner never appears to have referred to this sketch. In letter xxxv., to his Dresden friend, he says: "Text für Dich von Hoffmann! Entsinn' ich mich nicht. Irrthum (etwa 'Die Bergwerke zu Falun'?—nicht der Mühe werth)."

SIR FREDERICK BRIDGE recently delivered an interesting lecture at the Æolian Hall on 'Dibdin's Sea Songs and other Naval Ballads,' a subject, as the lecturer remarked, timely in this Nelson centenary year. The music, of course, included "Now farewell to you, ye fine Spanish ladies," and 'Tom Bowling.'

AN attempt is to be made to revive the Saturday orchestral concerts at the Crystal Palace. For November 4th and 25th and December 2nd the London Symphony Orchestra has been engaged, with Mr. Landon Ronald as conductor.

THE new orchestral work by Mr. Josef Holbrooke, to be produced at the Hillier Festival next month, consists of an Introduction and Variations on 'The Girl I Left Behind Me.'

THE performances of the Passion Play at Oberammergau are announced to take place in June, July, August, and September. There will be thirty-two singers, and an orchestra of forty members.

MAX BRUCH's 'Odysseus,' which was given by the Bach Choir under the composer's direction, March 8th, 1883, will be performed at the Handel Society's Concert on Tuesday, May 30th.

THE David Concert-room at Uppingham School will be inaugurated next Tuesday evening by Dr. Joachim.

IN No. 3 of Novello's *Monthly Bulletin* of new foreign music there is an elaborate and interesting list of operas, incidental music, overtures, &c., connected with Schiller's dramatic works. It is strange, however, that Dr. Joachim's 'Scene der Marfa' from 'Demetrius' is mentioned, but not his 'Demetrius' Overture.

### PERFORMANCES NEXT WEEK.

- SUN. Sunday Society Concert, 3.30, Queen's Hall.
- Sunday League Concert, 7, Queen's Hall.
- MON. Mr. Hamlin's Song Recital, 3, Æolian Hall.
- Dr. Joachim and Mr. Borwick's Sonata Recital, 8, Bechstein Hall.
- Mr. Albert Garcia's Vocal Recital, 8, Æolian Hall.
- Yorkshire Concert, 8, Queen's Hall.
- Royal Opera, Covent Garden.
- Grand Opera, 8.45, Waldorf Theatre.
- TUES. Alma Mater Choir, 3, Bechstein Hall.
- Misses Schmidt and Moggeridge's Recital, 3, Æolian Hall.

- TUES. Mr. Sterliog Mackinlay's Concert, 3, Steinway Hall.
- Madame Rosa Bird's Orchestral Concert, 8, Queen's Hall.
- Miss Lillian Moreton's Concert, 8.45, Grafton Gallery.
- Royal Opera, Covent Garden.
- WED. Queen's Hall Orchestral Concert, 3, Queen's Hall.
- Miss Isabel Hearne's Concert, 3.30, Steinway Hall.
- Royal Opera, Covent Garden.
- Grand Opera, 8.45, Waldorf Theatre.
- THURS. Grand Opera, 2.30, Waldorf Theatre.
- Mr. Percy Such's Violoncello Recital, 8, Bechstein Hall.
- Philharmonic, 8, Queen's Hall.
- Royal Opera, Covent Garden.
- FRI. M. Maurel's Vocal Recital, 3.15, Bechstein Hall.
- Royal Opera, Covent Garden.
- Grand Opera, 8.45, Waldorf Theatre.
- SAT. Grand Opera, 2.30, Waldorf Theatre.
- Children's Concert, 3, Steinway Hall.
- Herr Huberman's Violin Recital, 3, Queen's Hall.
- Royal Opera, Covent Garden.

## DRAMA

### THE WEEK.

HIS MAJESTY'S.—*Business is Business: a Three-Act Play.* Adapted by Sydney Grundy from 'Les Affaires sont les Affaires' by Octave Mirbeau.

EITHER because his cunning has failed him or because he has yielded to influences from without, Mr. Grundy's rendering of 'Les Affaires sont les Affaires' of M. Octave Mirbeau is unworthy of his reputation. He has rendered vulgarly contemptible the character of the hero, which in the original has some claim—slight, it must be owned—upon consideration; and he has, perhaps necessarily, with a view to the exigencies of an English public, weakened the mutiny of the financier's daughter against her father's rapacity and cruelty. In the mutiny which makes Germaine, the daughter of the financier, throw herself into the arms of a lover, not a husband, since she cannot marry without parental consent, lie the strength, the moral, and the motive of M. Mirbeau's work. We see the man at the close standing stript and bare. It is his daughter's defection that is responsible for his loneliness and defeat. The death of his son he himself counts the crowning calamity. From his point of view it is indeed such. This, however, is a simple result of accident, and might have happened had his own conduct been as exemplary as it is odious. In order to assign it significance, it should, like the death of Hippolytus (to compare great things with small), come in answer to unwise or impious solicitation of the gods, or, like that of the children of Niobe, be the result of overweening arrogance. His wife he has himself banished, and can and will soon recall. The resolute defiance and surrender by his child of her position, her luxuries, her modesty, her virtue, and her home might well give him pause. When for this is substituted a supposed *mésalliance*, which, beside being impossible, is such in conception only, the action loses all that is characteristic or of worth.

What remains is the character of the central figure, in French Isidore Lechat, in English Isidore Izard. In the rendering of Mr. Grundy this is not only the principal feature in the piece: it may virtually be regarded as the piece itself. Comparisons innumerable have been established between this personage and familiar characters in French drama. More hoarding in nature than the English, the French supply on their stage many more characters of misers and speculators, and a score individuals bearing more or less resemblance to that now presented may be traced beside the Turcaret of Lesage, the Mercadet of Balzac, the Poirier of M. Augier, and the Brassac of



M. Capus. A nearer parallel is, however, furnished by Tudor literature in the Sir Giles Overreach of Massinger. Plus the vulgarity and with allowance for the changes in custom wrought by three centuries of time, Isidore Lechat is Sir Giles Overreach. Both walk unflinching and remorselessly to the end amidst the cries or over the bodies of their victims, and each has a like contempt for the law he knows so well how to manipulate. The closing scenes in the two pieces might easily be the same. Mr. Tree adds an extra touch to the character of Izard by giving him the assertive familiarity of the Jew and intensifying to the utmost his contempt for social amenities and decencies. His treatment of his associates, subordinates, and guests is sublime in its insolence: he leaves them unseated while he reclines indulgently in an unpardonable *deshabille*, quits and rejoins them as the mood takes him, and besides bragging to them of his estates, his ports, and his havannahs, calls their attention to the value of his personal belongings, such as his watch. Nothing that is familiar and by all means vulgar is spared by Mr. Tree, whose insolence no less than his dishonesty almost justifies his daughter's unconcealed aversion. Not a redeeming feature is there in him, and we accept his sufferings, even when they are the worst, as an inadequate expiation of his offence. The chief objection to this is that our discontent with him is less moral than æsthetical, and we shrink from him less as a scoundrel than as a cad. The strongest point is reached when he has what is in fact a *duel à mort* with his daughter. In this both actors showed what is most powerful in their methods, and the scenes had much strength. Miss Tree's part loses, however, its value with its significance, and her offence seems pardonable and trivial. Her mother, as conceived by M. Mirbeau, is the best character in the piece. Appalled by the splendour around her, she becomes meekly perverse and unamiable, and contributes to her daughter's ruin, if such it is to be regarded. This part, admirably rendered by Mlle. Blanche Pierson, has little that is attractive, and loses in the hands of Mrs. Brooke most of the significance it possesses.

The lesson once more to be impressed upon Mr. Grundy is that to leave the action where it was originally placed is nine times out of ten not the best but the only course. In the present case the environment of the action seems unsuited to it, and all Mr. Tree's strenuous and unflagging exertions failed to render the work either pleasant or stimulating. It is but just to the adapter to say that the course we commend of leaving the scene and characters in France would not bring the work within the range of our sympathies. There is scarcely a character who fails to inspire either aversion or contempt.

#### Dramatic Gossip.

DURING the present week the Great Queen Street Theatre has attempted no novelty, but has contented itself with reproducing 'The Confederacy' of Vanbrugh on Monday and 'The Knight of the Burning Pestle' of Beaumont and Fletcher on Thursday, both of them given last autumn at the Royalty.

AN adaptation by Miss Rosina Filippi, produced on Monday afternoon at the Court Theatre, under the title of 'Belinda,' is not specially noteworthy, being at once crude and dull. Miss Irene Rooke gave a fairly competent rendering of the heroine, and Mr. William Farren, jun., presented the crabbed professor with a touch of caricature.

MR. LEWIS WALLER will produce on Saturday next, at the Imperial, a new play by Mr. James Bernard Fagan, in which he will appear, supported by Miss Evelyn Millard and Mr. H. V. Esmond.

It is now announced that Mr. Forbes Robertson will open at La Scala in September with a revival of 'Diplomacy.' So erroneous has been, as we have shown, previous information on Mr. Robertson's plans, that we give this statement with due reservation.

In the forthcoming revival by Sir Henry Irving at Drury Lane of 'The Merchant of Venice,' Miss Edith Wynne-Matthison will make her first appearance in London as Portia.

'CŒUR DE MOINEAU,' a four-act piece of M. Louis Artus, has been produced at the Théâtre de l'Athénée with so much success that its rights have been secured for both England and America.

'L'ADVERSAIRE' of M. Alfred Capus has been adapted for Mr. George Alexander, by whom it will, in its turn, be produced at the St. James's. In another long-promised adaptation of 'L'Enquête' of M. Henriot, entitled 'An Unspoken Verdict,' Mr. Alexander will present a piece belonging to the repertory of the Théâtre Antoine, with some points of resemblance to 'La Robe Rouge.'

'THE CABINET MINISTER' of Mr. Pinero, first given at the Court Theatre on the 23rd of April, 1890, will be revived at the Haymarket by Messrs. Maude and Harrison as the closing entertainment of their partnership in management. Mr. Maude will succeed Mr. Weedon Grossmith as Mr. Joseph Lebanon, and Miss Winifred Emery Mrs. John Wood as Lady Twombley. Mr. Eric Lewis and Miss Nancy Price will also appear.

'DU BARRI' (so called) has been withdrawn from the Savoy, and the house has passed into the hands of Miss Maxine Elliott, who purposes transferring there on Monday 'Her Own Way,' now running at the Lyric.

REHEARSALS have begun at the Duke of York's Theatre of 'Clarisse,' the new play to be given simultaneously in London and New York. Principal parts in London will be supported by Mr. Gillette, Mr. Gerald Du Maurier, and Miss Vane Featherston.

YET one more institution for combating the indifference to high-class dramatic productions advertises itself as the English Drama Society, and announces that it is formed as a "protest against modern over-staging, under-acting, and to reanimate the national drama." Among works a main object seems to be to produce pieces of Browning at the Bijou Theatre, Westbourne Grove; but the manager also announces a morality play of his own. The scene of production is too remote for the scheme to count on much support from the press.

TO CORRESPONDENTS—J. K. M.—H. J. E.—C. L. J.—received.

W. L. M.—(1) yes; (2) too late.

G. M. M.—Many thanks.

H. C. F.—Not suitable for us.

No notice can be taken of anonymous communications.

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REPLIES:—Danish Surnames—"Beating the Bounds"—Anchorites' Dens—Laurel Crowns at Olympia—Armorial Bearings—Amberskins: Chocolate Recipe—"D.N.B." Index—Jennings Arms—St. Julian's Pater Noster—"England," "English": their Pronunciation—Local 'Notes and Queries'—Bibliographies—Maiden Lane, Malden—Apothecaries' Act of 1815—Twins—Irish Soil Exported—Wooden Fonts—Mr. Moxhay, Leicester Square—Toastmaster—Governor Stephenson—Rogestvinsky—Theatre, Parkgate—Norman Inscriptions in Yorkshire—Picking up Scraps of Iron—Unmarried Lady's Coat of Arms—Navy Office Seal.

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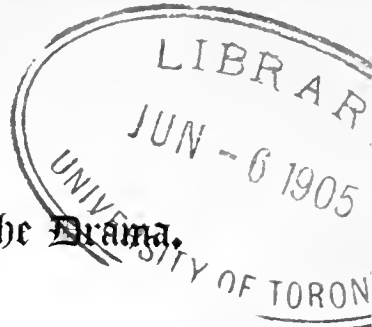
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and MONMOUTHSHIRE, CARDIFF.

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Further particulars may be obtained from the undersigned, to whom applications, with Testimonials, should be sent, on or before SATURDAY, June 3, 1905.

J. AUSTIN JENKINS, B.A., Registrar.

May 6, 1905.

## UNIVERSITY COLLEGE of SOUTH WALES

and MONMOUTHSHIRE, CARDIFF.

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May 6, 1905.

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GEO. H. MORLEY, Secretary.

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## CONTENTS.

|  | PAGE    |
|--|---------|
| THE LITERATURE OF THE FRENCH RENAISSANCE ...   | 647     |
| SHAKESPEARE'S MARRIAGE ... ..  | 648     |
| HISTORIC DRESS IN AMERICA ... ..   | 649     |
| CONSTANTINE THE GREAT ... ..   | 649     |
| THE FIRST BISHOP OF SHERBORNE ... ..   | 650     |
| NEW NOVELS (The Rose of Life; A Dark Lantern; The Wise Woods; A Child of the Shore; The Error of her Ways; The Redding Strail; Cœurs d'Amoureux; Ring und Stab) ... ..   | 650-652 |
| THE CONSTITUTIONS OF NORWAY AND SWEDEN ...   | 652     |
| THE CHURCH ... ..  | 652     |
| WILLS AND OTHER RECORDS... ..  | 653     |
| OUR LIBRARY TABLE (Later Peeps at Parliament; Tracks of a Rolling Stone; Home Life in France; Health and Holiness; Some Feudal Mills; James Legge, Missionary and Scholar; Hurrell Froude; The Women of Shakespeare's Family; New Editions) ... .. | 653-657 |
| LIST OF NEW BOOKS ... ..   | 657     |
| THE FIRST MENTION OF CRICKET IN INDIA; CROMWELL AND IRISH PRISONERS; 'DICTIONARY OF INDIAN BIOGRAPHY'; 'KING LEOPOLD II: HIS RULE IN BELGIUM AND THE CONGO'; SALES ...   | 657-659 |
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| DRAMA—HAMLET; MAN AND SUPERMAN; RENAISSANCE; GOSSIP ... ..   | 667-668 |

## LITERATURE

*The Literature of the French Renaissance.*  
By Arthur Tilley. 2 vols. (Cambridge, University Press.)

THE influence of the Italian Renaissance on the literatures of France and of England is a subject which of recent years has been the object of much study, and Mr. Tilley's contribution to the history of the movement is one which merits a high place among its fellows. Its style is grave and severe, Teutonic rather than French; and if it seems uninspired, it is well to remember that there are two kinds of inspiration, that nothing can make up for the careful collection of materials and the serious and profound study of the books, the men, the history of the period, of which these volumes give constant evidence. Merits of this kind will give a book permanent value, however we may disagree with the opinions it expresses and the assumptions it involves.

When it was finally decided that Italy should not be German, its students and writers set themselves to pick up and join, after a thousand years, the broken links of time—to continue in the Rome of the Popes the traditions of the Rome of Augustus. But as they rejected mediæval thought and the foundations on which it was based, the Renaissance developed in two directions, paganism reasserted itself, and the pursuit of literary beauty of form led, gradually but surely, to abandonment of the substance. When Italy rejected the German, it finally sealed its severance from the Romantic, and rendered impossible any return, however slight, to mediævalism. The Renaissance was a real movement, affecting not a small coterie of writers and artists alone, but the whole national life.

Its spirit and the Italian mind were fitting counterparts.

In the case of northern countries, such as France or England, it is a tenable position that the movement ceased to be real, and became a fashion. Humanism, a leading factor in the Italian Renaissance, undoubtedly exercised an influence over a limited circle of literary men, though the Pleiad included the greatest poets of the day; but the great bulk of the nation remained entirely untouched by it. The French Renaissance (to use the term as generally understood) was not a great movement bridging over the interval between the mediæval and the modern, it was an efflorescence on the surface of Court literature—a fact to be noted, a phenomenon to be explained, but accidental rather than essential in character. The break-up of the Middle Ages and the emergence of the modern world are due not so much to this Renaissance, but rather to that economic, social, and religious movement which we, confining our attention to one side of it, call the Reformation. The shifting of trade from the Mediterranean to the Atlantic coasts of Europe, the alterations in the ordered mediæval society and the formation of new classes for which there was no room in its framework, the victory of individual opinion over general, the growth of nationality, are the true causes of the new spirit, which had little in common with the spirit of Naples, of Florence, or of Rome.

Western Europe being, then, mediæval and romantic, it was difficult for any one living in it to be entirely under Renaissance influence. However much Erasmus or Rabelais or any man of the transition period might sympathize with certain aspects of the Italian movement, his education had been mediæval, his friends, his surroundings were continually bringing him back to mediæval ways of thought. In a later generation a De Baïf, an Eyquem, can create a little peninsula of culture, where nothing but Latin is spoken, even by the servants, and the children brought up there may be surrounded from infancy by humanist influences; but if the system was successful the child became at best a Jean Antoine, a Gabriel Harvey; or, if he had the stuff of a Montaigne, it was due rather to training in the world outside than to hothouse education.

From this point of view, then, Mr. Tilley's title, like the thesis which lies at the back of his work, is misleading. He has given us a history of French literature before, during, and after the French Renaissance, if we use the term as connoting a relation with the Italian Renaissance, while his title has at least the fault of assuming a common quality which can only be shown to exist by minimizing it to the vanishing point. The common term between, for example, Rabelais, the 'Satire Ménippée,' De Baïf, and Du Bartas is little more than the power to write French. Let us examine Mr. Tilley's answer:—

"These, then, are the great qualities of French Renaissance literature—individuality, vividness, imagination.....It was the mighty, irresistible impulse of the Renaissance which gave the literature its vigour, its freshness, its spontaneity; it was the feeling of emancipation

from mediæval swaddling-clothes which led men to give free utterance to whatever stirred their emotions or stimulated their intellect; it was the thirst for personal glory and posthumous fame which urged them to immortalize themselves in undying verse—or, at least, to leave for posterity a record of their own lives. It is this influence of a great spiritual and intellectual movement predominating over racial characteristics and political environment which justifies the claim of this literature to the distinctive name of the literature of the French Renaissance."

Let the reader think of a few representative writers of the Italian Renaissance—Ficino, Machiavelli, Ariosto, Valla, Pontanus, Poggio, Filelfo, Pico de Mirandola, Pulci. It will be seen at once that the word has not a single attribute in common when we speak of the French Renaissance and the Italian Renaissance. "Individuality, vividness, imagination," can be predicated of most good literature, they are as true of Villon or De la Sale as of Ronsard; it was not a literary Renaissance that "gave the literature its vigour," it was the world-movement which, beginning with the development of ocean and abandonment of mediæval trade routes, passed over into the development of individual thought in literature and religion, and died away in the French Revolution, that supplied the impetus for the outburst of literature, its new birth in Western Europe.

But while the great literature from Marot to Regnier, which Mr. Tilley so ably describes and summarizes, is not a part or a consequence of the Italian Renaissance, there is no doubt that some of its chief writers owe great debts to it, and if our author had been freed from the incubus of showing a dependence of them all, he could have brought out its real relations more clearly. Rabelais's connexion with Lyons explains nothing of his literary history, while it is all-important in the case of Pontus de Tyard, for example. Lyons was the advanced post of Italian culture in France, and, through such poets as Maurice Scève, was a great agent in popularizing it. The casual reader of Mr. Tilley's book will not realize the immense proportion of mere translation and imitation ("which allows you to omit what you cannot translate") in the work of the Pleiad. Even now the enumeration is not complete, but enough is known to prove the absolute identity of material between the school of Petrarch and the Pleiad. Yet their keen French spirit saved this latter circle from servility; what they took from the Italian they made their own, and thus Ronsard and Du Bellay are as French as Spenser and Sidney are English.

When we make a detailed examination of Mr. Tilley's work, our first impression is that Marot is treated a little more seriously than he deserves. Certainly he has been dealt rather hard measure by M. Brunetière lately, but glorified "ordinary Frenchman" as he is, it is difficult to think of him as a convinced Protestant. The chapter on Rabelais is excellent, with perhaps the exception that much in him is attributed to religious conviction that ought more properly to be considered political; Gallicanism is not Protestantism, and the statement that he represents "the whole Renaissance in its earlier, fresher, and healthier manifesta-



tions" needs another special definition of the term. Curiously enough, Mr. Tilley does not set so much value on Calvin's writing of French as M. Brunetière, who styles 'L'Institution Chrestienne'

"le premier de nos livres que l'on puisse appeler classiques. Elle l'est également et bien plus que le roman de Rabelais, ou son poème—par la sévérité de la composition, par la manière dont la conception de l'ensemble y détermine la nature et le choix des détails. Elle l'est—par cette intention de convaincre ou d'agir qui, comme elle en est la cause, en fait le mouvement intérieur, l'âme de son allure ou de son rythme oratoire. Elle l'est encore—par la gravité soutenue d'un style dont on a pu voir que la 'tristesse' n'est pas le seul caractère. Elle l'est enfin,—pour cette 'libéralité,' si je puis ainsi dire, toute nouvelle alors, avec laquelle Calvin y a mis à notre portée les matières qui ne s'agitaient jusqu'alors que dans les écoles des théologiens. Elle ne l'est pas moins pour le retentissement que la prose française en a reçu dans le monde."

A useful note at the end of Part I. "on the beginning of the year in France between 1515 and 1565" may help to solve several puzzles in bibliography—one in especial where the date on the first sheet of the book is a year later than that of the colophon printed last of all. The section dealing with the Pleiad is fully based on documents, but the "five years" of Ronsard's study in the College of Coqueret must be reduced to eighteen months at most, as has been lately shown. Du Bellay is the subject of a very sympathetic study, but the "lesser stars" receive rather summary treatment, and the subject of measured verse—which deeply concerned poets and critics in France and England—is dismissed with scant mention. The Lyons School is treated last of all, an arrangement we think faulty from the point of view of development as of chronology. There is no such illuminating touch in the section as M. Brunetière's remark that the Pleiad are the Alexandrian School of French literature; but the appropriate and obvious remark is usually made. The chapter dealing with the drama is open to a similar criticism; the facts are there, but the method on which they are dealt with forbids their becoming an organic whole. It is in the last part of the work that Mr. Tilley is at his best. Montaigne, the 'Satire Ménippée,' D'Aubigne, the Historians, and Regnier are all well and carefully studied. The fact is that France had now come to her own, and thrown off the influence of the Italian Renaissance, while she had absorbed and assimilated all that humanism could do for her.

We cannot conclude without a special word of praise for the apparatus with which Mr. Tilley has enriched his book. Bibliographies are becoming fairly common in works of reference, but few of them approach those in this book either in accuracy or wide range of subject. We miss the names of one or two works we have ourselves used, such as Pieri's 'Pétrarquisme,' but the art of a good bibliography is shown in its omissions. The index is hardly so full as might be desirable, since the value of the book rests on its accuracy of detail. Such a word as "Humanism," for example, is not included.

*Shakespeare's Marriage, his Departure from Stratford, and other Incidents in his Life.*  
By Joseph William Gray. (Chapman & Hall.)

INCREASED interest in Shakspeare and his works has had one unfortunate effect in multiplying the publication of volumes containing repetitions of known facts or assertions concerning the poet, coloured by the compilers' prejudices or imaginations—volumes not helpful to scholars, and not pleasant for reviewers.

It is, therefore, all the more refreshing to find a book in which the author shows thorough acquaintance with the work of predecessors, frank recognition of debts due to them, and careful study and analysis of unworked manuscript authorities. Mr. J. W. Gray has spent years among the records preserved in the Worcester Diocesan Registry, and the registers of various Warwickshire and Worcestershire villages connected with these. He has compared his results by a similar study among the London marriage licences and allegations, and those of the episcopal registry in the province of Canterbury, and has thrown much light on the whole question by judicious inferences from the long series of examples he has selected. He is, therefore, entitled to speak on the points treated in this volume. He shows that a series of adverse criticisms, based on insufficient authority, began with Aubrey, and have been accepted down to these days, when many go beyond all authority in their efforts to discolour facts and discredit the poet. An appearance of truth has been given to unfounded hypotheses by the frequent repetitions of writers otherwise of good fame:—

"The errors of such men are difficult either to ignore or rectify, but in most of these cases, happily for the repute of those concerned, it can be shown that the imputations are based upon a misapprehension as to the reasons for obtaining a marriage licence or a misreading of the terms of the bond."

Mr. Gray has shown conclusively that Shakspeare's marriage bond was not unusual in any particular, as has been asserted by some writers, but that it followed the ordinary and commonplace lines of such documents; that it gives no support whatever to the hypothesis that John Shakspeare disapproved of his son's marriage, or that it was forced on him by the bride's friends. On the contrary, the licence would never have been granted without his father's consent; and Sandells and Richardson would never have risked signing the bond unless they had been aware of this. Before any licence could be granted at the time an application was necessary, giving a satisfactory reason for the dispensation, and an allegation or certificate of the consent of parents or guardians in all cases of minors. That condition having been already secured, the bond only ensured the consent of the bride's "friends," she being of full age, and having no father. It is by no means remarkable to any one who considers John Shakspeare's financial position at the time, that he should not have attempted to become surety for the bond. But Mr. Gray further informs us that of the 166 bonds executed during the years 1582 and 1583, only

twenty-four have a surety of the same name as the bridegroom, and even among that small proportion there is no certainty that all of these were parents; they might have been uncles or other relatives. All that was necessary on the one hand was a surety financially satisfactory to the bishop, and, on the other hand, one that knew the preliminaries were all right, so that it was safe for him to sign, and it is suggested that the bishop might have encouraged the bride's friends to join in the bond, as an additional safeguard for her protection. The discredit which has been associated with the need of haste and secrecy implied by the application for a licence is rebutted by a thorough consideration of the customs of the age; and Mr. Gray illustrates, in a much fuller and more satisfactory way than was done by Elton, the difficulties raised by the "forbidden periods" for marriage. His opinion concerning the probable cause of haste is given later:—

"In any case, the view that something discreditable to Shakspeare or his wife is implied by the application for the licence is not sustained by the documentary evidence, or by a consideration of the known facts relating to the marriage."

The discrepancy between the statements of the marriage licence and the marriage bond is carefully discussed, the latter being considered to bear every possible proof of correctness as well as authenticity. Some late writers have emphatically asserted that the William Shaxpere who had a licence on the 27th to marry "Anne Whateley of Temple Grafton" must have been a different man from the William who on the following day had a bond signed for his marriage with "Anne Hathaway of Stratford," and that so serious an error cannot be believed possible. To those who have followed the careers of the contemporaries of the name, and who are aware of the frequent mistakes made by the register clerks, a clerical error seems by far the most probable solution of the difficulty. Mr. Gray believes in this explanation, and is the first to suggest a possible reason for this error, which may be due to a chain of associated ideas in the clerk's mind. In a record of the proceedings of a court held on that same day—November 27th, 1582—there is noted the suit of William Whateley, vicar of Crowle, against a parishioner for non-payment of tithes. It is just possible that the clerk had the one name in his head, and confused it with the other. Indeed, the vicar may have been present at the time when the licence was being drawn out, and may have said something in regard to the application. This reverend gentleman was, the very next year, the sole surety for the marriage bond of John Combes, of Stratford. The writer further points out that it would be strange indeed if on two successive days the licence of one William Shaxpere should have lost its bond and the bond of the other should have lost its licence.

Mr. Gray has taken praiseworthy pains in searching not only all surviving registers in which Shakspeare's marriage might have been entered, but also the registers which record the marriages of other contemporary couples whose bonds or licences have been preserved. He puts forward a suggestion, worthy of consideration, that the marriage

may have been performed in Worcester at the same time in the church of St. Martin, the nearest to the registry, noting the curious fact that the page of the register containing the entries of marriages for that date has been deliberately cut out in comparatively recent times. While no one can contravene the writer's pronouncements concerning the hitherto debatable questions involved in the bond, there is still some doubt possible as to the "cause of haste" suggested by him. He is inclined to accept Aubrey's earliest statement, though it was but a "guess," and to believe that Shakspeare really hurried off to London at the age of eighteen, in consequence of some of the youthful escapades with which he has been credited—the taking of Lucy's deer, the breaking of his apprenticeship, or some urgent necessity for earning money—and that the marriage was suddenly decided upon, in order that his wife might not lose her dower or other privileges. After his marriage, according to Mr. Gray, the poet was engaged in a battle for fortune in London, with frequent visits to Stratford, until he finally settled there, beside his wife and children.

The writer further discusses the excommunication of Thomas Quiney on his marriage to Judith Shakspeare without a licence, just before the death of the poet, and shows its probable relation to the circumstances of his illness.

Classified lists of the real facts *known* and transcripts of deeds, quotations, and references are appended. The book is enriched by facsimile illustrations of the documents in question, and by an excellent index, and it may be commended to all Shakspearean students.

It is encouraging to workers to know that, beside the normal fruit of his long and faithful labours, Mr. Gray has gleaned an allusion to Shakspeare *as a poet*, in a new and surprising quarter, in the very Diocesan Registry at Worcester where his marriage bond lies. A certain "John Pryce" had in the year 1676 a rough quarto volume, in which he entered Consistory Court precedents, miscellaneous extracts from various authors, and what appear to be original verses. This John Pryce became afterwards chancellor of the diocese, and left his book in the office, where it has lain all these years unnoted, until Mr. Gray discovered in it some verses upon 'Ben Jonson and a Highwayman,' in which the phrase occurs:—

*Robber.* Art thou great Ben, or ye revived ghost  
Of famous Shakspeare?

Dr. Plume's anecdote of John Shakspeare discovered by Dr. Andrew Clark concludes the volume.

*Historic Dress in America.* By Elisabeth McClellan. (Philadelphia, Jacobs.)

CONSIDERABLE attention has been paid of recent years in America to the costume of the colonial period, and more than one handsome and painstaking volume has treated of it. Mrs. McClellan's is the latest work on the subject, and it is by no means the least noteworthy. On the contrary, so far as illustrations go, it is certainly among the best. These are, for the most part,

either reproductions from old prints, or drawings from garments actually in existence. In this latter respect the author has been so fortunate and so diligent as to collect a number of specimens of ancient clothing which have survived the waste of time. Moreover, Miss S. B. Steel has contributed many coloured plates, which, with the aid of the elaborate notes added by the author, enable the reader to gather the changing fashions of the centuries almost by cursorily turning the pages. Naturally the full history of this subject is cluttered up with a mass of detail, impossible to remember, and often bewildering to realize, for the colonies endeavoured to keep pace with the London changes. This was more specially true of Virginia and the Carolinas, with their aristocratic affinities. English then was the only wear, and the connexion was so strong that

"not only were the manufactured articles pretty sure to have come from England, but everything else, to be saleable, must be labelled English, inasmuch that fanciers used to sell the songsters unknown to England, if they sang particularly well, as English mocking-birds."

In the New England colonies sumptuary laws were enacted, as might have been expected:—

"In 1634 the Massachusetts Court forbade the purchase of 'any apparell, either woollen, silke, or linnen, with any lace on it, silver, golde, silk or thread.' They shall not 'make or buy slashed clothes, other than one slash in each sleeve and another in the backe'; there shall be no 'cutt works, imbroid'd or needle work'd capps, bands and Rayles; no gold or silver girdles, hatt bands, belts, ruffs, beaver hatts.'"

No sumptuary laws existed in New York under the Dutch, and fashions there were very elaborate. It is curious to read that "the colours in the Dutch gowns were almost uniformly gay—in keen contrast to the sad-coloured garments of New England." But the Dutch were not always so sober in colour as they are reputed.

The eighteenth century, essentially worldly wise and giddy of head, brought an increasing devotion to clothes. Dressed dolls were sent from London to the colonies periodically, to give mantua-makers the fashion. Was it an English mantua-maker, one Selby, who actually invented the hoop in 1711? Here is the description of two misses at a Virginian ball in 1774. Miss Jenny Washington

"is about seventeen. She has not a handsome face, but is neat in her dress, of an agreeable size, well-proportioned, and has an easy winning manner. She is not forward to begin a conversation, yet when spoken to is extremely affable, without assuming any girlish affectation, or pretending to be overcharged with wit.....She appears to-day in a chintz cotton gown with an elegant blue stamp, a sky-blue silk quilt and spotted apron. Her hair is a light brown, it was craped up with two rolls at each side, and on the top was a small cap of beautiful gauze and rich lace, with an artificial flower interwoven.....Miss Hale is about fourteen.....She is dressed in a white Holland gown, cotton, quilted very fine, a lawn apron, has her hair craped up, and on it a small tuft of ribbon for a cap."

Incidentally, as will be seen from this extract, the book contains a good deal that is interesting in the social history and

housewifery of America. For example, if any one would like to try a new (or rather old) recipe for potpourri, here is one from an aged manuscript:—

"Dry your violets in a sunny window. Have ready a quarter of a pound of finely powdered baysalt. When the roses are out, gather all kinds, and dry in the same way. Then add them to the violets, putting layers of salt between each layer. Gather a good deal of lavender, also the leaves of the verbenas, and, if possible, myrtle and orange blossoms. After all the flowers and salt have filled the jar, its contents should be constantly stirred for a month."

*Constantine the Great: the Reorganisation of the Empire and the Triumph of the Church.*  
By John B. Firth. "Heroes of the Nations." (Putnam's Sons.)

THIS is distinctly one of the better monographs in the unequal series to which it belongs. The story of the career and work of Constantine does not lose its perennial interest in the well-arranged and well-balanced narrative of Mr. Firth. The biographer of the first Christian emperor is met by perplexing problems at every point. Whether we agree or not with the solutions of these difficulties which Mr. Firth prefers, we must acknowledge that he has always endeavoured to form an independent judgment for himself from the original authorities, and in all questions of importance he shows us how he arrives at his conclusions. Books like this are not intended to contribute additions to knowledge, and this volume does not exceed the programme of its kind. We may, however, fairly criticize the author for having taken no account of some recent investigations which ought not to be ignored.

We begin with a minor difficulty—the date of Constantine's birth. Mr. Firth assigns it definitely to 273 or 274. These dates rest respectively on Eusebius, 'Vita Constantini,' and Victor's 'Epitome.' But it has been shown that neither can be correct. Constantine was still a boy, as Eumenius tells us, when he was betrothed to Fausta—that is, he was not more than fourteen years old. The betrothal cannot have taken place before March 1st, 293, the date at which his father was created Cæsar. Hence 279 is the earliest possible year for his birth. Other considerations confirm this argument, which is due to Prof. Seeck.

Again, Mr. Firth accepts without hesitation the alleged relationship of Constantius Chlorus to the Emperor Claudius. The relationship assumes different forms in the historical sources, and the statement, which Mr. Firth adopts from the 'Historia Augusta,' that the mother of Constantius was a daughter of a brother of Claudius, is difficult to reconcile with chronology, and is distinctly at variance with the panegyrist's phrase "auita cognatio," describing the relation of Constantine to Claudius. The official view represented in inscriptions is that Constantine was the grandson of Claudius. It is impossible not to recognize that there is a serious difficulty in this Claudian affiliation, even if we do not accept Seeck's theory that it is entirely legendary.

Mr. Firth is perhaps at his best in treating such questions as that of the death



of Maximian. He is certainly right in rejecting the sensational story of Lactantius, and he is probably right in his conclusion that Maximian committed suicide by the orders of his son-in-law. In any case, Constantine was not to blame. If Maximian could still be regarded as dangerous to peace, Constantine was fully justified, by the political morality of the time, in removing him. If he was not dangerous, then, as Seeck points out, there is no reason whatever for not regarding his death as a voluntary suicide, and giving credit to the words of the panegyrist: *cum per te liceret ut uiuere.*

The struggle of Constantine and Maxentius is related with spirit; but we think that Mr. Firth has failed to appreciate the design of Maxentius on the eve of Constantine's invasion of his dominion. "There is a curious reference," he says, "in one of the authorities to a plan formed by Maxentius of invading Gaul through Rætia." Zosimus, the authority to whom this observation relates, speaks of invading not Gaul, but Rætia. Mr. Firth does not seem alive to the fact that Rætia was not, as we might expect it to have been, along with Italy under the rule of Maxentius, but belonged to the dominion of Licinius. Bearing this in mind, we see that the object of Maxentius in posting an army in North-Eastern Italy was not merely, as Mr. Firth says, to be "on guard against Licinius," but also to invade that emperor's territory. Remembering the league of Maxentius with Maximin, we may infer that the strategic purpose of the invasion of Rætia was to engage Licinius in the north while Maximin should attack him from the south. The unexpectedly rapid movements of Constantine averted the invasion of Rætia; hence Maximin never moved, and Licinius had no fighting to do.

The account of the battle of the Milvian Bridge is not satisfactory, and suggests that Mr. Firth has not realized the difficulties which are involved. This battle engaged the interest of Moltke, who discussed it, but not convincingly, in his 'Wanderbüchlein.' Mr. Firth's narrative implies that Constantine drove his foes before him along the Flaminian Way. But Maxentius had occupied the pass of Saxa Rubra, and his army must have stretched in a long column from there to the city. A simple advance of Constantine's army in these conditions is unintelligible. How, and at what point, was the battle fought? There is a great deal to be said for the view of Seeck that Constantine, leaving a small force to prevent the enemy from debouching into the plain beyond the pass, marched across from the Flaminian to the Cassian Road, and attacked the rear of the hostile army on the flank near the Milvian Bridge.

Mr. Firth's discussion of the stories of the Vision of the Cross and Constantine's dream and conversion is marked by thoughtfulness and common sense; but these are problems, like the tragedy of Crispus and Fausta, on which critics will, perhaps, never reach a unanimous conclusion. As Mr. Firth suggests that the phrase *instinctu diuinitatis*, in the inscription of the Arch of Constantine, has a bearing on the emperor's religious attitude at the time of his victory over Maxentius, it would have been worth

his while to observe that the dedication was drawn up by the Roman Senate, which consisted of pagans, and Constantine himself is not responsible for the phrase.

The important treatise 'De Mortibus Persecutorum' has been carefully studied by the author, but it would have been well if he had made up his mind whether its attribution to Lactantius is certain or doubtful. In one place he declares that the Lactantian authorship is "very doubtful"; elsewhere he definitely builds upon the assumption that it is certain. For our part, we cannot feel any hesitation in accepting the treatise as the genuine work of Lactantius. We may call attention to a consideration which deserves some weight, in addition to the main arguments which identify the writer with the rhetor of Nicomedia. The writer lived at Nicomedia; he relates as an eye-witness the events which he describes as occurring there. It seems in the highest degree improbable that at Nicomedia, of all places, there should have been at that time two men possessing such a command of Latin as the author of the 'De Mortibus' and Lactantius if they were two different persons.

We may finally refer to Mr. Firth's apparent ignorance of the grave doubts which have been cast upon the Edict of Milan in support of our suggestion that he is not wholly abreast of recent research. It is significant that in his account of Constantinople he depends largely on the unscholarly book of Mr. Grosvenor. He adopts the erroneous identification of the Bin Bir Derek with the Cistern of Philoxenus. The Bin Bir Derek dates from the time of Justinian. The Cistern of Philoxenus has not been discovered.

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*Life of St. Ealdhelm, First Bishop of Sherborne.* By W. B. Wildman. (Chapman & Hall.)

THE year 705 is memorable in the annals of Sherborne, for in that year the Dorset town of considerable ecclesiastical repute obtained its first historical mention. The inhabitants this year are making no small stir about their twelve-hundredth anniversary, so that this small book by Mr. Wildman, who is already the author of 'A Short History of Sherborne,' is a timely contribution to the story of the early days when that place emerged from obscurity:—

"From 705 to 709 Sherborne is Ealdhelm's home, the centre of his wider work, the place where he built that wonderful church which William of Malmesbury had himself seen, that wonderful church which the Norman builders never touched till William's own day, when Roger of Caen, Bishop of Salisbury, and a foe to Malmesbury, rebuilt it in the Norman style."

One of the several good photographic illustrations of this book presents the exterior of a Saxon doorway in the north aisle of Sherborne Abbey church. It is styled 'Doorway of Ealdhelm's Cathedral, *circa* 705,' and the assignment of the work to that date is emphasized in the text. It is only natural that Mr. Wildman should desire, as a resident in Sherborne, to believe, and to cause others to believe, that this is a portion of the work of a great bishop, now

being specially commemorated. But this is improbable. The "long-and-short" work of the jambs of this doorway, though undoubtedly earlier than the Conquest, is, we believe, at least two centuries later than the times of Ealdhelm.

Of Ealdhelm's birthplace and boyhood nothing is known; but it can be established that he was sent by his father to Canterbury to study under Hadrian, who became Abbot of St. Augustine's in 671. It is generally accepted that Ealdhelm succeeded Maildubh as chief of the Malmesbury brotherhood in 675.

Bishop Hædde succeeded to the bishopric of Wessex in 676, removing the centre of the see from its borders at Dorchester-on-Thames to Winchester. The addition of Dorset and districts further west to the diocese in 682 made the Wessex bishopric thoroughly unwieldy, and on Hædde's death in 705 the division of the West Saxon kingdom into two dioceses was at once carried out. It was arranged that Winchester should remain the see-town of the older Wessex, whilst Sherborne was the ecclesiastical centre for Dorset and the rest of the newer Wessex. The lovers of Mr. Hardy's inimitable novels are apt to regard Dorset as essentially the Wessex of our earlier history, whereas it was really a later excrecence of the original kingdom of the West Saxons. The bishop chosen to rule over the newer Wessex was Ealdhelm, at that time Abbot of Malmesbury.

Mr. Wildman proceeds to discuss, with some learning and acumen, the vexed question of the boundaries of the two dioceses. He is certainly right, as Freeman showed thirty years ago in the *Transactions* of the Somersetshire Archaeological Society, in repudiating the statements in this respect of William of Malmesbury. That chronicler, misled by the condition of things prevailing in his own days, supposed that, by an unfair arrangement, only Hampshire and Surrey were assigned to Winchester, whilst all the remainder of the west (including even Cornwall) was allotted to Sherborne. Mr. Wildman states concisely his reasons for believing that all Berkshire and all Wiltshire (except the wedge called the land of Malmesbury) pertained to Winchester in the days of Ealdhelm, and that the Sherborne diocese consisted of Dorset, Somerset, the land of the Exe, and the land of Malmesbury. 'The Saxon Chronicle' for 709 expressly states that Ealdhelm ruled over the parts west of Selwood, and the only real difficulty arises from the doubts as to the extent of the great woodland district of that name, at one time called Selwoodshire. This question is scarcely adequately discussed in these pages.

Ealdhelm was sixty-six years of age when called to the episcopate. Though frail in body, he worked for a brief time as an itinerant overseer of his large and scattered flock with unfailing energy. Death overtook him in the midst of a visitation journey in the little village of Doultling, in the midst of the Mendip Hills, on May 25th, 709. The end came suddenly; finding his strength failing, he begged his attendants to carry him into the little wooden church, and there he died, lying on a slab of stone which was to be seen in the days of William of Malmesbury. By a curious bit of slovenly

editing, the year of his death is given as 705. The story goes that the saint appeared immediately after his death to Ecgwine, Bishop of Worcester, begging him to come to Douling. Ecgwine came with speed, and at once made arrangements for the conveyance of his friend's body to Malmesbury. It was carried on a bier amid sympathizers who lined the fifty miles of road. There were six nightly halting-places, at each of which a cross was set up, with a seventh at the end of the journey at Malmesbury Abbey. These crosses were standing uninjured in the days of William of Malmesbury, and were called, he says, "biscepstano."

Mr. Wildman deals sympathetically, but not too credulously, with the miracles attributed to St. Ealdhelm in his lifetime. The extent of the bishop's learning, which was most remarkable for the days in which he lived, and earned the warmest praise from the Venerable Bede, is set forth with much appreciation, and his various writings, letters, prose works, and poems are all named and aptly described. The most noteworthy of these is his letter on education to his old pupil Ealdfrith, the scholar-king of Northumbria, with a treatise on the number seven, on metres, on riddles, and on rules of metrical feet. The 'Ænigmatum Liber' consists of one hundred and four riddles in metre; they are no mere play on words, but are accounts in verse of the various attributes of some thing or substance, without mentioning its name. A dozen examples are here translated, describing such things as an organ, a file, pepper, a magnet, a cat, and a lighthouse.

Mr. Wildman's book possesses merits of its own, though he is much indebted (as he acknowledges) to the larger and more scholarly work of Dr. Browne, Bishop of Bristol ('St. Ealdhelm: his Life and Times'), which now and again he rather rashly criticizes. Those who have Dr. Browne's work will find this book in some places useful as an appendix; whilst those who are satisfied with a not very critical small book, destitute of references, may go to Mr. Wildman for pleasure and instruction. They must read, however, with the recollection that Mr. Wildman is a Sherborne enthusiast, whilst the bishop is a cool-headed scholar. Mr. Wildman has for some time done much credit to Sherborne School as one of its assistant masters. His zeal for that foundation is amusingly manifested when he gravely states, at the beginning of chap. viii., that if any one asked him "who was the first headmaster of Sherborne School, I should not hesitate to answer St. Ealdhelm." He thus asserts definitely as a fact what he himself shows is but, at the best, a vague possibility.

Occasionally these pages are enlivened by the display of a pretty wit, as at the close of chap. vi. :—

"One longs to think that Ealdhelm's body was not chopped up for relics; but I regret to mention that a bone of his left arm was given by Abbot Warin of Malmesbury to our own St. Osmund, the compiler of the Sarum Missal, the chief of Sherborne Abbey and school, who placed it in a silver coffer; here, however, it was instrumental in healing the infirmities of two archdeacons, so that we may say, after all, 'Sunt lacrumæ rerum et mentem mortalia tangunt.'"

## NEW NOVELS.

*The Rose of Life.* By M. E. Braddon.  
(Hutchinson & Co.)

THE mighty influence of the *Zeitgeist* is plainly discernible in this latest work of the veteran novelist. Thirty years ago it would have seemed unlikely that Miss Braddon would ever write a novel depending for interest less on plot than characterization, yet such is the enterprise which she has here, not unsuccessfully, achieved. The popular poet, with his attractive egotism, his ready, though chiefly vicarious philanthropy, and his genuine superiority to snobbishness and all its works, is well conceived, and so harmoniously developed that when he is detected in the act of swindling one of his best friends, the disclosure, though dramatically unexpected, does not strike us as inconsistent with what we already know of him. His simple-minded, devoted wife is also good in her way, and has the merit, rare in that particular type of woman, of conciliating sympathy rather than rousing irritation. The villains, male and female, the heroine and the titular hero are none of them of much account, and the device of the bigamous marriage scarcely appeals to us as it did in the days when it was a comparatively new thing in fiction.

*A Dark Lantern.* By Elizabeth Robins.  
(Heinemann.)

THE "dark lantern," otherwise the "black-magic man," otherwise a doctor endowed with a marvellous gift of healing and a still more marvellous brutality of manner, appears to us an unusually successful embodiment of that ideal of the "masterful" hero which ever since Charlotte Brontë's time has been more or less in favour with women novelists. We must emphatically dissent from the heroine's description of him as "a man's man." No man, we are confident, would have endured him for five minutes; but it is not a slight testimony to the author's ability that we recognize the ruffian's overpowering fascination for the opposite sex, and even acknowledge a certain fundamental reality in at least the essential lines of his character. The story is practically a dialogue between him and a subjugated female patient, an attractive person on the whole, who has wasted many years in circumstances of some originality on a romantic passion for an unworthy foreign prince, discarded at last in favour of the "black-magic man," whose wife, after some far from edifying episodes, she ultimately becomes. It is a striking, though scarcely a satisfactory book, and widely remote in every respect from the ordinary machine-made novel of commerce.

*The Wise Woods.* By Mrs. Henry Dudeney.  
(Heinemann.)

IN spite of many improbabilities and some absurdity, this is a curiously fascinating book, mainly, perhaps, on account of its sustained originality. The half-civilized, half-gipsy heroine, and the dilettante hero, a failure all along the line, with whom she is unequally yoked in marriage, are scarcely new figures in fiction; but when we find the

first-named of these engaging in free fights with gentlemen of her own tribe, and the second developing into a blameless City clerk, and both (for a time) settling down contentedly in a Clapton villa, we have a pleasing sensation of novelty. This unexpectedness has, however, its disadvantageous side, since in the great catastrophe which shatters the gipsy's wedded happiness her husband displays qualities wholly at variance with his character as hitherto represented to us, and she herself permanently forfeits our sympathies by her extraordinary mode of action. The author to a great extent succeeds in making us realize, or imagine that we realize, the primitive charm of an existence in the "wise woods," but seems less at home in suburban life, which is depicted with sufficient good nature, but neither sympathetically nor accurately.

*A Child of the Shore.* By Middleton Fox.  
(Lane.)

"THE story I am going to tell you was one of their [the minstrels'] most welcome 'drolls.'..... Then why shouldn't we—for an hour—be children again and make the very most of our luck? For I can promise that 'once on a time,' in the Duchy of the West, it really happened so!"

Why, indeed! except that, unfortunately, a love of the West Country, with its poetry and its humour, cannot alone teach the potent spell by which the reader sees and believes, for a space, whatever the writer desires. Neither do the infinite care and pains which the author has bestowed upon the matter suffice to open the gates to the enchanted land of illusion; for the key—that intangible combination of imagination, of sympathy, and of delicate handling—is in this case missing. So the reader is in danger of sitting chilly without, and of remaining a sceptical grown-up person, as he reads the legend of the little mermaid who travailed for a human soul, and whose unconvincing griefs and injuries are far too mortal for the perusal of a child. The book, however, is pleasingly written, and the descriptions of country life in Cornwall will appeal very strongly to any to whom it is as dear as it is familiar.

*The Error of her Ways.* By Frank Barrett.  
(Chatto & Windus.)

ALL fiction is published nowadays in much the same form, and, so far as exterior goes, there is nothing to distinguish a book of this sort from a novel by Mr. Meredith. Yet the story belongs to the class which a few years ago never went beyond paper covers, or, at best, the yellow-back form. It is what is known in certain commercial circles as a serial of sensational domestic interest. In the way of literary criticism there is simply nothing to be said of such a book, unless that its writing is extraordinarily careless.

*The Redding Straik.* By Robert Aitken.  
(Edinburgh, G. A. Morton; London, Simpkin, Marshall & Co.)

THE author of 'Windfalls' may be congratulated on a second success. The subtitle of his present book is "an old-fashioned



story," and in several respects it justifies the description. We are not bored with Americanisms, or fancy pictures of the so-called "smart set," or morbid psychology. There are no millionaires or sharpers prominent; and the fat sensualist, a topping draper, rides off in disappointment on a motor. One callow lordling expresses sinister designs on the heroine when she is compelled to take to the stage, but the vengeance promptly exacted by the gay young Irish sailor is as crushing as it is comic. There is nothing cryptic or tortured in the style. We find real characters and real life described in real English, and are duly thankful. The book opens with a chapter O.H.M.S., and there is an excellent description of a brush with black foemen in Africa, in which Archie Borthwick and his captain and intimate friend, the hero of the subsequent domestic drama, very nearly "lose the numbers of their mess." Thenceforward the scene changes to the West Highlands, described by one who knows not only the place, but also the people.

*Cœurs d'Amoureuses.* By Madame Hector Malot. (Paris, Flammarion.)

WE have much admiration for Madame Malot's books. Although we find in her new volume as much ability as in her previous novels, or even more, readers will perhaps like it less, for the reason that it is less pleasant. The author may reply with truth that life is not pleasant. The story is a study of a man who makes his way by means of women; and the "hero," so far as the novel has one, is an adventurer of a type hateful to all men and to all good women. The heroine dies of her affection for him, to which she will not surrender because he is

"celui qu'on peut aimer, qu'on aime, mais qui, si parfaitement régénéré soit-il, ne fait pas le mari,.....en communauté de morale, de conscience; à qui, en pleine liberté, la tête droite, on donne son mystère, l'espoir de ses maternités, tout l'avenir d'ici-bas et l'heure de la mort."

Madame Malot's power has never been more conspicuously displayed than in the somewhat thankless task of describing the professional "homme à femmes" and his more or less willing victims.

*Ring und Stab: zwei Erzählungen.* Von Ernst Heilborn. (Berlin, Gebrüder Paetel.)

IN these days of showy and affected writing it is pleasant to come across a quietly conscientious piece of work like this. The two tales which make up the volume offer no startling effects of situation or diction, but they are distinguished by a truth to life, a delicate characterization, and a thoughtful sympathy that lend them abundant charm and interest. The first of them tells how a man of that peculiar artistic temperament which is so often met with nowadays, which lacks all strong belief and is deficient not so much in energy as in motive power, becomes intimate with an earnest, independent girl, who has likewise been affected by modern influences, but who is none the less entirely pure and simple-hearted. The course of

their relations, with its fluctuation of feelings and final reconciliation, is traced with subtle analysis. The second and longer story—it runs to nearly two hundred pages—deals with the inner development of a German pastor, whose strenuous, upright character, half Puritanical and half artistic, is admirably portrayed. The manner in which life gradually transforms his somewhat rigid personality, leading him continually to a greater breadth of outlook, a larger tolerance and a truer humanity, is finely indicated, and the whole study is convincing. The minor characters, too, are well drawn, and a word of special praise is due to the pastor's two sons, who are not only natural in themselves, but also skilfully illustrate their father's mental constitution.

#### THE CONSTITUTIONS OF NORWAY AND SWEDEN.

PROF. PONTUS FAHLBECK publishes, through Alphonse Picard of Paris, *La Constitution Suédoise et le Parlementarisme Moderne*, a small volume which interests us. The Swedish part of it, which is nearly half, is not important, but the portions which deal with English, French, Swiss, and American parliamentary constitutions contain many remarks of value, and some observation which is not to be found elsewhere. On the other hand, there are curious evidences of absence of practical acquaintance with the working of the institutions of some of the countries named, and ignorance even of the kind of information which is to be acquired from the perusal of published diaries and memoirs. The author, for example, believes that the immediate consent of the King of England is never refused to any proposed administrative act. Now no reader of the published letters and other writings of Queen Victoria or of the life of Gladstone, not to mention many other well-known works, can imagine this statement to be true. Neither do we recognize the accuracy of the observation with regard to England, by which is meant either Great Britain or the United Kingdom (we are not certain which), that

"the vast majority of the English people remains entirely apart from the parties.....The proof is that the same 'people' which this day votes for the Liberals to-morrow votes for the Conservatives, and the day after for the Liberals again."

The fact is, as we know, that in the great majority of constituencies the fixed voting element outnumbers the floating element, and that general elections are turned in the main by a transfer of a mere 5 per cent. from one side to the other. Recent by-elections have, of course, shown a far larger transfer, but on many occasions in the lifetime of living men a 5 per cent. transfer in the electorate would have been sufficient to convert a steady majority on one side into a steady majority on the other. The author also tells us that in England the Upper House has lost all political importance. Many writers have gone to the opposite extreme in asserting recently that the House of Lords is infinitely more powerful than it was; but there can be no doubt that our Swedish professor minimizes the functions both of the King of England and of the House of Lords. He imagines, for example, that a marked difference between this country and Belgium is that in Belgium the King "directs the army," while in England similar attributions theoretically possessed by the King "have long since been covered by the dust of forgetfulness." The present King of England has undoubtedly had much influence in military affairs, while King Leopold has spent the whole of his life trying to obtain

the adoption by the Belgian Parliament of a military system to which that Parliament has remained all along opposed; and his influence with his various ministries in military affairs has been *nil*. Our author thinks that the King in Belgium can "confer with his ministers taken one by one," and that this is a proceeding which gives him influence; and appears to imagine that the King of England does not take a similar course. He proves to his own satisfaction that our political system is better suited to a queen-regnant than to a king, inasmuch as women "easily accustom themselves to the task of idle kingship which the constitution has assigned" to our chief ruler. Again, a study of the life of Queen Victoria would have corrected this impression. The kings of England in this respect are contrasted by our author with presidents of the French Republic, supposed by him to be blessed with exceptional intelligence; and here again we should imagine that it is hardly British vanity which would find in King Edward the superior in intelligence of President Carnot or President Faure. While we make these criticisms, we recognize in our author a real understanding of the extent to which the French and American system of parliamentary committees paralyzes executive government, and it is in such considerations that lie the interest and importance of his book.

The Norwegian Constitution forms more exclusively the text of another little volume that has reached us than does the Swedish that of the previous book. *The Constitution of Norway*, by H. L. Brækstad (Nutt), has for probable cause of publication a desire to help the Norwegian side in the conflict which has broken out between the nations under the united Crown. The Norwegian Parliament, being elected on a wider franchise than the Swedish, and being free from an Upper House, as the country is without a nobility, is far more democratic than the Parliament of Sweden; but there is a curious limitation on the democracy contained in the Norwegian Constitution, by which only such as profess the public religion of the State can be members of the Privy Council and Ministers. The chief result of this provision hitherto has been the exclusion from office of the explorer Nansen, who, though often asked to become the leader of his party, has always refused to profess himself a member of the National Church.

#### THE CHURCH.

*Christus in Ecclesia.* By Hastings Rashdall. (Edinburgh, T. & T. Clark.)—The publication of these sermons is one of the most hopeful signs of the times that we are aware of. Less profound, less original, than Dr. Rashdall's early volume, 'Doctrine and Development,' they will, perhaps, serve a more useful purpose. They will bring home to the cultivated mind of the laity the fact that there are men in the ranks of the clergy who are intellectual, as well as moral, leaders, whose sense of spiritual things is deepened by wide and open-minded study, and who are not, above all, afraid of saying what they think. How widely different modern liberalism is from the earlier Broad Church movement is a fact we called attention to in noticing 'Contentio Veritatis,' for that book was essentially Christian in its inspiration, and constructive, not destructive, in its tendency. This volume shows how far modern "Liberals" are from the mere individualistic sentimentalism of an earlier day. Dr. Rashdall's thought is penetrated by the idea of the Church as the divine society, and his explanation of the true significance of the famous commission "to bind and loose" is one of the most illuminating things in the book. As he says: "The

true corrective of an exaggerated or superstitious view of the Christian ministry is to take a very high view of the Christian Church." His sense of the great danger of the Church of England through the growth of a narrow professionalism is refreshing in days when blatant ignorance is masquerading as "sound Churchmanship," and conceit is the most conspicuous pillar of orthodoxy. Dr. Rashdall says, with excellent justice:—

"It is the professional spirit in the Church that is the great enemy of thought and progress..... Where once professional loyalty is identified with tenacious adherence to a dominant opinion, evidence makes no impression."

This is the work not merely of an erudite and lucid thinker, but also of a careful observer of men. No one who remarks the attitude of the majority of the clergy, especially those trained by certain theological colleges, will deny the applicability of this dictum, severe though it sounds.

In claiming, as he says, "liberty within these limits of discipline and obedience to constituted authority without which no organized community can live," Dr. Rashdall rightly adds, "The end is not liberty, but truth," and proceeds to a trenchant, but not unfair, description of contemporary feeling:—

"Amid all the controversies by which we are surrounded, the most distressing feature is the appalling indifference to truth which (I regret to say it) seems to be more and more prevalent among large sections of the clergy and their most zealous lay adherents. Far more alarming than any particular dogma is the prevalence of a spirit which condemns inquiry, which closes its ears to the results of sober thinking and historical investigation, which makes the most tremendous assertions, pronounces the most comprehensive anathemas, erects the most exclusive barriers against fellow-Christians, upon the basis of the most flimsy and unexamined assumptions; which makes it a point of professional honour to be too busy to read anything (that is, except the party newspaper); which is ever ready to denounce as disloyal to his Church and to his cloth any one whom study or reflection may have compelled to question some article of the fashionable shibboleth."

Can any one who is acquainted with the tone of clerical gatherings, or who reads the reports of diocesan conferences, assert that this is a false, or even an exaggerated, description?

This quotation is from a sort of manifesto of the Broad Church party. Most of the sermons in this book are, however, not so controversial nor so partisan (to use the only available word) as this one. The sermon on missions is perhaps the best, because the most rational apology for that much-abused object which we remember. Like all the volume, it is characterized by transparent lucidity and an unadorned simplicity of diction. We find no rhetoric or eloquence in these sermons. The emotional note with which they close is commonly no higher than that on which the discourse opens. We discover none of the supreme impression of spiritual vision given by men like Newman, little even of imagination. Yet as destined to show Christianity as a practical philosophy, and viewed by the light of the modern mind, the sermons are admirable.

*On the Church of England.* By H. E. Ryle, Bishop of Winchester. (Macmillan & Co.)—Now that a party in the Established Church is bent on denying all *Selbständigkeit* to the Church of England, it is not surprising that its wisest leaders should discourse under this title. This volume by the Bishop of Winchester contains much that is weighty and nothing that is partisan; it is written with a full appreciation of the appeal of an historic Church to all who value venerable traditions and continuous life. But, since it repudiates such practices as the introduction of the Litany of Loretto and Benediction, its wise counsels will, we fear, fall upon deaf ears.

There is something in the mere accent of wisdom and moderation, apart from its detailed utterance, which at once rouses the erudite irritation of those who seem to have one only object, to prevent their pupils from thinking. The most important and outspoken discourse, in a book by no means wanting in reticence, is the courageous utterance on the Athanasian Creed. As Dr. Ryle says, the cleric may know what the Creed implies of resistance to ancient heresies; but the layman does not—and he is not to be ignored:—

"He cannot loyally dissociate himself from the feeling of the laity to whom and for whom he ministers; he cannot truthfully assert that the use of the Creed is any pledge of Christian unity, or a Catholic symbol of primitive antiquity; he cannot think it wise or reasonable to expect large congregations of yokels in the country, of dockers, of miners, of the poor in our city slums, to join in the language which to them is completely unintelligible, and to expect them to regard its repetition as edifying, directing, and strengthening."

We trust that these words will have their effect at a moment when obscurantism is raising its voice with the pertinacity born of ignorance. It is curious that the party which is opposed to the Reformation in every aspect which led to freedom or light should cling to its one thoroughly evil legacy to the Church of England. But there is such a thing as a disinterested hostility to wisdom, merely because it is not folly. The supreme evil in the Church of England at this moment is the spirit of unsympathetic class conceit, which ignores and despises the feelings of the cultivated layman. He will find some comfort in the fact that this spirit is by no means represented in the most learned occupants of high place.

*The Historic Martyrs of the Primitive Church.* By Arthur James Mason. (Longmans & Co.)—Dr. Mason announces in a preface that this book

"is not written for the learned world, but to introduce to the ordinary reader some of the most trustworthy of the records of the primitive martyrs and confessors."

The narratives are set forth in graphic form, and Dr. Mason has accomplished a most interesting task. There is no attempt to give the reader an account of the critical processes by which the stories have been framed; but there is the assurance that "no narrative has been inserted in this book which may not be considered historically true." If this assurance means that the writer guarantees the historical accuracy of every alleged fact in the stories of the martyrs, the conclusion is that his credulity is great. The writer states, for instance, that

"at the precise hour when Polycarp was put to death at Smyrna, Irenæus (in Rome) heard a voice as of a trumpet saying, 'Polycarp has died a martyr's death.'"

A member of the Psychical Research Society might have no difficulty in accepting this narrative as historically true; but an historian, who, from the tendencies of his class or order, is not generally suitable for the membership of that society, is likely to suspect the truth of the account, and even the ordinary reader may indulge in doubt. There are statements made by Dr. Mason himself which, to say the least, require explanation. Thus, for instance, there is a lack of historical precision in the description of "the great St. Clement" as "the third Bishop of Rome." Was there a Bishop of Rome in the supposed period of Clement? and, if so, was he the bishop? Then, again, we are told

"that all ancient tradition is agreed that the two great apostles whom St. Clement mentions perished at Rome during the reign of Nero."

The tradition regarding St. Peter, according to Prof. Harnack, was constant, but only from the beginning of the last quarter of the second century. Prof. Ramsay, in 'The Church

in the Roman Empire,' has something to say on this point; and, if we take him as an authority, we may justify our complaint against Dr. Mason of want of historical precision. "The only early tradition," Prof. Ramsay asserts,

"with regard to St. Peter's later life, then, is that which was accepted by the Roman Church during the second century, and it is to the effect that St. Peter lived in Rome till long after the time of Nero. The tradition that he died under Nero is not a real tradition, but an historical theory."

Dr. Mason, as already noted, professes that the accounts in this book are historically true, and yet he states that St. Peter, in regard to the fate of his wife, "before his own death had the pain of witnessing what must have been worse than death to him." The authority for this story is Eusebius, who quotes the words of Clement of Alexandria, who opens his record with the phrase "They say" (Φασί γ' οὖν τὸν μακάριον Πέτρον).

## WILLS AND OTHER RECORDS.

*Wills in the Prerogative Court of Canterbury, 1620.* Edited by J. Henry Lea. (New England Historical and Genealogical Society, Boston, Massachusetts.)—The Prerogative Court of the Archbishop of Canterbury, Primate of all England, nominally embraced all testators within the province who left *bona notabilia* exceeding 5*l.* in value in more than one diocese, and all estates of persons deceased in parts beyond the seas. It came about, however, as a matter of practice, that many executors of those whose goods all fell within one diocese found it more convenient to prove wills in the greater court than in the minor ones of local or diocesan limitation. The net result of this is that Somerset House possesses "the most wonderful mass of testamentary evidences in the world, and an inexhaustible mine of wealth for the investigator."

This vast storehouse of genealogical and historical facts has hitherto been drawn upon after a very limited fashion by painstaking genealogists, chiefly American, such as Col. Chester and Mr. H. F. Waters. Mr. Lea, who has devoted twenty years of his life to English genealogical research, wisely came to the conclusion that the most useful thing was to follow up everything for a given period, "not leaving even a straw in the gleaning field to perplex or delay the future searcher." Hence he formed the plan of printing fairly full abstracts of all the wills at Somerset House from 1620 to 1630, a period of peculiar value to American searchers. This volume, covering over 600 pages and giving abstracts of 1,366 wills proved in the one year 1620, is the first fruit of this scheme. The volume for 1621 is now in hand, but the continuance of the scheme depends on the reception given to the first issue by the scholarly public.

The index of wills in this court from 1383 to 1558, so well executed by Mr. J. Challenor Smith, and published by the British Record Society in 1893, has hitherto been the one book of first importance in connexion with the Prerogative Court of Canterbury. In many respects this volume is of far greater interest, though covering only a single year, for it throws much light on the general, social, and local life of the time.

Though the testators are chiefly drawn from among the knights, esquires, gentlemen, and clergy, there are those of every conceivable class and occupation. Among them, or mentioned in the wills, are attorney-generals, barber-surgeons, baronets, beadles, bishops, boatswains, a chirographer of the Cannon Bank, a clockmaker to the king, cordwainers and corvisers, a crier of the Court of Chancery, earls, fellmongers, girdlers, gunners,



helliers, justices, keepers of Great Seal, a keeper of the lions in the Tower, knackers, letter-carriers, a maker of long-bow strings, mayors, notaries public, organists, pewterers, pursers, recorders, salters, scriveners, servants, skimmers, a tennis-court keeper, trumpeters, vintners, a viscount, and white-towers.

Several wills of prominent London citizens are noteworthy. Thus Alderman Richard Pyott, who was buried in the church of St. Lawrence, Jewry, among his very numerous bequests, left money to the porters, water-bearers, and carmen of Cheapside; a piece of plate with his arms and name to the Grocers' Company; and three cushions of green velvet with the letters R. M. and P., and a gold ring with a death's head and the letters W. B., to relatives. James Hodgson, citizen and vintner, mentions in his long will the "Katherine Wheele," Smithfield, the "Goulden Lyon," Holborn Bridge, the "Redd Lyon," the "Three Tonnes," Holborn Bridge, and the "Cock and Key," Holborn Conduit; he made special bequests of his swans "with my swanne marke." Sir William Smyth, Knight, freeman of London, bequeathed instruments and books of music, basins of silver with his arms, and Spanish and Italian books. Thomas Symonds, of St. Peter's, Cornhill, seems to mention all the London gaols, for he makes bequests to the "prisoners of Newgate, Ludgate, and compters in Wood Street and the Poltere, the Whitlyon, King's Bench, Marshalsea, Fleet, and Gate House." Elizabeth Feltham, of St. Thomas the Apostle, Southwark, also left money to the "poor prisoners of the 3 prisons in Southwark, viz., the King's Bench, Marshalsea, and the White Lyon."

A singular bequest, which occurs in the will of Walter Payne, alderman of the city of Oxford, is one to the mayor and city for constables' staves. He also left gifts to the poor prisoners in Bocardo, to the poor headsmen called Trinity men, to the almsmen of St. Bartholomew's, and to the companies of cordwainers, corvisers, and shoemakers in Oxford.

A will of special interest is that of Richard Connock, of Calstock, co. Cornwall. He ordered that an almshouse or hospital should be erected in the orchard of the late dissolved priory of Launceston for eight poor single women, of which the mayors of Launceston, Bodmin, and Liskeard were to be the overseers. Among the many bequests were "silver spoons with pictures and images at the end," and the "virginals, sometimes the virginal of the late Queen Elizabeth, made at Venice." Richard Connock acted as officer of the revenues to Prince Henry, eldest son of King James, up to the time of his death, and hence, doubtless, he came into possession of the virginals. Mr. Lea considers that this instrument of Queen Elizabeth's is the same that is now to be seen in the Victoria and Albert Museum.

Bequests at this date of gowns, cloaks, or bread to the poor, where a particular number is mentioned, seem always to indicate the age of the testator; in fact, the correspondence is sometimes expressly stated. Thus the interesting will of Nicholas Farrar, citizen and skinner of London, who left money for the "college in Virginia for conversion of infidel children," stipulated that the poor were to have "seventy-five gowns, which is my age."

It is curious to note how sometimes a single will throws a good deal of light on local topography of the past as it affects towns and their street nomenclature. Thus a single Derby will contains references to Beckett's Well, Campyon Croft, Cundet Close, Derby Close, Green Lane, Greves Croft, Newlands Croft, and St. Warburge; whilst one of a Northampton testator names the Lady Chapel of All Saints, Cow Lane, Dicker's Lane, Gould Street, Grope Lane, the Jail, Mercer's Row,

St. Edmund's End, St. Giles, St. Peter, St. Pulcher, and the Tabor and Pipe.

Wills made beyond the seas have their particular interest. In this year under the one letter B such wills occurred at Bantam (Java), Bavaria, Bergen op Zoom, Bergen St. Wynox, Bermuda, Bara Esperance Cape, Bramaputra, Brazil, and Bruges. The indexes of persons and of places are full and accurate; and the volume, representing an infinity of toil, is the best thing of its kind that has yet been attempted. The series certainly ought to meet with considerable support on this side of the Atlantic.

*A Transcript of the Parish Register of Chesham, 1538-1636.* By J. W. Garrett-Pegge. (Stock.)—The introduction here offered is a valuable contribution to the history of parish registers in general, whilst the particular features of life at Chesham in the times of Elizabeth and James, as illustrated by these four hundred pages of *verbatim et literatim* register reproduction, are discussed after an intelligent and interesting fashion. The editor also gives some valuable paragraphs on verbal forms and archaisms, and on pronunciation as denoted by the phonetic spelling. The appendixes and full index are so thorough that they make the work of the genealogist or name-student easy, whilst the exactness of the reproduction is a most agreeable contrast to much work of this nature. Any one contemplating the printing and editing of an old parish register would do well to take this book as his guide.

In former days, when population was much more evenly distributed, and means of locomotion were very limited, almost every parish had its own set of handicraftsmen and tradesmen. A useful appendix supplies the total of the occupations named in the early Chesham registers for the century over which they extend. Shoemakers, who number twenty-three, head the list; whilst glovers are seventeen and collar-makers six. Every village would certainly have its shoemaker, though the number here is exceptional; but the presence of so many glovers and of several collar-makers points to something unusual. When it is further noticed that there are twelve tanners and two curriers named, there can be no doubt that the leather trade flourished here in Elizabethan and Jacobean days, though the last tanyard disappeared from Chesham more than half a century ago. Tailors and weavers are each mentioned nineteen times; in those days a good deal more cloth was woven in Chesham than was required in the parish or immediate district, and Mr. Pegge surmises that tailors settled "where they could procure and make up on the spot the materials required for the supply of the London market." Woodenware was at that time in common household use; the poorer folk used trenchers or wooden platters, for pewter was beyond their means. There are also seven carpenters. The registers mention six turners, five shovel-makers, and a trencher-maker. The wheelers or wheelwrights are fifteen, a larger number than would have been required had the place been solely agricultural; the wheeler was usually also the builder of the bodies of the carts and wains. There is no need to be surprised that only four bakers and but one brewer occur; for in those days, and long subsequently, almost every one baked and brewed at home. The Chesham registers for this period name three cutlers, joiners, masons, and schoolmasters; two barbers, glaziers, painters, and ploughwrights; whilst among the occupations only once specified during the 100 years are haberdasher, ironmonger, mercer, pedlar, physician, ropemaker, and vintner.

Upward of 900 distinct family names are found in this volume. Birch, which has still many representatives in the district, is far the most common; of this family there are

786 entries; of Weedon, which comes next, there are 668. Mr. Pegge considers that the frequent occurrence of these names, as well as of several others whose entries amount to several hundreds, indicates the prevalence of local intermarriage, which has always been characteristic of the neighbourhood. The singular name of Puddephat, now common in the district, first presents itself as Pattifatt in 1617. There are some names of remarkable form, a few of which are of obvious and primitive derivation. Among such may be mentioned Carbockes, Copperwhite, Dominicke, Friday, Ghost, Horsnaile, Hyday, Lochremas, Peezie, Raakestrawe, Roughbeard, Sarvegood, Silfew, Sweetsir, Timberlake, and Watercaryer.

Among the more unusual Christian names the following occur, some of which are distinctly curious:—Masculine: Ahicham, Armyger, Bahanan, Elidad, Gabriel, Gershom, Gother, Haniell, Lazarus, Mordant, Rance, Thurstance, Triamour, and Zephaniah. Feminine: Annis, Avelin, Bersabe, Delice, Denis, Douglas, Embry, Emps, Frideswide, Gemini, Gillion, Godsgrace, Petronel, Philotheta, Sens, True, Wyborow, and Zippora.

There are not many families of note mentioned. Cavendish, however, now represented by Lord Chesham, makes its appearance in 1617, when Sir John Cavendish, "soone of the R.H. the Lord and La. Cavendish," was buried on January 20th. This youthful Knight of the Bath was not quite eleven years of age at the time of his death. A son of "Mr. D. Atslow of London, phisitian," was buried in May, 1575. Mr. Pegge is almost certainly right in identifying this physician with Dr. Edward Atslowe, who was twice imprisoned for alleged complicity in plots on behalf of Mary, Queen of Scots.

Among the burials a considerable number of "nurse-children" from London are mentioned. This bears witness to the practice, which was common enough in those days in England, and which is still found—though not so much as formerly—in France, of parents sending out their infant children to be nursed in the country.

*Records of the Sheriff Court of Aberdeenshire.* Edited by David Littlejohn.—Vol. I. *Records prior to 1600.* (Printed for the New Spalding Club.)—A work of no small antiquarian value has been issued by the New Spalding Club as the first of two volumes in which it is proposed to elucidate the Aberdeenshire Sheriff Court records. We have here the six surviving Diet Books of this court relating wholly to the sixteenth century, the first and second of which are the earliest known to exist in Scotland; and the editor, Mr. David Littlejohn, LL.D., conveys an excellent idea of each by the threefold method of introductory remarks, a table of contents, and illustrative examples. The fault is not his that this volume of the work fulfils so little of the promise suggested by its title. It was not to be expected that the administrative and military functions of the sheriff, as the local representative of the Crown, should appear at all fully in these records; but, with allowance for the large mass of business engrossed by the Consistory and Baronial Courts and the Justices Ayre, it is disappointing to find such slight traces of the very considerable judicial powers—for example, in cases of witchcraft and in certain cases of murder—possessed by the sheriff before the institution of the Court of Session in 1532. The editor, however, explains that the recording of minor offences is due to the necessity of recovering the fine—a necessity which, of course, did not exist where the delinquent was executed or banished. As the Diet Books are wanting from 1511 to 1557, no light is thrown on the process, resulting apparently from the fact that the Court of Session dispensed with a jury in civil cases, by which

the sheriff mounted from the dignity of president to that of judge; but the change, however it came about, was probably as grievous to all the shires administered by territorial magnates as it certainly was to that of Aberdeen. There the Earls of Huntly, in whom the office became hereditary in 1541, dispensed much less than justice to their enemies, and a great deal more to their friends. Dr. Littlejohn has shown exemplary patience as well as skill in editing a volume which he admits "to contain very little of human living interest"; and not its least valuable feature is the notices which he has compiled of the early sheriffs and sheriffs-depute.

### OUR LIBRARY TABLE.

MR. H. W. LUCY is as amusing as usual in *Later Peeps at Parliament*, illustrated by Mr. F. C. Gould (Newnes). It would be possible to suggest a considerable number of points of doubt, but Mr. Lucy's account of Parliament does not profess to be *The Times* or *Manchester Guardian* account, and would not be so bright as it is if it were too strictly accurate. We do not know the amount of truth that there may be in the story, for example, of the clerical days of a Conservative metropolitan member now well known in the House itself. But we are given the suggestion that the dogs kept by him when rector of his parish increased to 300, and that there came on the top of this fact the unfortunate incident of his marrying the wrong man to the right lady at a wedding, after which "the best man went off with the bride." Of serious politics in the volume we remark the publication of a most interesting and very detailed account of the negotiations between Gladstone and Mr. Chamberlain for the alterations to be made in the Home Rule Bill of 1886, which were carried on, as is well known, through Mr. Labouchere. We must, however, note, as we have done on other volumes which reproduce the current belief on the earlier facts, that Gladstone's preparation of the general lines of his Home Rule measure was not a secret from his former colleagues up to "the middle of December, 1885," but perfectly well known to those who were in the confidence of the Duke of Devonshire and kept him informed. Mr. Morley's 'Life of Gladstone' has given both sides of the story, but not with the fulness with which it will be treated whenever the letters of Sir William Harcourt and others who were concerned come to be published. The later story—namely, that of the early months of 1886—is perfectly presented in Mr. Lucy's pages. Of smaller points we complain of St. Stephen's Hall being described by the words "the corridor leading to the Lobby of the House of Commons." It does not lead to the Lobby. It leads to the Central Hall, and it is, as a fact, more used by the Lords than by the Commons, as the latter have a choice of more convenient routes. The historical interest and importance of St. Stephen's Hall lie in the fact that it reproduces the architecture and proportions of the original chapel, which, both before and after the veiling of its shape by the woodwork of a conventicle, played so great a part in English history. It was the chapel shape which caused the party division into right and left of the Speaker's chair; and the choice of St. Stephen's Hall as the home of the statues of Pitt, Fox, and others alluded to in Mr. Lucy's pages, was a fit one. That fitness is obscured in the allusion to Pitt's statue as though it stood in a corridor of the Lobby.

The account of the picture of the House of Commons in Pitt's time, which is in the National Portrait Gallery, treats as noteworthy the fact that "with the exception of one or two members.....all are uncovered."

It would be a mistake to infer that such was the ordinary practice of the House. The recent pictures of the House taken for sale by subscription represent the members uncovered in the same fashion; but this is for purposes of light and of portraiture and recognition. There are, of course, occasions when the whole House uncovers, and the artist may be supposed to have chosen one of them. We know that in the Long Parliament the members almost invariably sat covered, and there are several allusions in the Journals, and at least one order among those still in force, tending to show that the practice of sitting covered has only gradually declined. Another point on which we have always felt that Mr. Lucy has a full knowledge of the House since the early seventies rather than so accurate a knowledge of its history as that which Sir William Harcourt, for example, possessed, concerns his allusions to the connexion between Tea and Below-the-Gangway organizations. In this volume he names tea meetings as popular with the Radicals at the time of Fawcett's action against Gladstone in 1873. The Tea Room Conspiracy belongs to the history of the 1865 Parliament, and "the Tea Room" was the Radical cave of 1867, and a forerunner of the Radical Club of 1870-1880. The "Tea Room" was, however, the wider organization. Another passage suggests that the days are gone when half-a-crown indirectly obtains admission to the gallery. It may be so; but the present Lord Chancellor tells a story of having received that sum from a well-known Radical, to whom his appearance was unknown, for obtaining admission, the money being given under the impression that Sir Hardinge Giffard was an usher of the House. In a later note it is suggested that there was something of prejudice in the action of Queen Victoria in sending for Lord Hartington in 1880. It is, however, the fact that Lord Hartington was the leader of the Opposition in the House of Commons, that Gladstone had announced and had never withdrawn his demission from the councils of the party, while the colleagues of Lord Hartington on the Front Opposition Bench had prepared their Cabinet and given themselves places in precisely the fashion in which Cabinets have lately been suggested by the newspapers for the next Liberal Administration. Queen Victoria could not possibly have sent for Gladstone, direct, in the circumstances of the case, any more than the present King could send for Lord Rosebery as against Sir Henry Campbell-Bannerman. We are told by Mr. Lucy that Lord Herschell raised a storm among the Radicals by his disinclination to make use of the County Bench for party purposes. The statement is literally true, and may be supported by references to the newspapers of the time; but it is hardly true in the spirit. Chancellors had not been in the habit of appointing to the bench over the heads of Lords-Lieutenant. The Lords-Lieutenant were mostly Tories, and the Radicals naturally suggested that Chancellors, having the power to appoint, should exercise it. Lord Herschell rightly asked that his departure from what had been for some time unbroken practice should be preceded by a resolution of the House of Commons. That resolution was carried by the Radicals, and immediately acted upon by Lord Herschell. Mr. Lucy seems to ascribe to a certain pedantry on the part of the present authorities the refusal to allow newspaper statements to be put forward as the avowed ground for questions in the House. It is, however, the fact that Mr. Gully only followed the direction of Sir Erskine May's book, and that if breaches of the rule can be discovered in the past, it has at least been rigidly adhered to whenever attention has been drawn to the matter. No doubt under the present Speaker and the present Clerks at the table, especially

since the adoption of a limitation on the length of question-time, adherence to the rules which govern questions has been increasingly strict. It is, perhaps, kindness that prompts Mr. Lucy to say that Dr.—afterwards Sir Lyon, and then Lord—Playfair "did tolerably well" as Chairman of Committees. We should be inclined, on the contrary, to suggest that the notorious fact that this extraordinarily able man of science and practical statesman failed egregiously in the Chair, and that his intellectual inferior, Mr. Dodson, was the best occupant of the office ever yet discovered, goes to show that very special qualities are needed for the position, and that general ability is not the test.

We welcome Mr. Lucy's most entertaining volume, which also yields some of the most admirable of the caricatures of F. C. G. Two of very different kinds which face one another are among the best: one represents Mr. Parnell after "the split," sitting between Mr. Sexton and Mr. Healy, while the other shows "King Linseed" respectfully admiring his own Weymouth statue. The portrait of the Chancellor in his robes on a State occasion, with the coronet, will be recognized by those who have seen that powerful personage at the Coronation or at the opening or closing of Parliament as falling short of truth, while the general public will no doubt treat it as a most audacious example of the caricaturist's art. The comicality of the Earl of Halsbury's appearance only, however, enhances the amazement with which the stranger in the gallery of the Lords is brought to recognize the absolute mastery which this statesman, who, as Mr. Lucy shows, was nobody in the House of Commons, exercises over the Upper House.

*Tracks of a Rolling Stone.* By the Hon. Henry J. Coke. (Smith & Elder.)—It is not easy to withhold one's interest and attention from a book of reminiscences which includes the reception of the news of George IV.'s death, meetings with William IV. and his consort, and conversation with Lord Anglesey with regard to the leg he lost at Waterloo. Such a book is this, and seductive reading it makes. The author sat and listened while his father and Lord Lynedoch, over their port, rehearsed the siege of Mantua by the French in 1796. His father's town house was in Kensington, a little to the west of the present Natural History museum, and surrounded by meadows and hedge-bordered lanes. His school holidays were often spent at Holland House, when the great Lord Holland dined (owing to gout) in his bath-chair, and the greater Lady Holland, at the far end of the long table, gruffly ordered a groom of the chambers to "Go to my Lord. Take away his wine, and tell him, if he drinks any more, you have my orders to wheel him into the next room." This was before the guests at a great dinner party.

We may add that the writing of this volume, apart from its generous wealth of material, is pleasing. The author is apt at quotation, and has much of that genial humour as a raconteur which seems a lost art. Mention has been made of the author's school-days. He went first to Temple Grove preparatory school at East Sheen, then under the control of Dr. Pinkney, and "regarded as one of the most favoured of preparatory schools.....the atrium to Eton." What would the modern Eton boy say to a régime of this sort?—

"We began the day as at Dotheboys Hall with two large spoonfuls of sulphur and treacle. [Heaven knows the rest of the diet was not over-heating to the blood!] After an hour's lessons we breakfasted on one bowl of milk—'skyblue,' we called it—and one hunch of buttered bread, unbuttered at discretion. Our dinner began with pudding—generally rice—to save the butcher's bill. Then mutton—which was quite capable of taking



care of itself. Our only other meal was a basin of 'skyblue' and bread as before. As to cleanliness, I never had a bath, never bathed (at the school) during the two years I was there. On Saturday nights, before bed, our feet were washed by the housemaids in tubs, round which half a dozen of us sat at a time. Woe to the last comers! for the water was never changed. How we survived the food, or rather the want of it, is a marvel."

To this school, described as one of the best of its kind of the period, came the sons of the nobility and of wealthy people from homes of pomp and luxury. Yet we can scarcely say that we turn out finer men to-day, as regards physique, than our forefathers who fought at Waterloo. Here is an opinion that may interest some of the critics of latter-day scholastic education:—

"Did we learn much at Temple Grove? Let others answer for themselves. Acquaintance with the classics was the staple of a liberal education in those times. Temple Grove was the *atrium* to Eton, and gerund-grinding was its *raison d'être*. Before I was nine years old I daresay I could repeat—parrot, that is—several hundred lines of the *Æneid*. This, and some elementary arithmetic, geography, and drawing, which last I took to kindly, were dearly paid for by many tears and by temporarily impaired health. It was due to my pallid cheeks that I was removed."

In 1838, when he was eleven years old, the author's uncle, Henry Keppel, the future Admiral of the Fleet, took him to the Naval Academy at Gosport. Here some very severe bullying was usual for the benefit of new boys, roasting and wounding to a very serious extent being among the horrors of the place. During the winter of 1839-40 the author joined his first ship, H.M.S. *Blonde*, and saw service on the China station. His naval reminiscences are most interesting, though he never went beyond the midshipman stage, but soon after his father's death gave up a sea life to enter Cambridge. He was not studious, however, and risked rustication by crossing to the Continent with William Grey, who had been suddenly recalled to his post in Vienna owing to the insurrections of 1848. Here he met some famous people, and passed through interesting experiences. On his return to England, the discovery of gold in California roused all the adventurous side of his character, and he set out for America by way of the West Indies. Some readers will remember the work in which he chronicled his 'Ride over the Rocky Mountains.' 'Tracks of a Rolling Stone' may be cordially commended as an excellent piece of autobiography.

*Home Life in France.* By Miss Betham-Edwards. (Methuen & Co.)—It was a happy idea, just at this moment, to reprint in book form a number of papers on France and the French, contributed by the author to various periodicals. Miss Betham-Edwards writes with knowledge on a subject she may be said to have made her own, and, what is more, she writes sympathetically. Her papers extend over a wide field, ranging from social usages, housekeeping, and family life, to agriculture, hospitals and the law, education for boys and girls, and current literature; but the very number of subjects dealt with does not allow any one of them to be treated adequately or with a due sense of proportion, which was, perhaps, inevitable, the papers not being intended originally to be printed together. Such as it is, the book will be read with interest and profit by all those who wish to make themselves acquainted with French home life, and to get an insight into many customs and habits of the French people. One of the most valuable chapters in this volume is that entitled 'Fiction and Firesides,' in which Miss Betham-Edwards very ably points out the mistake made by those who derive their knowledge of our neighbours' modes of thought and living from the works of their novelists and playwrights. It is a pity the chapter is so short,

as it might easily and usefully be extended. In fact, a whole volume could be written on the subject, and no one would be more competent to undertake the task than the author. There is no doubt that the French have never been more cruelly libelled abroad than by their own authors whose works are read in foreign countries. In these times of *entente cordiale* it would be doing both countries a service to explain to the English reader the immense difference there is in France between 'Fiction and Firesides,' as it is aptly put. The illustrations, consisting of reproductions of paintings by French artists, or of photographs, are fairly good and interesting.

*In Health and Holiness* (Burns & Oates) Mr. Francis Thompson writes eloquently on that abuse of asceticism which does not recognize that the body is bound up with the soul, and that each has, if we may so phrase it, inextinguishable claims. The theme is hardly new to thinking persons. Carlyle, for instance, dwelt on it in connexion with the word "heilig," but Mr. Thompson throws some interesting side-lights on it, comparing Italy with the harsher North and the men of former times with the present race, which has less riotous animality and a plentiful supply of neurotic tendencies. Science has helped us here to good sense. We know, for instance, that some forms of penance practised by the devout in Puseyite days are a sure way to promote hysteria. It is pointed out that we have to foster the energies of the body, without forgetting to foster also the energies of the will. The late Archbishop Porter, S.J.,

"was wisely right. He was aware that men of sedentary habit and unshakably introspective temperament may endure spiritual torments for which a fortnight's walking-tour is more sovereign than the exercises of St. Ignatius."

Mr. Thompson notes that the saints of old, however severe their penances, did not reduce themselves to laziness or inactivity—in fact, they were great workers in the world. The Rev. George Tyrrell, who introduces the little volume, rightly calls attention to the admirable quality of its style.

*Some Feudal Mills.* By John Elton. (Simpkin, Marshall & Co.)—This is a useful book for the general antiquary or the writer on topographical subjects. It is in reality the fourth volume on the 'History of Corn Milling,' planned some years ago by the late Mr. Richard Bennett, a successful Liverpool miller, and chiefly carried out by Mr. Elton. To previous volumes on the history of this industry we gave favourable notice in these columns some years ago, and the last is as fully deserving of praise and of more general interest to those not connected with the trade. In these pages are set forth the actual operation of the various laws and customs of the milling soke of the superior lord in different districts. They show how the march of the times evoked such popular hostility to these seigniorial claims that they were at last overcome and extinguished. Here and again survivals of these milling customs lingered on down to our own days; for it must be remembered that as no general statute ever created milling soke, so no law at one stroke abolished it throughout the kingdom. Each district had to struggle for itself to obtain relief from what was once a valuable boon, but had become "an intolerable yoke on the people and an impolitic hindrance to industrial and commercial progress." The old feudal mills whose history is here told after such an interesting fashion are the Castle mills, Dublin; the Shrewsbury Abbey mills; the Dee mills, Chester; the King's mills, of the royal borough of Liverpool (at considerable length); and the Jedburgh Corporation mills. The value of the book is a good deal increased

by the illustrations, which include a variety of plans, and an early picture of Dee mills from a sixteenth-century sketch in the Harleian MSS.

*James Legge, Missionary and Scholar.* By his Daughter, Helen Edith Legge. (Religious Tract Society.)—James Legge was born at Huntly, Aberdeenshire, on December 20th, 1815. In 1829 he entered the Grammar School of Aberdeen, where he acquired such readiness in Latin that it became as easy for him to write in that language as in English. He entered the University of Aberdeen in 1831 as First Bursar, and left it in 1836 as Huttonian Prizeman. The examination for this had lasted four days. Of this he has given the following account:—

"The three candidates were left until midnight in the care of the porter and sacristan, who procured for them six bottles of good old port 'for strengthening and stimulus during the competition.' On the last evening, when the clock struck twelve, and the porter removed the box containing their papers, he admitted three youths, friends of the three candidates, who had been invited by them to come and celebrate the close of the examination by helping them to finish off the bottles of port."

Legge had set his heart upon going out as a missionary to the Chinese, but China being then a sealed book to Europeans, he was sent out by the London Missionary Society in July, 1839, to Malacca, where an Anglo-Chinese college had been erected, the project of the first missionary to China, Dr. Robert Morrison. Of this Legge became Principal. He had under his charge forty-five Chinese boys, and it became his cherished conviction "that English missionaries should seek to train up Chinamen themselves to be teachers and evangelists to their countrymen." In 1843 the college was removed to the newly ceded island of Hong-Kong. Here he began his lifelong task. He studied the classical books of China, and the results of his toil were gradually given to the world in his edition of the Chinese Classics, in eight volumes; and in six volumes of the "Sacred Books of the East," edited by Max Müller.

In 1876 Dr. Legge settled in Oxford as Professor of Chinese, which position he held until his death on November 29th, 1897, in his eighty-second year. He was very happy at Oxford, which he regarded as being "next to Hong-Kong the most delightful place in the world." Miss Legge, in this tribute to her father's memory, has produced an interesting book and a valuable contribution to the history of Chinese missions. The book contains portraits and other illustrations.

*Hurrell Froude.* By Louise Imogen Guiney. (Methuen.)—That Hurrell Froude should become the victim of an aesthetic stylist is a fate harder than his early death, even though he was "the lost Pleiad of the Oxford Movement," known to history as "a sort of May-orchard coronal which the wind has no power to scatter, rather than by virtue of any personal innings in the complex game of life." This is not a promising start, but the rest is better than the first page leads us to expect. The author's style is not always unintelligible and precious, and by dint of a great deal of quotation we are brought fairly near to that strange inspirer of Newman. The author rightly describes Froude as one not so much born to lead, as to prompt those who are born to be leaders; as he put it himself, "Keble is my fire, and I am his poker." We think she thoroughly makes out the indebtedness of Newman to Froude, and shows the essential originality of the latter. Whether it was worth while to fill half a volume with reprints of other people's opinions, which readers of such a book as this may well know beforehand, we think very doubtful. What the appearance of this book suggests is the republication of the 'Remains'—or rather,

about two-thirds of them; for though Miss Guiney tells a good deal that is interesting to those who know nothing of the subject, she only makes one more desirous of having the 'Remains' on one's shelves.

*The Women of Shakespeare's Family*, by Mary Rose (Lane), is an addition to the number of souvenirs of Shakespeare and of Stratford-on-Avon. There is nothing new in it except the words of the inscription affixed in 1902 by Mr. Stanley Cooper to the supposed tomb of Madame Elizabeth Barnard at Abingdon; yet it presents us with a few pleasantly written and daintily printed pages about the facts we know concerning Shakespeare's feminine relatives. Photo-lithographs of some of the homes they dwelt in, and the fancies that the writer bases upon probabilities, eke out the limited material for the text.

MESSRS. MACMILLAN send us the first volumes of their "Illustrated Pocket Scott," "Dickens," and "Thackeray," which are respectively *Waverley*, *The Pickwick Papers*, and *Vanity Fair*. We anticipate a great success for these editions, which the use of India paper reduces to a wonderfully compact form. The type is good, especially in 'Waverley,' which has Mr. Lang's essay and notes, and illustrations which became popular, we think, in the "Border" edition of the novels. 'Pickwick' is introduced by Charles Dickens, Jun., with the illustrations of the first edition; and 'Vanity Fair' has the author's characteristic drawings, which must always be the illustrations, whatever their technical demerits. The design on the binding of the volumes by Mr. A. A. Turbayne is in good taste.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Blue Book of Missions, 1905, edited by H. O. Dwight, 4/  
Thorne (H.), Bible Readings on the Book of Genesis, 2 vols.  
cr. 8vo, each 2/6  
Walker (G. S.), The Pictures of the Divine Artist, 3/6 net.  
Words of Help on Belief and Conduct, by Various Authors,  
edited by the Rev. A. R. Buckland, cr. 8vo, 2/6

## Law.

- Copnall (H. H.), A Practical Guide to the Administration  
of Highway Law, 8vo, 15/ net.

## Fine Art and Archaeology.

- Macquoid (P.), A History of English Furniture, Part 6,  
folio, 7/6 net.  
Munro (R.), Archaeology and False Antiquities, 8vo, 7/6 net.

## Poetry and the Drama.

- Benson (A. C.), Peace, and other Poems, 12mo, 5/ net.  
More Cricket Songs, by N. Gale, imp. 16mo, 2/ net.  
Pinkerton (T.), A New Medea, cr. 8vo, 3/6  
Stotsenburg (J. H.), An Impartial Study of the Shakespeare  
Title, 8vo, 10/6 net.

## Music.

- Schubert, by E. Duncan, cr. 8vo, 3/6 net.

## Philosophy.

- Long (F. P.), Outlines from Plato, cr. 8vo, 2/6 net.  
Maxwell (J.), Metapsychical Phenomena, 8vo, 10/ net.

## History and Biography.

- Brandes (G.), Main Currents in Nineteenth-Century  
Literature: Vol. 6, Naturalism in England, 1875, 8vo,  
12 net.  
Danvers (F. C.), "Israel Redivivus," cr. 8vo, 3/6 net.  
Elgin (The Earl of), by G. M. Wrong, 8vo, 7/6 net.  
Knox (John), by J. Glasse, cr. 8vo, 2/6 net.  
Napoleon: The First Phase, by O. Browning, 8vo, 10/6 net.  
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Upton Letters (The), by T. B., ex. cr. 8vo, 7/6 net.  
Venice (A Short History of), by W. R. Thayer, 12mo, 6/6 net.  
Wagner (Richard) to Mathilde Wesendonck, translated by  
W. A. Ellis, 8vo, 16/ net.

## Geography and Travel.

- Bahama Islands, by G. B. Shattuck, imp. 8vo, 42/ net.  
Meyrick (F.), Memories of Life at Oxford, and Experiences  
in Italy, Greece, Turkey, Germany, Spain, and  
Elsewhere, 8vo, 12/ net.  
Whiteley (D. E.) and Davis (C.), The Commission of H.M.S.  
Bulwark, Mediterranean Station, 1902-5, cr. 8vo, 4/ net.

## Sports and Pastimes.

- Golfer's Year-Book, 1905, edited by J. L. Low, cr. 8vo, 3/6

## Education.

- Creasey (C. H.), Technical Education in Evening Schools,  
cr. 8vo, 3/6 net.

## Philology.

- Galdós (Benito Pérez), Trafalgar, edited by F. A. Kirk-  
patrick, 12mo, 4/

## Science.

- Abbott (H. L.), Problems of the Panama Canal, 6/6 net.  
Bethell (H. A.), Modern Guns and Gunnery, 8vo, 10/6 net.  
Burnet (J.), Manual of Diseases of Children, cr. 8vo, 6/6 net.

- Friedberger and Fröhner's Veterinary Pathology, translated  
by M. H. Hayes, Vol. 2, 8vo, 10/6 net.  
Jellett (H.), A Manual of Midwifery, 8vo, 21/ net.  
Magnus (H.), Superstition in Medicine, cr. 8vo, 4/ net.  
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Development, imp. 8vo, 24/ net.  
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clusive of Mexico), 8vo, 25/ net.  
Stokes (Sir G. G.), Mathematical and Physical Papers,  
Vol. 5, 8vo, 15/  
Symes (J. O.), The Rheumatic Diseases, cr. 8vo, 5/ net.

## General Literature.

- Castarede (L. de), Money-Making by Ad.-Writing, 10/6 net.  
Crockett (S. R.), Maid Margaret of Galloway, ex. cr. 8vo, 6/  
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by Sir C. W. Dilke, M.P., 8vo, 10/6 net.  
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Merrick (H.), When a Girl's Engaged, cr. 8vo, 3/6  
Modern Mystic's Way (A), 12mo, 2/6 net.  
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## FOREIGN.

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Chahine, 100fr.  
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Amis, 10fr.  
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1804-15, 7fr. 50.  
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Voyages de Monsieur Hacquard, 18fr.

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trielle, 3fr. 50.  
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THE FIRST MENTION OF CRICKET  
IN INDIA.

13, Warwick Mansions, Cromwell Crescent, W.

IN a curious book, which in itself merits a brief description, I have found what I make bold to call the first mention of cricket played in India.

The title of the book is 'A Compendious History of the Indian Wars,' by Clement Downing (London, 1737). It does not seem to have been used by Sir Henry Yule when compiling his Anglo-Indian glossary, though it abounds with "Hobson-Jobsons" that would have been dear to his heart. Raja is always printed as "Rodger," Nawab as "Annabob," and Subahdar as "Subberdaw." The author was a sailor who took part in the sea-fights against the Maratha "pyrate" Angria; and consequently it is not unnatural that he should call all Marathas "Angrians."

However, to come to the point. When his boat was lying for a fortnight in some channel of the Gulf of Cambay, Clement Downing writes (p. 229):—

"Tho' all the Country round was inhabited by the *Culeys*, we every day diverted ourselves with playing at Cricket, and other Exercises, which they would come and be Spectators of. But we never ventured to recreate ourselves in this Method, without having Arms for ourselves, and guarded by some of our Soldiers, lest the Country should come down on us."

I may add that the 'New English Dictionary'

quotes a reference for a similar game of "sailors' cricket," played at Aleppo as early as circa 1676. JAS. S. COTTON.

## CROMWELL AND IRISH PRISONERS.

WITH regard to Cromwell and the Irish prisoners alluded to by Mr. Dennehy in your issue of May 13th, I may observe that traditions remain in several Scottish families that their relatives who "were concerned" in the rising of 1745, and were too youthful to be hanged for high treason, were sold as slaves to West Indian and American planters. Two of these—Andrew Johnston and Fergus Grahame—lived to return to Scotland, where they died very old men. Certainly in Scotland, if not in England, convicts were carried free by the captains of ships, and sold for what they could get for them in the plantations during the reign of George II. I have also an extract from *The New York Gazette*, May 1st, 1774, advertising:—

"Servants just arrived from Scotland to be sold on board the *Commerce*, Capt. Fergusson, master, lying at the Ferry Stairs, among which are a number of weavers, tailors, blacksmiths, nailers, shoemakers, butchers, hatters, and spinsters, 14 to 35 years of age. For terms apply to Henry White or said Master on board."

It is affirmed that people were kidnapped and sold to merchant captains by impecunious lairds in the Highlands, and that the widow of the most notorious of these lairds was presented to George IV. when he visited Edinburgh.

C. L. JOHNSTONE,

Author of 'Historical Families of Dumfriesshire.'

23, Leeson Park, Dublin, May 21st, 1905.

WHILE grateful to Prof. Mahaffy for his kindly reference to the pages of S. R. Gardiner's 'History of the Commonwealth,' in which are set forth the conclusions of that writer as to the improbability of the orders given by the Cromwellian Government of Ireland for the transportation to Barbados of native prisoners ever having been carried out, I am compelled to remark that the question at issue is not what Gardiner's views were, but as to what degree of value is ascribable to the evidences which indicate that such transportation actually took place.

I have shown that the Order Books of the Parliamentary Commissioners, still preserved in Dublin Castle, prove that contracts were entered into for the purpose of carrying out the contemplated transportation. It must, however, be admitted that this is not sufficient to attest that the operation referred to was really carried out. It is therefore desirable to ascertain how the testimony on this point stands. For my part I prefer the evidence of Sir William Petty, given in his 'Political Anatomy of Ireland, 1672,' to that of Gardiner, recorded two hundred years later. Petty was an eyewitness of the facts he dealt with. He was one of the physicians to the Parliamentary army, and, as his services proved, was about the last man in the world to commit himself to baseless assertion. His wonderfully accurate 'Survey of Ireland,' carried out under tremendous difficulties, was alone sufficient to make his fame. In chap. iv. of the 'Political Anatomy' Petty says:—

"About 504,000 of the Irish perished, and were wasted by the sword, plague, famine, hardship, and banishment, between the 23rd of October, 1641, and the same day 1652."

Petty goes on to calculate the number of those who died from each of the various causes enumerated in the foregoing extract, and sums up as follows:—

"So, as subtracting 112,000, 500 dying of the plague, and 37 massacred English, it follows that 167,000 died in 11 years by the sword and famine, and other hardships. Which I think not



incredible, for supposing half the number, viz., 87,000, died in 11 years of famine and cold, transportation to Spain and Barbados, etc., it is not hard to believe that the other 87,000 perished by the sword."

Clearly Petty knew that there had been a large transportation of Irish to the West Indies. Lingard, in his 'History of England,' vol. xi. p. 131 (third edition), quotes Petty as stating that 6,000 boys and women were sent away. He adds:—

"After the conquest of Jamaica in 1655 the Protector, that he might people it, resolved to transport a thousand Irish boys and a thousand Irish girls to the island. At first the young women only were demanded: to which it is replied: 'Although we must use force in taking them up, yet it being so much for their own good and likely to be of so great advantage to the public, it is not in the least doubted that you may have such number of them as you think fit' (Thurloe, iv. 23)."

Lingard also quotes Henry Cromwell to the same purport. It is, of course, easy to assert that the policy of transportation was never put into effect, but I fail to see how the evidence of Petty, who was a capable and trusted servant of the Parliamentary Commissioners, can possibly be disregarded.

I am endeavouring to ascertain if there are any records available in Barbados casting light on this most interesting question.

WILLIAM F. DENNEHY.

# 'DICTIONARY OF INDIAN BIOGRAPHY.'

(Second List.)

May 12th, 1905.

By the courtesy of the Editor of *The Athenæum*, I have been permitted to publish the following list of names of the deceased persons (301-600) who have been provisionally selected for inclusion in the 'Dictionary of Indian Biography,' to be published by Messrs. Swan Sonnenschein & Co. in the autumn. This work is intended to contain biographical notices of about 2,000 to 2,500 persons, living or dead, Europeans or natives of India, connected with India since about the year 1750 A.D. Suggestions are invited, and it is hoped that readers of *The Athenæum* will bring any important omissions to my notice. Letters should be addressed to 61, Cornwall Gardens, S. Kensington, S.W.

C. E. BUCKLAND, Editor 'D.I.B.'

Coffin, Sir Isaac Campbell, Lieutenant-General, 1800-72  
 Coghlan, Sir William M., General, 1803-85  
 Coke, Sir John, Major-General, 1806-97  
 Cole, Sir Christopher, Captain R.N., 1770-1836  
 Colebrooke, Henry Thomas, Member of the Supreme Council, 1765-1837  
 Colebrooke, Sir Thomas Edward, Baronet, Author, 1813-90  
 Collett, Sir Henry, Lieutenant-General, 1835-1901  
 Colley, Sir George Pomeroy, Major-General, 1835-81  
 Collins, John, Colonel, Political, ?-1807  
 Colville, Sir James William, Chief Justice, Bengal, 1810-80  
 Colville, Sir Charles, Commander-in-Chief, Bombay, 1769-1813  
 Colvin, John Russell, Lieutenant-Governor, N.W.P., 1807-1857  
 Combermere, Stapleton Cotton, first Viscount, Commander-in-Chief in India, 1773-1865  
 Compton, Sir Herbert Abingdon Draper, Chief Justice, Bombay, 1770-1816  
 Comyn, Sir Robert Buckley, Chief Justice, Madras, 1792-1853  
 Condamine, Robert Bourke, first Baron, Governor of Madras, 1827-1902  
 Conolly, Arthur, Captain, murdered at Bokhara, 1807-42?  
 Conolly, Edward Barry, Captain, killed in Afghanistan, 1806-19  
 Conolly, Henry Valentine, Madras Civil Service, 1806-55  
 Courau, Henry, Major, 1738-1819  
 Conway, Thomas Henry Somerset, Brigadier-General, ?-1837  
 Cooke, Edward, Captain R.N., 1772-99  
 Cooper, Thomas Threlville, Traveller and Author, 1833-78  
 Corbett, Sir Stuart, Brigadier-General, ?-1865  
 Cordery, John Graham, Resident at Hyderabad, 1833-1900  
 Cornish, William Robert, Surgeon-General, Madras, 1828-97  
 Cornwallis, Charles, first Marquis, Governor-General, 1783-1805  
 Cornwallis, Sir William, Naval Commander-in-Chief, 1774-1819  
 Corrie, Right Rev. Daniel, Bishop of Madras, 1777-1837  
 Cosby, Sir Henry Augustus Montagu, Lieutenant-General, 1713-1822  
 Cotton, Sir Arthur Thomas, General, Irrigation Engineer, 1803-99  
 Cotton, Sir George, Merchant, 1812-1905  
 Cotton, Right Rev. George Edward Lynch, Bishop of Calcutta, 1813-66

Cotton, Joseph, Royal Navy and E. I. Co.'s Marine, 1745-1825  
 Cotton, Sir Sydney, Lieutenant-General and Author, 1792-1874  
 Cotton, Sir Willoughby, General, Commander-in-Chief, Bombay, 1783-1860  
 Courtin, Jacques Ignace, French Chief at Dacca, ?-?  
 Cowasji, Framji, Merchant and Philanthropist, Bombay, 1768-1851  
 Cowell, Edward Byles, Scholar and Orientalist, 1826-1903  
 Cowley, Henry Wellesley, first Baron, Lieutenant-Governor in Oudh, 1773-1847  
 Craig, Sir James Henry, General, 1748-1812  
 Crawford, Sir Thomas, Director-General A.M.S., 1824-95  
 Crawford, John, Authority on the Eastern Archipelago, 1783-1868  
 Crealock, Henry Hope, Lieutenant-General and Artist, 1831-91  
 Crommelin, Charles, Governor of Bombay, ?-?  
 Cross, John Kynaston, Under-Secretary of State for India, 1832-87  
 Crowe, Sir Joseph Archer, Journalist and Correspondent, 1825-96  
 Csoma de Koros, Alexander, Traveller and Scholar, 1784-1842  
 Cubbon, Sir Mark, Lieutenant-General, Commissioner of Mysore, 1785-1861  
 Cubitt, William George, Colonel, V.C., 1835-1903  
 Cunningham, Sir Alexander, Major-General, Archaeologist, Author, 1814-93  
 Cunningham, Francis, Engineer and Editor, 1820-75  
 Cunningham, Joseph Davey, Captain, Political and Author, 1812-51  
 Cureton, Sir Charles, General, 1826-91  
 Cureton, Charles Robert, Adjutant-General in India, 1789-1848  
 Cureton, Edward Burgoyne, Lieutenant-General, 1822-94  
 Currie, Bertram Wodehouse, Member of the Council of India, 1827-96  
 Currie, Sir Frederick, Baronet, of the Supreme Council, 1799-1875  
 Curwen, Henry, Journalist, 1845-92  
 D'Aguilar, Sir George Charles, Lieutenant-General, 1784-1855  
 Dalgleish, Andrew, Pioneer of Trade, ?-1888  
 Dalhousie, George Ramsay, ninth Earl of, Commander-in-Chief in India, 1770-1838  
 Dalhousie, James Andrew Brown-Ramsay, first Marquis of, Governor-General, 1812-60  
 Dallas, Sir George, Baronet, Indian Civilian and Author, 1758-1833  
 Dallas, Sir Thomas, ?-1839  
 Dalrymple, Alexander, Hydrographer to the E.I.Co., 1737-1808  
 Dalton, Edward Tuite, Major-General, Ethnologist, 1815-80  
 Dalton, John, Captain, Defender of Trichinopoly, 1725-1811  
 Daly, Sir Henry Dermot, General, Political, 1821-95  
 Dalvell, Sir Robert Anstruther, Member of Council of India, 1831-90  
 Damant, Guybon Henry, Indian Civilian, 1846-79  
 Dance, Sir Nathaniel, E.I.Co.'s Naval Service, 1748-1827  
 Daniell, Thomas, Artist, 1719-1849  
 Daniell, William, Artist, ?-1837  
 Danvers, Sir Juland, of the India Office, 1826-1902  
 Darbhanga, Sir Lachmeswar Singh, Maharaja Bahadur of, 1856-98  
 Darnesteter, James, Professor, Linguist, Author, 1849-94  
 Daud Shah, Afghan Commander-in-Chief, ?-?  
 Davidson, Cutlibert, Colonel, Political, 1810-62  
 Davies, Sir Robert Henry, Lieutenant-Governor of Panjab, 1821-1902  
 Davies, Sir William George, Major-General, 1828-98  
 Davis, Samuel, Indian Civilian, 1760-1819  
 Davison, Sir Henry, Chief Justice Bombay and Madras, ?-1860  
 Day, Francis, Ichthyologist, 1829-89  
 Deatry, Right Rev. Thomas, Bishop of Madras, 1796-1861  
 De, Rev. Lal Bihari, Educationist and Author, 1826-91  
 Deb, Raja Bahadur Kali Krishna, Leader among Hindus, 1808-71  
 Deb, Maharaja Bahadur Sir Narendra Krishna, Member of Legislative Council, 1822-1903  
 Deb, Sir Radha Kanta, Raja Bahadur, Leader and Author, 1781-1867  
 De Boigne, Benoit, Count, 1751-1830  
 Delafosse, Henry George, Major-General, 1835-1905  
 Denison, Sir William Thomas, Colonel, Governor of Madras, 1804-71  
 Dennie, William Henry, Lieutenant-Colonel, Author, 1785 ?-1842  
 Derby, Edward Henry Stanley, fifteenth Earl of, Secretary of State for India, 1826-93  
 Derozio, Henry Louis Vivian, Poet, Journalist, and Teacher, 1809-1831  
 De Souza, Sir Walter Eugene, Philanthropist, 1846-97  
 Devis, Arthur William, Artist, 1763-1822  
 Dey, Raj Krishna, Doctor, ?-1840  
 Dey, Ram Dulal, Bengali Millionaire, 1759-1825  
 Dick, George, Governor of Bombay, 1739-1818  
 Dick, Sir Robert Henry, Major-General, 1785-1846  
 Dick-Cuningham, William Henry, Lieutenant-Colonel, V.C., 1851-1900  
 Dickinson, John, Reformer, Author, 1815-76  
 Digby, William, Journalist, Author, 1819-1904  
 Dobson, George Edward, Doctor and Zoologist, 1848-95  
 Dodgson, Sir David Scott, General, 1822-98  
 Donkin, Sir Rufane Shaw, General, 1773-1841  
 Doran, Sir John, Lieutenant-General, 1821-1903  
 Dorin, Joseph Alexander, Member of the Supreme Council, 1802-72  
 Dormer, Hon. Sir James Charlemagne, Commander-in-Chief, Madras, 1831-93  
 Douglas, Right Rev. Henry Alexander, Bishop of Bombay, 1821-75  
 Douglas, James, Sheriff of Bombay, Author, 1826-1901  
 Douglas, Sir Thomas Monteath, General, 1787-1868  
 Doveton, Sir John, Lieutenant-General, 1768-1817  
 Doveton, Sir John, General, 1783-1857  
 Doveton, John, Eurasian, Captain Commandant Nizam's Service, 1800 ?-53  
 Dow, Alexander, Lieutenant-Colonel, Historian, ?-1779

Dowdeswell, George, Member of the Supreme Council 1765-1852  
 Dowdeswell, William, Acting Commander-in-Chief in India, 1761-1828  
 Dowson, John, Professor and Author, 1820-81  
 D'Oyly, Sir Charles, Baronet, Indian Civilian, Artist, 1781-1845  
 Draper, Elizabeth, wife of D. Draper, Member of Council, Bombay, 1744-78  
 Draper, Sir William, Lieutenant-General, 1721-87  
 Drew, Frederick, Governor of Ladak, Author, 1836-91  
 Drummond, Hon. Sir Edmund, Lieutenant-Governor of the N.W.P., 1813-95  
 Drysdale, Sir William, Lieutenant-General, 1819-1900  
 Dubois, Jean A., Abbé, Missionary, Author, 1765-1848  
 Duff, Rev. Dr. Alexander, Missionary, 1806-78  
 Dufferin and Ava, Frederick Temple Hamilton Temple Blackwood, first Marquess of, Viceroy and Governor-General, 1826-1902  
 Duncan, Jonathan, Governor of Bombay, 1756-1811  
 Dundas, James, Captain, V.C., 1842-79  
 Duplex, Marquis, Joseph Francis, Governor of Pondicherry, 1697-1764  
 Durand, Sir Henry Marion, Major-General, Lieutenant-Governor of the Panjab, 1812-71  
 Dutt, Michael Madhusudan, Barrister, Poet, 1824-73  
 Dutt, Rajendra, Homoeopathic Doctor, 1818-89  
 Dutt, Sasi Chandra, Rai Bahadur, Author, 1825-86  
 Dutt, Toru, Poetess and Authoress, 1856-77  
 Dyce-Sombre, David Ochterlony, 1808-51  
 Earle, William, Major-General, 1833-85  
 East, Sir Edward Hyde, Baronet, Chief Justice, Bengal, 1764-1817  
 Eastwick, Edward Backhouse, Political and Linguist, 1814-83  
 Eastwick, Robert William, Captain, E.I.Co.'s Marine Service, 1772-1865  
 Eastwick, William Joseph, Captain, Member of the Council of India, 1808-89  
 Eden, Hon. Sir Ashley, Lieutenant-Governor of Bengal, 1831-87  
 Eden, Hon. Emily, Authoress, 1797-1869  
 Edgar, Sir John Ware, Indian Civil Service, Bengal, 1839-1902  
 Edmonstone, Sir George Frederick, Lieutenant-Governor of the N.W.P., 1813-61  
 Edmonstone, Neil Benjamin, Member of the Supreme Council, 1765-1811  
 Edwardes, Sir Herbert Benjamin, Major-General, Commissioner, Panjab, 1819-68  
 Egerton, Charles Chandler, E.I.Co.'s Medical Service, 1798-1885  
 Egerton, Philip Henry, Indian Civil Service, Panjab, 1824-93  
 Elgin and Kincardine, James Bruce, eighth Earl of, Viceroy and Governor-General, 1811-63  
 Elias, Ney, Political and Traveller, 1844-97  
 Elliott, Sir Daniel, Member of Council, Madras, 1798-1872  
 Ellenborough, Edward Law, first Earl of, Governor-General, 1790-1871  
 Elles, Sir William Kidston, Lieutenant-General, 1837-96  
 Elliot, Edward King, Lieutenant-Colonel, Agent to the Governor-General for Rajputana, 1811-65  
 Elliot, Sir Henry Miers, Foreign Secretary, India, and Author, 1808-53  
 Elliot, Hugh, Governor of Madras, 1752-1830  
 Elliot, Sir Walter, Member of Council, Madras, 1803-87  
 Elliott, Sir William Henry, General, 1792-1874  
 Ellis, Sir Barrow Hibelbert, Member of the Supreme Council, 1823-87  
 Ellis, Francis Whyte, Indian Civil Service, Madras, Linguist, ?-1819  
 Ellis, Robert Staunton, Member of the Council of India, 1825-77  
 Elphinstone, George William Keith, Commander-in-Chief at Kabul, 1782-1842  
 Elphinstone, John, thirteenth Baron, Governor of Bombay, 1807-60  
 Elphinstone, Mountstuart, Governor of Bombay, 1779-1859  
 Empson, William, Professor at Haileybury, 1791-1852  
 England, Sir Richard, General, 1793-1883  
 Erskine, Henry Napier Bruce, Indian Civil Service, Bombay, 1832-93  
 Erskine, James Claudius, Member of Council, Bombay, 1821-93  
 Erskine, William, Master in Equity, Bombay, and Author, 1773-1852  
 Esdaile, James, E.I.Co.'s Medical Service, Mesmerist, 1808-59  
 Evans, Sir Griffith Humphrey Pugh, Member of the Governor-General's Legislative Council, 1840-1902  
 Evans, Sir William David, Recorder of Bombay, 1767-1821  
 Everest, Sir George, Surveyor-General of India, 1790-1866  
 Ewald, —, Professor, Oriental Linguist, and Author, 1803-75  
 Exmouth, Edward Pellew, first Viscount, Naval Commander-in-Chief, India, 1757-1833  
 Eyre, Sir Vincent, General, 1811-81  
 Falconer, Hugh, Botanist, 1808-65  
 Falkland, Lucius Bentinck Cary, tenth Viscount, Governor of Bombay, 1803-81  
 Fallon, S. W., Educationist and Linguist, 1817-80  
 Fane, Sir Henry, Commander-in-Chief in India, 1778-1840  
 Fane, Walter, Major-General, 1828-85  
 Farquhar, John, Superintendent of Gunpowder Factory 1751-1826  
 Fay, Mrs., Authoress, ?-1817  
 Feer, Henri Leon, Librarian and Linguist, 1830-1902  
 Fenwick, G. R., Major, Journalist, ?-1904  
 Fergusson, James, Student of Architecture, Writer, 1808-86  
 Field, Sir John, Major-General, 1821-99  
 Filose, Jean Baptiste, Colonel, served under Sindia, 1775-1816  
 Filose, Michael, Colonel, Adventurer, ?-after 1797  
 Firoz Shah, Leader of Mutineers, ?-?  
 Fisher, Thomas, in the E.I. House, Biographical Writer, 1772-1836  
 FitzClarence, Lord Frederick, Commander-in-Chief, Bombay, 1799-1854  
 FitzGerald, Sir William Robert Seymour Vesey, Governor of Bombay, 1818-85  
 FitzGerald and Vesey, William Vesey, Lord, President of the Board of Control, 1783-1843

Fletcher, Sir Henry, Baronet, Chairman Court of Directors, 1727—1807  
 Floyd, Sir John, Baronet, General, 1748—1818  
 Forbes, Archibald, Correspondent, Author, 1838—1900  
 Forbes, Sir Charles, Baronet, Merchant, Bombay, 1771—1849  
 Forbes, David, Major-General, 1777?—1849  
 Forbes, Duncan, Professor, Linguist, Author, 1798—1868  
 Forbes, James, Indian Civilian, Author, 1719—1819  
 Forchhammer, Emmanuel, Antiquary, Philologist, Burma, 1851—90  
 Fordyce, Sir John, Lieutenant-General, ?—1877  
 Forjett, Charles, Commissioner of Police, Bombay, ?—1890  
 Forlong, James George Rorke, Major-General, 1824—1901  
 Forrest, Thomas, E.I.Co.'s Marine Service, 1729?—1802?  
 Forster, George, Traveller, Author, ?—1792  
 Forster, Henry, Colonel, 1793—1862  
 Forster, Henry Pitts, Master of the Mint, Calcutta, 1766?—1815  
 Forsyth, James, Sportsman and Author, 1838—71  
 Forsyth, Sir John, Inspector-General, Indian Medical Department, 1799—1883  
 Fortescue, Thomas, Commissioner at Delhi, 1781—1872  
 Fortescue, Robert, Botanist and Author, 1813—80  
 Foster, Sir Charles John, Member of the Council of India, 1818—96  
 Foulis, Sir Edward, Major-General, 1752—1830  
 Fox, Henry Watson, Missionary, 1817—48  
 Francis, Sir Philip, Member of the Supreme Council, 1740—1818  
 Francklin, William, Lieutenant-Colonel, Author, 1763—1839  
 Franks, Sir John, Judge, Calcutta, 1770—1852  
 Franks, Sir Thomas Harte, Major-General, 1808—62  
 Fraser, Alexander, General, 1824—98  
 Fraser, Sir Charles Crawford, Major-General, 1829—95  
 Fraser, Hugh, Colonel, Chief Commissioner, Agra, ?—1858  
 Fraser, James Baillie, Political, Author, Artist, 1785—1856  
 Fraser, James Stuart, General, Resident at Hyderabad, 1783—1869  
 Fraser, William, Indian Civilian, Resident at Delhi, 1781—1835  
 French, Right Rev. Thomas Valpy, Bishop of Lahore, 1823—91  
 Frere, Sir Henry Bartle Edward, Baronet, Governor of Bombay, 1815—84  
 Frere, William Edward, Member of Council, Bombay, 1811—89  
 Fullerton, William, Colonel, 1754—1808  
 Furdunji, Naoroji, Teacher, Reformer, 1817—85  
 Fyres, Sir William Augustus, General, 1816—95  
 Fyfe, Albert, Major-General, Chief Commissioner of British Burma, 1823—92  
 Galloway, Sir Archibald, Chairman Court of Directors, 1780?—1850  
 Gambier, Sir Edward John, Chief Justice, Madras, 1791—1879  
 Garcin de Tassy, Joseph Heliodore, Professor and Linguist, 1794—1878  
 Gardner, Alexander Haughton, Colonel, 1785—1877  
 Gardner, William, V.C., 1821—97  
 Gardner, William Linnaeus, Lieutenant-Colonel, 1770—1835  
 Garnett, Arthur William, Colonel, 1829—61  
 Garth, Sir Richard, Chief Justice, Bengal, 1820—1903  
 Garvoek, Sir John, General, ?—1876  
 Gawler, John Cox, Colonel, ?—1882  
 Geary, Grattan, Journalist and Author, ?—1900  
 Gell, Right Rev. Frederick, Bishop of Madras, 1810—1902  
 Gerard, Alexander, Surveyor, Traveller, 1792—1839  
 Gerard, James Gilbert, Medical Service, Traveller, 1795—1835  
 Gerard, Patrick, Captain, Scientist, 1794—1818  
 Ghose, Girish Chandra, Editor, Author, 1829—69  
 Ghose, Hara Chandra, Small Cause Court Judge, Calcutta, 1808—68  
 Ghose, Kasi Prasad, Critic and Author, 1808—73  
 Ghose, Man Mohan, Barrister, Calcutta, 1841—96  
 Ghose, Ram Gopal, Reformer and Patriot, 1815—68  
 Ghulam Hassan Khan, Nawab Sir, Envoy at Kabul, ?—1881  
 Ghulam Hossein Khan, Author, ?—?  
 Gibbs, James, Member of the Supreme Council, 1825—86  
 Gibbs, Sir Samuel, Major-General, ?—1815  
 Gibson, Alexander, Conservator of Forests, Bombay, 1800—1867  
 Gilbert, Sir Walter Raleigh, Baronet, Member of the Supreme Council, 1785—1853  
 Gilchrist, John Borthwick, Principal, Professor, Linguist, 1759—1841  
 Gillespie, Sir Robert Rollo, Major-General, 1766—1811  
 Giraud, Herbert John, Bombay Medical Service, 1817—88  
 Gladwin, Francis, Historian, Professor, Linguist, ?—1815?  
 Gleig, Rev. George Robert, Chaplain-General, Historian, 1796—1888  
 Glenelg, Charles Grant, Baron, President Board of Control, 1778—1866  
 Goddard, Thomas, Brigadier-General, 1740?—83  
 Godeheu, M., Governor-General of the French Settlements, ?—?  
 Godwin, Sir Henry Thomas, Major-General, 1761—1853  
 Goethals, Most Rev. Archbishop, 1833—1901  
 Goldney, Philip, Brigadier-General, 1802—57  
 Goldsmid, Henry Edward, Indian Civil Service, Bombay, 1812—55  
 Goldstucker, Theodore, Professor, Orientalist, 1821—72  
 Gomm, Sir William Maynard, Field-Marshal, 1781—1875  
 Gopal, Madan, Rai Bahadur, Lawyer, ?—1901  
 Gordon, Charles George, Major-General, 1833—85  
 Gordon, Sir James Davidson, Chief Commissioner of Mysore, 1835—89  
 Goreh, Rev. Nehemiah, Missionary, Writer on Religion, 1825—95  
 Gorresio, Commendatore Gasparo, Sanskrit Philologist, 1808—91  
 Gough, Hugh, first Viscount, 1779—1869  
 Gough, Sir John Bloomfield, Q.M.G. in India, 1801—91  
 Gourishankar Udayashankar, Joint Administrator of Bhaunagar, 1805—91  
 Gover, Charles E., Literary and Scientific, ?—1872  
 Gower, Sir Erasmus, Admiral, 1712—1811  
 Graham, John, Botanist, 1805—39  
 Grand, Noel Catherine, married to Talleyrand, 1762—1835

Grant, Sir Alexander, Baronet, Director of Public Instruction, Bombay, 1826—81  
 Grant, Charles, Chairman Court of Directors, 1746—1823  
 Grant, Sir Charles, Foreign Secretary, India, 1836—1903  
 Grant, James Augustus, Lieutenant-Colonel, Traveller, 1827—92  
 Grant, Sir James Hope, Commander-in-Chief, Madras, 1806—75  
 Grant, James William, Astronomer and Scientist, 1788—1865  
 Grant, Sir John Peter, Judge of Supreme Court, Calcutta, 1771—1818  
 Grant, Sir John Peter, Lieutenant-Governor of Bengal, 1807—93  
 Grant, Malcolm, Lieutenant-General, 1762—1831  
 Grant, Sir Patrick, Field-Marshal, 1804—95  
 Grant, Sir Robert, Governor of Bombay, 1779—1838  
 Grant, Sir William Keir, Lieutenant-General, 1772—1852

### 'KING LEOPOLD II.: HIS RULE IN BELGIUM AND THE CONGO.'

May 17, 1905.

THE writer of the article on this work which appeared in *The Athenæum* of May 13th justifies, or, rather, seeks to justify, his strictures on it, by quoting the statement in the genealogical table which appears in the volume that

"two sons are assigned to King Leopold I. of Belgium besides the present Count of Flanders, one being 'Prince Leopold, Duke of Brabant,' the other 'Leopold II., King of the Belgians, Sovereign of the Independent State of the Congo.'"

He says:—

"This, of course, is merely a careless blunder, which, set right in the text, will deceive nobody, and may readily be excused. But it is indicative of the carelessness or worse of which there are numberless instances in the text."

Permit me to point out that it is nothing of the sort, but, "of course," a true statement of incontrovertible fact. If the writer of your article will consult any person who has any knowledge of the facts to which my book relates, he will find that King Leopold I. had three sons whose names and titles are those given in my table. Not having a bad case, I find no need of descending to bluster or abuse; but I cannot refrain from turning the words of the writer of the article on my book against him, and remarking that his characterization of my statement as a careless blunder is "indicative of the carelessness or worse of which there are numberless instances in the text"—of his article. It is within a reviewer's right to call a book which treats minutely and at length of the history and development of a nation, "a political pamphlet," if it amuses him to do so, but it is hardly within an English reviewer's right to betray such carelessness or ignorance of the parentage of King Edward VII. as to call him the nephew of King Leopold II. Yet your reviewer does this. Your reviewer accuses me of misrepresentation. I am willing to believe he does not intend to accuse me of intentional misrepresentation, and "of course" I hold there is no misrepresentation whatever in the work. He has advanced nothing in proof of his allegation. Of course I hold he could find nothing in the book to prove it; but, while on my part I readily acquit him of seeking intentionally to misrepresent me, I submit that proof of his misrepresentation is found, not only in the mixing of criticism of advertisements with a criticism of the book, but also in the delusive statement that

"the genealogical table, 'showing the descent of King Leopold II., and his relation to King Edward VII.'.....is considered important enough to be mentioned on the title-page."

Undoubtedly the genealogical table is mentioned on the title-page, together with the illustrations and map, but not as the reviewer's words misleadingly suggest it is.

JOHN DE COURCY MACDONNELL.

\* \* We plead guilty to two of Mr. MacDonnell's charges. By a slip of the pen we called King Edward VII. a "nephew," instead of "first cousin once removed," of King Leopold. We also erred in overlooking the fact that, before the birth of the present King of the

Belgians, his parents had a son who died at the age of nine months and three weeks. The name of this first-born is not given in Théodore Juste's authoritative memoir or any other trustworthy book accessible to us, and it may or may not have been Leopold; but he certainly does not live in history, as Mr. MacDonnell's genealogical table implies, as "Prince Leopold, Duke of Brabant." That title was conferred on Leopold I.'s second son in 1840, and borne by him until he ascended the throne. For the rest, we fail to see any "misleading suggestion" in our quotation of Mr. MacDonnell's own description of his genealogical table, and his objections to our strictures on his book would have had more weight had he attempted any reply to the definite charges and statements contained in them.

### SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on the 22nd and 23rd inst. the following books from the library of Mr. John Gabbitt, &c.: Jon Bee's *Fancy-Ana: a History of Pugilism*, 1824, 6l. 7s. 6d. Cokayne's *Complete Peerage*, 8 vols., 1887-98, 27l. Dickens's *Works*, 30 vols., 1874, 9l. 17s. 6d. Egan's *Picture of the Fancy going to a Fight at Moulsey-Hurst*, 1819, 9l. 5s.; Egan's *Boxiana*, 5 vols., 1823-8, 15l.; *The Fancy, being Memoirs of the Leading Pugilists*, 1826, 9l. 10s. *Punch*, Vols. 1-93, 1841-87, 10l. 5s. *Smith's British Mezzotint Portraits*, 4 vols., 1878-83, 17l. 10s. *Collection of Lottery Bills and Tickets*, 1800-26 (*Upcott Collection*), 20l. 10s. *Rogers's Italy and Poems*, extra illustrations and autograph letter, 1834, 13l. 15s. *Hakluyt's Early Voyages*, 5 vols., 1809-12, 10l. 15s. *Whitman's Masters of Mezzotint*, large paper, 1898, 11l. *George Borrow's Works*, first editions (14), 1841-74, 16l. *Lytton's Novels*, édition de luxe, 32 vols., 7l. *Cruikshank's Comic Almanack*, 1835-53, 14l. *J. J. Hissey's Works* (8), 7l. 2s. 6d. *Kipling's Works*, 20 vols., 1897-1900, 11l. 10s. *Lecky's Works*, 12 vols., 1865-90, 11l. 1s. 6d. *Lever's Novels*, first editions, 16 vols., 9l. 10s. *Prescott's Works*, 11 vols., 1857-65, 8l. *R. L. Stevenson's Works*, 28 vols., Edinburgh, 1894-8, 33l. *Surtees's Sporting Novels* (5), first editions, 26l. 10s. *Dickens's Works*, édition de luxe, 30 vols., 1881, 11l. *Sloane's Life of Napoleon I.*, extra illustrated, 1896, 15l. 10s. *Jerrold's Life of Cruikshank*, extra illustrated, 4 vols., 1880, 45l.

### Literary Gossip.

MR. FREDERICK GREENWOOD contributes some reminiscences of Coventry Patmore to the June number of *Blackwood*, which also contains an article on 'Admiralty Policy Historically Examined,' by the author of 'A Retrograde Admiralty.' General E. F. Chapman, C.B., also makes some suggestions for the 'Reorganization of our Recruiting System on a National Basis,' and Chasseur, in his 'Study of the Russo-Japanese War,' deals with Rojdestvensky's armada. Other articles are 'Crocodile Fishing,' by Mr. George Maxwell, and 'A Fowler's Day in the Outer Isles,' by Capt. Aymer Maxwell, of the Grenadier Guards. Poetry is represented by 'Orpheus and Eurydice,' by Mr. Alfred Noyes; 'The Woman out of Scotland,' by Mr. Stephen Gwynn; and 'A Leader of Promise,' by J. K.

MR. FISHER UNWIN is shortly to publish a new novel by Mrs. Hamilton Synge, author of 'The Coming of Sonia.' It will be entitled 'A Supreme Moment,' and is a psychological study of the results of the advent of a new and exceptional personality into a circle of well-meaning, but somewhat commonplace folk.

A NEW novel from the pen of Mr. W. D. Howells will be published by Messrs. Harper in the course of the summer.



'DEMETER: A MASK,' by Mr. Robert Bridges, will be published immediately by the Oxford University Press. It was written in 1904 at the request of the ladies of Somerville College, Oxford, and was acted by them at the inauguration of their new building.

THE REV. J. P. MAHAFFY, C.V.O., D.C.L., has been elected an honorary member of the Archaeological Society of Athens.

MR. EDWARD F. CULVERWELL, Fellow of Trinity College, Dublin, has been made Professor of Education in that University.

MR. MACKENZIE BELL is sojourning in Madeira to complete his restoration to health.

A CORRESPONDENT writes to say that those who are in close touch with Harrow School will be able to identify a good many of both the boys and the masters in Mr. Vachell's novel 'The Hill,' noticed by us last week. We are sorry to hear it, for close portraiture of the kind is both bad art and bad manners.

G. H. P. writes concerning the copyright of letters:—

"Let us be perfectly logical while we are about it. The statement (by Mr. Hinkson or any one else) that 'the writer of a letter has a right to restrain publication of its contents' does precisely *not* draw a distinction between the material and the communication, and should therefore, to serve its author's purpose, be remodelled. What a person writes, bad or good, is the *communication*, not 'the paper on which it is written,' but the ideas or information expressed."

THE last of the Jowett Lectures for 1905 has now been delivered by the Rev. J. Estlin Carpenter in the hall of the Passmore Edwards Settlement. Mr. Carpenter has given altogether ten lectures on 'The First Three Gospels' as an introduction to the study of the sources of the life of Jesus. At the first lecture there was an attendance of about two hundred people. A large proportion of the audience throughout consisted of men, many of whom had been among the hearers of Dr. Mactaggart's course on 'An Introduction to the Study of Philosophy' last year.

A CORRESPONDENT writes:—

"Passing through Beaconsfield the other day, I went to see the tomb of Edmund Waller in the churchyard. It is not particularly beautiful, but it is conspicuous, being of some height, and the quaint Latin inscription is rather pretty to a scholar. The enclosure is railed in and paved with stones, between which nettles are springing in abundance. 'Grow, loathly weed,' seems an ill motto for the author of 'Go, lovely rose'; yet such seems to be the injunction of the church authorities. Now, if it had been a local magnate, all would be in order; but a mere English poet!"

A VACATION Term for Biblical Study is again announced this year at Girton College. It will last for three weeks, from July 31st to August 19th, and the lecturers include Dr. Chase, Canon Kennett, Dr. Jevons, Prof. Lavine, and Canon Foakes Jackson.

SIR W. P. TRELOAR presided at the meeting held at Stationers' Hall on Tuesday last in reference to the proposed testimonial to Mr. Walter Wellsman to commemorate the Diamond Jubilee of 'The Newspaper

Press Directory.' A sub-committee was appointed, with Mr. Wilkie Jones as honorary secretary, who will be pleased to reply to communications addressed to him at 13, Bream's Buildings.

THE Académie Française announced on Thursday week the names of its fortunate "lauréats." The Prix Archon des Pérouses, of the value of 4,500 francs, for poetry, has been divided among seven poets, M. André Rivoire obtaining 1,000fr. for his volume 'Le Chemin de l'Oubli,' and M. F. Gregh a similar sum for 'Clartés Humaines.' The Prix Toirac, of the value of 4,000fr., which goes to the author of the best comedy in prose or verse produced at the Théâtre Français during the current year, was not awarded in 1904, and this year the two prizes go to M. Capus, for 'Notre Jeunesse,' and M. Marcel Prévost for 'La Plus Faible.' The Prix Émile Augier, a triennial one of 5,000fr., for the best piece in three acts produced either at the Théâtre Français or at the Odéon during the course of the preceding three years, has been divided between M. Henri Bataille for 'Résurrection,' M. Émile Fabre for 'La Rabouilleuse' (each of whom gets 2,000fr.), and M. G. Mitchell for 'L'Absent,' 1,000fr.

THE death is announced of Alphonse Tavan, who, with Frédéric Mistral and five other young poets, may be said to have inaugurated the renaissance of Provençal literature at a dinner held on May 21st, 1854, at Font-de-Ségune, near Châteauneuf-de-Gadagne (Vaucluse). Mistral, the greatest of all, is the only one left of the seven. It was at this dinner that the word "félibrige" was, if not coined, at all events adopted. Tavan was an *employé* on the railway, and his literary output consists of two volumes of verse, 'Amour et Plour' and 'Vivo Vidanto,' and a comedy in five acts, 'Le Masc,' which was produced for the first time during the Carnival of 1854 at Châteauneuf-de-Gadagne. Tavan was in his seventy-third year.

THE Bibliothèque Nationale is about to publish an "inventaire sommaire" of the most recent additions to the department of manuscripts, which number in all 752. Among these are the papers of Zola, the correspondence of Musset and George Sand, the letters of Madame de Staël to Fauriel, the Mariette papers, the Brantome manuscripts, the Champollion and Dufrique-Desgenettes, the correspondence of the Duc de Richelieu, Minister of Louis XVIII., a collection of autograph letters of members of the Institute, the collection of revolutionary songs made by G. Isambert, the manuscript of a voyage to the United States by the Duc de la Rochefoucauld-Liancourt, and the correspondence and papers of Thiers. All these, with the exception of a portion of the last (the gift of Mlle. Dosne), will be at once placed at the disposition of students.

THE Preussische Historische Institut has issued its report for 1904-5. The usefulness of the Institute has been considerably increased by the enlargement of its premises and the growth of its library. The reports of the Papal Nuncios, the Repertorium Germanicum, and the examination of the Italian archives are the most important subjects on which Prof. Kehr and his colleagues are at work.

WE have to announce the death of the Norwegian historian and Keeper of the State Archives at Christiania, H. J. Huitfeldt-Kaas, on the 18th inst., aged seventy-one.

THE Parliamentary Papers of the week likely to be of the most general interest to our readers (in addition to two named under 'Science Gossip') are Report of the Governors of Wellington College, 1904 (1d.); Report of the Royal University of Ireland, 1904 (1½d.); Report of the Board of Education on Administration of Schools under the Welsh Intermediate Education Act, 1889 (½d.); and Annual Report of the Department of Agriculture and Technical Instruction for Ireland (1s. 11d.).

## SCIENCE

### THE ELECTRICAL CONSTITUTION OF MATTER.

#### I.

THE electronic theory is now nearly a decade old, and has received during that time the more or less thorough acquiescence of the leading physicists of the civilized world. Yet it has suffered, like other new theories, from the desire of its inventors to use it as a key which will open all locks, and it is extremely difficult for those who have not followed it from the beginning to distinguish the parts played by fact and inference in its foundation. This has, indeed, been done with admirable point and clearness by M. Pellat, the eminent Professor of Physics at the Sorbonne, in a lecture which he recently delivered to a popular audience in Paris under the auspices of the *Revue Scientifique*. This lecture was illustrated by experiments which, though perfectly familiar to those who have followed the subject, are not easily understood without description by those to whom it is fresh, and, to judge by the pseudo-scientific articles that from time to time appear in the general press, a good deal of confusion still exists as to the nature and extent of the theory. Hence some discussion of it may be useful.

Now the electronic theory asserts that matter, when analyzed into its ultimate components, consists of electricity, and that electricity is itself composed of atoms. If we take a glass tube, called from its inventor a "Crookes tube," exhausted to a very high degree of exhaustion, and pass through it an electric discharge of sufficient intensity, the tube appears to be filled with apple-green light. Regard it closely, and this is seen to be due, not, as was first imagined, to any light rays emitted by the discharge, but to a stream of particles proceeding from the cathode or negative pole, which strike upon the wall of the tube immediately opposing them and excite it to fluorescence. By interposing a small windmill with mica vanes in the path of this stream, we can show it possesses sufficient momentum to set the mill twirling, while the application of a magnet to the side of the tube causes it to be deflected from the rigidly straight line that it otherwise follows. By giving the cathode a concave form, the stream of particles can be concentrated, and a piece of platinum placed in the focus thus formed soon becomes heated to redness, while the shock caused by the sudden arrest of the stream by the glass wall of the tube sets up those vibrations in the ether or universal medium outside the tube which we have learnt to call the X or Röntgen rays. These phenomena seem only consistent with the conclusion that the particles of which the stream consists have a substantial existence, or, in other words, are what we are accustomed to call matter. But if they are matter, they can only have come from one source, and that is the

small portion of air or other gas left in the tube when it was exhausted. Now, by a most ingenious experiment, which it would take too long to describe here, Prof. J. J. Thomson has succeeded in measuring the mass of one of these particles, and has ascertained it to be one thousand times less than that of the atom of hydrogen, which is the lightest gas known. Plainly, therefore, we have in these corpuscles or cathode particles matter in a far more minute form of subdivision than has otherwise been obtained. And what is still more extraordinary, we may replace the air left in the tube after exhaustion by hydrogen, nitrogen, or any other gas we please with the same result. The same general phenomena are exhibited, the mass of each particle remains one-thousandth part of the hydrogen atom, and the electric charge to be presently noted is unaltered. It seems that we have here not only matter in the minutest form of subdivision, but also something like a universal component of all matter.

This finely subdivided matter, however, is itself electrified. By inserting within the Crookes tube what is known as a "Faraday's cage" connected with an electroscope, M. Perrin has shown that the cathode stream is strongly charged with negative electricity, and Prof. J. J. Thomson, by taking advantage of the property possessed by an electric charge of condensing water vapour into drops, has measured the charge possessed by each particle. This has enabled Prof. Townsend, by a brilliant series of experiments, to decide that the charge borne by each particle is equivalent to the charge carried by each univalent ion in electrolysis, or, to put it more simply, by the wandering particle of an element like hydrogen or chlorine, which breaks away from its fellows when an electric current passes through the solution containing it. Moreover, the German Prof. Lenard has shown that a window cut in the Crookes tube and glazed, so to speak, with a thin plate of aluminium, will allow the cathode stream to pass into the outer air, when it displays all the characteristics of the stream coming from a point attached to the negative pole of an electric conductor in full work. This charge, together with the feebleness of their mass, accounts for the enormous speed with which the particles of the cathode stream travel, which has been ascertained to be some 100,000 kilometres per second, or one-third of the speed of light. Further experience has shown that this stream of negatively charged particles smaller than atoms is produced without employing an electric current, by many chemical processes, by different metals when exposed to ultra-violet light, and by the peculiar metals known as radio-active, of which they form the famous  $\beta$  rays. Experiments have been made with sub-atomic particles derived from one or other of these sources by a great number of physicists, such as Kaufman, Lenard, Simon, and Weichert in Germany, and Becquerel in France, with the result that Prof. Thomson's calculations as to the mass, charge, and speed of the moving particle, or, as we may now call it, the electron, have been independently and abundantly confirmed.

Heretofore we have been dealing with facts which have been too fully sifted, checked, and verified for us to regard them as otherwise than definitely acquired by science. But on leaving these we embark upon a sea of conjectures which take one very far indeed. It should be noticed that the dissociation or splitting up of the atom, by the separation from it of the negative electron, leaves a very considerable portion of it behind; and it is a law to which electricity has as yet presented no exception, that the separation of a negative charge argues the existence of an exactly similar positive charge somewhere else. Hence it follows that when the stream of negative electrons start out from the cathode of the Crookes tube, they must

leave behind a certain number of positive electrons, and this can be shown by experiment to be what actually happens. But the positive electron has never been independently separated, and the mass of the atom remaining behind is diminished to so slight an extent by the loss of the negative electrons that it has been calculated it must be nearly a thousand times larger than its usual associate. Hence those who are inclined to push the electronic theory to its fullest extent—among whom one must mention the Dutch physicist Prof. Lorentz and the Secretary of the Royal Society, Dr. Larmor—see in the core of the atom nothing but a group of positive electrons, forming a body like our sun, round which their negative partners revolve at distances and in orbits corresponding not imperfectly to those of the planets. If this be accepted, each atom is a solar system *in petto*, and the difference of chemical and physical behaviour displayed by, for instance, an atom of hydrogen and another of iron is accounted for by supposing the planets of one to be either more numerous or to have different orbits from those of the other. This, too, is, in the main, the position of Prof. J. J. Thomson, although, as has lately been shown in *The Athenæum* (Nos. 4040 and 4041), he would prefer to liken the difference between the various chemical atoms to the varying geometrical figures formed by the grouping of floating magnets round the opposite pole of a larger magnet suspended above them.

It should be noticed that all these conjectures assume that the dissociated atom consists merely of positive and negative electrons or atoms, not of matter, but of electricity. This derives some colour from experiments that have been made by Profs. Max Abraham and Kaufman and others, which go to show that inertia and mass are not, as has been thought, intrinsic properties of matter, but, on the contrary, electro-magnetic phenomena. If this be the case, it might well be that matter in its last analysis has no other constituent than the positive and negative electrons, and we may come in time to regard these last as the "centres of intrinsic strain" in the ether that Dr. Larmor's theory has already foreshadowed. But electricity has not yet been found to exist independently of matter, and it may therefore also be that both positive and negative electrons contain extremely minute masses of matter as we have hitherto known it, to act as carriers to the electric charge. In this connexion it is worth mentioning that the  $\alpha$  particle expelled from radium, which has hitherto been looked upon as the nearest approach we could get to the separated positive electron, has been thought by Prof. Rutherford to consist of helium; and if this is the case with one gas, there seems no reason why we may not yet discover another sufficiently tenuous to act as a carrier to the negative charge. However this may be, it may be said that the electronic theory as it stands forms a working hypothesis capable of accounting for all the known phenomena of electricity. Its bearing upon those of magnetism and of gravitation we hope to discuss in a future article.

#### RESEARCH NOTES.

A DISCOVERY of great importance seems to have been made by M. Villard. By interposing a diaphragm with a small central opening in front of the cathode in a Crookes tube, and then placing the tube between the poles of a powerful electro-magnet, he produces a new kind of rays which he calls the magneto-cathodic. These are entirely magnetic in their nature, and prove, when separated by a Faraday's cage, not to be carriers of electricity, while they increase in light and length with the intensity of the magnetic field. They are deviated by an electric field of sufficient intensity, and

tend to place themselves perpendicularly to it. Or the pencil of ordinary cathodic rays can be made by magnetic deviation to take the form of a helix, or corkscrew, when the magnetic rays will then figure as straight lines parallel to the axis of the helix. Moreover, M. Villard has been able to show that, given a magnetic field of sufficient intensity, the ordinary cathodic rays may be made to describe a perfect circle, thus returning to the cathode, while the magnetic-cathodic rays persist in their course through the length of the tube. It is, therefore, claimed that these last cannot arise from any transformation of electric energy, but have an actual independent existence of their own; and it is even argued that they must consist of streams of particles called, by analogy with those making up the cathode stream, magnetons. This may be premature, but we may certainly admit M. Villard's contention that these experiments for the first time demonstrate visibly an action of the electric field at right angles to its direction, and his experiments cannot fail to cast much light on the relations between electricity and magnetism.

M. A. Leduc has also made some magnetic experiments lately with bismuth, about the most diamagnetic of all metals. He finds that if fused bismuth be placed in a glass bulb and suspended between the poles of an electro-magnet with a field of not less than 5,000 units, on crystallization the crystals will so arrange themselves that their greatest permeability lies in the direction of the field. If we may argue from this to the behaviour of paramagnetic bodies, such as iron, we may expect the same thing to have happened with natural magnets, like the common magnetite or loadstone. On the other hand, it seems inconsistent with what happens in the case of cast steel, which, after crystallization, remains unmagnetized until magnetism is artificially communicated to it and remains in it. How are we to suppose that the crystals rearrange themselves in this case?

A new magnetic alloy, which is free from some of the disadvantages of those exhibited at the Cambridge meeting of the British Association, is announced by Herr Gumlich. It contains more than sixty per cent. of copper, twenty of manganese, ten of aluminium, and a trace of lead. It is said to be easily worked, and to have the coercive force of prime cast steel. Its maximum permeability equals that of cast iron, and increases considerably with age. Unfortunately it will not stand heating, and a temperature of 165° Centigrade permanently strips it of its magnetic properties. For the present, at any rate, these new magnetic metals do not seem likely to displace industrially the compounds of iron.

Dr. G. Schendell has revived with great effect the experiments of Rühlmann as to the result of magnetism upon solutions. By placing dissolved colouring matter on glass plates, and leaving them undisturbed for twenty-four hours, he naturally obtains an even deposit on the surface of the glass of the colouring substance. If, however, during this period, the glass is placed in an intense magnetic field, the particles of colouring matter accumulate in the region of maximum density of the flux of force, from which shoot out branches to the four points of the compass. At the same time, the less coloured portion of the solution does not go towards either pole, but is seen to be filled with particles of matter in rapid vibration. Although in a finer state of division than the rest of the solution, these last, when formed of compound colours, do not appear under the microscope to be resolved into their components.

The real nature of the phosphorescence of the sulphides, which has come into increased importance since the foundation of the study of radio-activity, has at length received adequate treatment in a joint memoir by Dr. Lenard and Dr. Klatt. They lay down that phosphorescence is the property of those substances



which contain, beside the sulphide of an alkaline earth, a trace of copper, lead, silver, zinc, manganese, nickel, bismuth, or antimony. They further say that a mere mixture of any of these metals with the sulphide gives only very feeble phosphorescence, and that the full effect is not produced unless there is present some flux like sulphate of soda or fluoride of calcium, which, even in infinitesimal quantities, brings about a more perfect combination. The spectrum of the phosphorescence shows a succession of separate bands, each of which corresponds to one of the metals present, and therefore forms a most delicate test for their detection. Dr. Lenard is able to show from this that copper is much more universal in nature than was formerly supposed, sodium being the only element that surpasses it in this respect. The rays which excite phosphorescence all belong to the ultraviolet end of the scale, and the phenomenon itself is probably due to chemical action as the ultimate cause, and, proximately, to the return to their original trajectories of the negative electric charges taken from the atoms of the substance during the process of excitement.

Other researches into radio-active phenomena have been made by Dr. Graetz, whose experiments as to the photographic effect, and therefore the radio-activity, of peroxide of hydrogen have just been confirmed by Dr. Precht and his Japanese colleague Mr. Otsuki. The two last named hold to Dr. Graetz's former theory that the emanation is merely the vapour of the peroxide, but the original discoverer now contends that it consists of atoms of free oxygen. At the meeting of the Deutsche Physikalische Gesellschaft, before which his paper was read, suggestions were made that free electrons, or even some altogether unknown element, might be present. Before the Viennese Academy of Sciences a paper was also read by Herren H. Mache and St. Meyer on the radio-activity of the waters of the sulphur baths south of Vienna, such as Fischau, Vöslau, and Baden. Radium was said to be the active element in each case, this being shown by the rate of decrease in the emanation.

In connexion with the experiment proposed by Mr. Michelson with a view to discovering whether the ether does or does not move with the earth (as to which see *The Athenæum* of April 8th), it should be noted that M. Langevin still endeavours to prove by mathematical reasoning that, if the earth takes the ether along with it, the fact could never be verified by any person on the globe. F. L.

#### THE CONVERSAZIONE OF THE ROYAL SOCIETY.

WHILE no new instrument of research in physics or chemistry was manifest at Burlington House last Wednesday week, there were the usual evidences of progress and effort. The guests were received by the venerable President, Sir William Huggins, whose apparently undiminished vigour it was pleasant to note. Not since the day of Newton has there been, we believe, a president actually in office who has passed the age of eighty.

There was a good display of various pieces of apparatus exemplifying improvements or developments. Mr. E. A. Reeves, of the Royal Geographical Society, showed a 6-inch transit theodolite, fitted with his patent tangent-micrometer for reading the arc of the instrument. Its employment usefully serves to reduce the size of the theodolite of the usual pattern. Prof. Schuster demonstrated the special features of a large echelon spectroscope constructed by Messrs. Hilger. Mr. G. F. Herbert Smith exhibited a small hand-refractometer, embracing novelties in construction, and designed for the determination of the refractive indices of translucent substances, ordinary light being used for the purpose of estimations, or the monochromatic

light of a volatilizing sodium-salt. The "Compasscope," an accessory to the microscope, is arranged for attachment at right angles to the body or optic axes of such instrument, enabling observation to be made of two objects brought into the field of view at the same time. It was shown by Mr. D. Finlayson.

The astronomical exhibits comprised Mr. T. E. Heath's stereoscopic views of the sun and stars, and Mr. Shackleton's lantern projections of the component phases in the phenomenon of a total solar eclipse.

In electricity Prof. Fleming's direct-reading cymometer or wave-meter, for measuring the length of the waves used in wireless telegraphy, absorbed attention. Some interesting high-temperature tubular electric furnaces, constructed of rare earths such as are used in the filaments of Nernst lamps, came from the National Physical Laboratory, the operations of which were demonstrated by Dr. J. A. Harker, whose skill and research have contributed largely to the principles and applications involved. The furnaces are available for temperatures between 800° and 2,000° C.

Mr. R. S. Hutton's new patterns of laboratory electric furnaces—not, however, shown in action—also demand notice. The essential feature consists of a carbon tube, rod, or plate, and the method employed for conveying the electric current to the carbon by soldering water-jacketed sleeves to the electro-coppered ends of the carbon forms a novel plan of arrangement. In connexion, samples of refractory oxides, as fused, were placed on view. Messrs. Isenthal's resonance induction coil and high-potential apparatus, together with Mr. Russell Wright's high-tension resonance transformer for high-frequency and X-ray work, marked substantial advances in mechanical efficiency.

In metallurgy the exhibits, although few in number, denoted valuable current work. Chiefly apparent were Mr. Hadfield's samples of iron and steel alloys tested in the Royal Institution laboratory at the temperature of liquid air (−182°C.) in collaboration with Sir James Dewar, descriptive of the extraordinary changes in quality induced at the low temperature. Mr. J. E. Stead showed in a complete and effective manner his method of preparation of slices of metals for examination under the microscope, an electric motor being used to actuate an ingeniously contrived series of mechanical appliances; and Mr. W. Rosenhain the appearance and significance of "slip-bands" in metallic fractures.

In a darkened recess Sir William Ramsay showed the peculiar action of the substance actinium, called so by Debiere, but by Giesel emanium, and separable from the mineral pitchblende. It gives off an emanation whose period of activity is very short, apparently but a few seconds, and when this emanation impinges on a sensitive zinc sulphide screen, the latter becomes luminous, but the patch of brightness can be blown away—to use the exhibitor's expression—and in a second or two reappears. Sir W. Crookes brought specimens illustrating coloration effects in glass produced by light and radium. Samples were also lent for a like purpose by Prof. Judd, Prof. McLeod, and Mr. Beilby. The last-named showed the phosphorescence of calc spar and other substances during exposure to the  $\beta$  rays of radium, after removal from that agent, and revival by heat after secondary phosphorescence has died down. The presence of Prof. E. F. Nichols, of Columbia University, was a welcome recognition of the activities of American science. He exhibited the torsion balance used by himself and Prof. G. F. Hull to measure radiation pressure, as well as a vacuum tube, exemplifying in action, as nearly as possible, some of the conditions believed to exist in comets' tails. Prof. J. Milne sent seismograms of the recent Indian earthquake as recorded at

Shide, Isle of Wight, and Edinburgh, Paisley, Beirut, and Toronto.

In the meeting-room experimental expositions were given by Sir Oliver Lodge, Dr. E. A. Wilson, and Mr. Perceval Landon. The first-named dealt with the use of electric valves for the production of high-tension continuous current. The familiar story of the National Antarctic Expedition was pleasantly recapitulated by Dr. Wilson, who used the admirable series of photographs taken by Engineer Lieut. Skelton as lantern-slides. Of fresher interest, however, were the views thrown upon the screen by Mr. Perceval Landon, illustrating 'The Road to Lhasa.'

In biology Col. Leishman's microscopic slides and accompanying sketches illustrated the protozoal organism characteristic of the Oriental malady "Kala-azar," or black sickness. By similar means Prof. Farmer and his colleagues, Mr. Moore and Mr. Walker, showed the peculiarities of those vesicular structures, known as "Plimmer's bodies," which are found in many cancerous growths. They have been identified recently by these observers as being also present in normal reproductive tissues. Bacteriological plates of preparations by Mr. H. S. Willson were sent, with the object of showing the usefulness of an alum precipitate as an isolating agent in the examination of infected water for the detection of *B. typhosus*. Another microscopic and pretty exhibit was that of Prof. E. A. Minchin and Mr. Woodland, illustrating the development of calcareous spicules in various invertebrate animals. Dr. Holland, of the Pittsburg Museum, had an exhibit relating to the Jurassic dinosaur *Diplodocus*, which needs here only this brief mention, in view of the ample descriptions of this fossil reptile that have appeared. Interesting comparative measurements of the hands of two giants—referring to Machnow, the living Russian, and to the skeletal hand of O'Brien—whose complete skeleton, obtained by Hunter, is in the museum of the Royal College of Surgeons—were supplied in the X-ray photographs shown by Mr. S. G. Shattock. The Daniels Ethnographical Expedition, through Mr. Seligmann, one of its members, exhibited objects of anthropological interest; and the Marine Biological Association contributed a number of living animals illustrating the Plymouth marine fauna.

#### SOCIETIES.

GEOLOGICAL.—May 10.—Mr. R. S. Herries, V.P., in the Chair.—Mr. N. Samwell was elected a Fellow.—The Chairman announced that the Council had resolved to award the proceeds of the Daniel Pidgeon Fund for 1905 to Mr. T. Vipond Barker, who proposes to investigate the deposition of crystals of minerals and other substances in regular position on each other, with special reference to such groups as those of calcite, barytes, aragonite, &c.—The following communications were read:—'The Geology of Dunedin, New Zealand,' by Mr. Patrick Marshall, and 'The Carboniferous Limestone of the Weston-super-Mare District,' by Mr. T. Franklin Sibly.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—May 17.—Dr. W. de Gray Birch in the chair.—Mr. Selley exhibited, through the Rev. Dr. Astley, some fine specimens of Palæolithic flint implements, consisting of arrowheads (some barbed, others leaf-shaped), scrapers, some fragments of rough black pottery, and a worked piece of lead, probably Roman, all of which he had recently found at Failand and Shirehampton. Failand is six miles from Bristol and two miles from Cadbury camp.—Mr. Emanuel Green exhibited a coach glass, so called, a rare and curious example of a wineglass formerly used by travellers, or when on the grand tour with the usual English travelling coach or chariot. It has no foot or base, so that it cannot stand upright, but the stem terminates in a ball, in this case beautifully cut. The use would seem to have been to pack in a provision basket, and for such purpose it is well suited, being unusually strong and heavy. Some instances of preparations

for a start were given, in which every conceivable necessary seemed to have been carried; especially was a basket filled with provisions and some of the best wine sufficient for three days. The date of origin of these glasses would probably be the time of the Regency, as after an official announcement of July 12th, 1815, that intercourse with the Continent was re-established, travelling began briskly, from trips to the field of Waterloo to the longer tour to Italy.—A paper on 'The Church and Parish of Chesham, Bucks, otherwise Chesham Leicester and Woburn,' was read by the Rev. C. H. Evelyn-White, who said the Chess valley, surrounded by thickly wooded hills and plantations, was full of interest. Chesham largely partakes of the diversified character of the Chiltern district, and in very early times was the home of a branch of the great Celtic family. Just enough is known of Roman occupation to establish it. Referring to the place-names, Mr. Evelyn-White was disinclined to accept a suggested derivation from the non-navigable stream the Chess, preferring to take its etymon from *cestor*, as indicating a Romano-British stronghold, and gave instances of like use. Chesham at the Domesday period, its several manors and lords, its tenures, the chief families, and the hamlets (particularly Isel-hampstead or Latimers), were severally dealt with. The early village life, as reflected in the open-field system, and seen in the hillside "balks" or "terrairs," was traced. The church of St. Mary, restored under Sir Gilbert Scott (a fine cruciform building, mainly of thirteenth and fifteenth century date), was fully described, and the numerous interesting features (including a stoup in the porch having a crucifix above, low-side windows, wall paintings, &c.) commented upon. The tombs and mural monuments are particularly noteworthy, while the remains of Norman work are important. The abbey of Leicester and Woburn held the medieties of the church, the vicars officiating probably at their respective altars, and at a later time by turns. There may in early days have been two churches, but this is purely a matter of conjecture. Mr. Evelyn-White also remarked on the mediæval church life of Chesham, the days of religious persecution and civil war, witchcraft, epidemics, holy wells, mills, old inns, trades, names, odd characters, and fanatics, but lack of time obliged him to omit reference to the parish registers and the Bowles MSS. The paper was illustrated by many lantern-slides taken by Miss Keating, of Chesham.

ROYAL NUMISMATIC.—May 18.—Sir John Evans, President, in the chair.—Mr. Albert R. Frey and Dr. Sidney Nathan were elected Fellows.—The President exhibited a series of gold and silver coins of Henry IV. in connexion with the paper which followed by Mr. F. A. Walters. This exhibition consisted of two nobles and a half and a quarter noble of the heavy coinage; two nobles and three half-nobles of the light coinage, and also a groat and a penny.—Mr. T. Bliss showed a proof shilling of Charles I. with mint-mark a rose and pellets, a pattern shilling by Briot, and a pattern broad of the same reign, and also a coronation medal struck in 1628 and the work of Briot.—Mr. F. A. Walters read the remaining portion of his paper on 'The Coinage of Henry IV.,' dealing with the light coinage. Attention was drawn to the comparatively large coinage of 1412, which, according to the Mint accounts, exceeded in amount the whole of the coinages of Richard II. and the earlier issues of Henry IV. combined. It was suggested that this fact establishes strong grounds for assuming that a considerable number of coins, hitherto assigned to early issues of Henry V., really formed part of the last coinage of Henry IV., and that the great variety of types was due to the number of special die-engravers who are recorded to have been engaged on the work of the new coinage, and who, as it proceeded, introduced a type of the king's bust which has hitherto been considered to represent that of Henry V. Evidence was also adduced from Wylie's 'History of England under Henry IV.' and other sources to prove the correctness of the old chronicles as to the date of issue of the light coinage.

ENTOMOLOGICAL.—May 3.—Mr. F. Merrifield, President, in the chair.—Mr. J. Butterworth was elected a Fellow.—Mr. M. Jacoby exhibited a series of *Xenarthra cericornis*, Baly, from Ceylon, and drew attention to the curious complicated structure of the antennæ of the male.—Mr. G. T. Porritt exhibited specimens of *Tephrosia consociaria* ab *nigra*, and melanic examples of *Boarmia consociaria*, all secured from a wood in West Kent by Mr. E. Goodwin. These forms were exactly on the same lines as the melanism in West Yorkshire, and it is curious they should occur in such widely

separate localities. The two genera, however, are evidently prone to melanism, as Mr. Porritt has now seen black or almost black specimens of all the British species except *Tephrosia punctulata*.—Commander J. J. Walker exhibited (1) two specimens of the very rare Staphylinid, *Medon castaneus*, Grav., taken in the Oxford district during the last week of April, 1905; (2) several examples of both sexes of the giant flea *Hystriopsylla talpe*, Curtis, from field-mouse nests in the same district; and (3) the type-specimen of the Bostrichid beetle *Dinoderus ocellaris*, Steph. (taken by the late Prof. Westwood at Little Chelsea previous to 1830), from the Hope Collection at Oxford; and with reference to this exhibit he contributed a note.—Prof. E. B. Penton read a note on 'Heliotropism in Parage and Pyrameis,' communicated by Dr. G. B. Longstaff.—Prof. L. C. Miall communicated a paper on 'The Structure and Life-History of *Psychoda sexpunctata*, Curtis,' by Mr. J. A. Dell.—Dr. D. H. Hutchinson gave an address on 'The Three-Colour Process as applied to Insect Photography,' illustrated by lantern-slides of British and Indian Rhopalocera, the exhibits being a marked advance in excellence on anything yet shown at the Society's meetings.—The President heartily congratulated Dr. Hutchinson upon the results of his work.

HISTORICAL.—May 18.—The Rev. W. Hunt, President, in the chair.—The Bishop of Bristol, the Lady Amherst of Hackney, and Mr. C. E. H. Chadwyck-Healey were elected Fellows. The Library of the House of the Resurrection, Mirfield, was admitted as a subscribing library.—A paper was read by the Rev. J. Neville Figgis on 'Bartolus and the Development of European Political Ideas.'—The Right Rev. F. A. Gasquet and the President spoke upon the subject of the paper.—The Council have awarded the Alexander Medal to Mr. W. A. Parker Mason for an essay on 'The Beginnings of the Cistercian Order.'

#### MEETINGS NEXT WEEK.

- MON. Surveyors' Institution, 3.—Annual Meeting.  
TUES. Royal Institution, 5.—'Velazquez: II. The Court Portrait Painter,' Rev. H. G. Woods.  
THURS. Royal Institution, 5.—'Electro-Magnetic Waves,' Lecture II., Prof. J. A. Fleming. (Tyndall Lectures.)  
— Chemical 8.—'The Constituents of the Seeds of *Hydnocarpus wightiana* and of *Hydnocarpus anthelmintica*: Isolation of a Homologue of Chaulmoogric Acid,' and 'The Constituents of the Seeds of *Gynocardia odorata*,' Messrs. F. B. Power and M. Barrowcliff; 'The Isolation of Ammonium to the Alkali Metals,' Mr. A. E. H. Tutton; 'Camphorylazoinide,' Messrs. M. O. Forster and H. E. Pierz; 'Influence of Substitution on the Formation of Diazamines and Aminoazo Compounds,' Part III., Messrs. G. T. Morgan and W. O. Wootton; 'Diazoderivatives of Mono-acetylated Aromatic Para-diamines,' Mr. G. T. Morgan and Miss F. M. G. Micklethwait; and eight other Papers.  
— Linnean, 8.  
FRI. Philological, 8.—'Notes on Old English Words,' Prof. A. S. Napier.  
— Royal Institution, 9.—'Personal Recollections of Johannes Brahms,' Mr. G. Henschel.  
SAT. Royal Institution, 3.—'Exploration in the Philippines,' Lecture I., Mr. A. H. Savage Lander.

#### Science Gossip.

AN Optical Convention, under the presidency of Dr. R. T. Glazebrook, is to be held from next Tuesday till the end of the week. A large number of papers are announced, dealing with the spectroscope, ophthalmometer, and other instruments, including two called the "interferometer" and "extensometer," which do not figure, we think, in any dictionary.

THE Naturwissenschaftliche Verein at Karlsruhe has, thanks to a considerable legacy, been placed in a position to establish two new stations for seismic observations, the one in an underground passage at Turmberg, near Durlach, the other in Freiburg.

THE sixth volume of the 'Scientific Results of the Norwegian North Polar Expedition of 1893-6' has been recently published (Longmans) by the Fridtjof Nansen Fund for the Advancement of Science, and contains an elaborate account of the important meteorological observations which were obtained in the course of the expedition. Dr. Nansen states in the preface that the volume is entirely the work of Prof. H. Mohn, who, at his request, took charge of the meteorological equipment of the expedition from the beginning. That department was carried out under the superintendence of Capt. Scott-Hansen, in accordance with the scheme of Prof. Mohn, who, after the return of the expedition, worked up

the voluminous and important meteorological material collected during the three years it lasted, and the results are here laid before the scientific world. Their special interest lies in the little-known Arctic regions to which they relate, and their value is greatly enhanced by the careful manner in which they have been classified and investigated. It is just five years since the first volume of these 'Scientific Results' was published; the fifth, we may remark, containing three important special memoirs, is not quite finished, but will shortly appear. Dr. Nansen made a thorough examination of the geology and physical geography of Franz Josef's Land, which he found less extensive than had been supposed; it is almost entirely covered by ice interspersed with masses of basalt rock and resting on a seam of clay. The Arctic Ocean may be considered as a kind of lagoon, separated from the Atlantic by a submarine range of mountains, stretching from Spitzbergen to Greenland, a condition of things which has produced curious results. It is very satisfactory that these volumes are appearing in the English language.

WE note the appearance of the Fifteenth Report of the Astronomer Royal for Scotland ( $\frac{1}{2}$ d.), and of Correspondence relating to the Training of Forestry Students (8d.).

THE annual visitation of the Royal Observatory, Greenwich, will be held on Saturday next, June 3rd.

THE sun will attain his greatest northern declination on the morning of the 22nd prox. The moon will be new on the morning of the 3rd, and full on that of the 17th. The planet Mercury will be visible in the early morning during the first week of next month, and in conjunction with Jupiter on the 2nd, situated in the constellation Taurus, to the south-west of the Pleiades; he will be at superior conjunction with the sun on the 24th. Venus will attain her greatest brilliancy as a morning star next week; she is now in the constellation Aries, but enters Taurus towards the end of next month. Mars (the only large planet visible in the evening) is near the boundary of Virgo and Libra; he will be in conjunction with the moon on the 13th prox. Jupiter is in Taurus, and will be near the moon on the morning of the 29th prox. Saturn is stationary about the middle of next month in the constellation Aquarius, and will be near the moon on the morning of the 22nd.

PROF. PERRINE gives the results of further photographic observations obtained with the Crossley reflector of the sixth and seventh satellites of Jupiter. The latter is much fainter than the former, and, so far as can be estimated by their amounts of light, the diameter of the sixth is less than a hundred, and that of the seventh less than forty miles. The orbits of both are inclined at large angles (probably not less than 30°) to the plane of the ecliptic, which suggests that they did not always belong to Jupiter's system, but may be captures. The mean distance of the sixth from the planet is about seven, and of the seventh about six millions of miles; their periods about two hundred and fifty and two hundred days respectively.

A NEW variable star has been detected in the constellation Ophiuchus by Dr. Anderson at Northrig, near Haddington. On March 28th of this year its magnitude was 9.8, but on the 4th inst. this was found to have diminished to 11.0. The editor of the *Astronomische Nachrichten* remarks that no trace of the star is to be found on a photographic chart taken at Toulouse on the 30th of June, 1900, which includes the region and registers stars down to the twelfth magnitude. Dr. Anderson's new object will be reckoned as var. 60, 1905, Ophiuchi.

FOUR new small planets have been registered at the Königstuhl Observatory, Heidelberg: two by Prof. Max Wolf on the 7th inst., and two, by



Dr. Götz and Prof. Wolf respectively, on the 9.h.

MADAME CERASKI, whilst examining photographic plates taken by M. Blajko at the Moscow Observatory, has detected two new variables, which will be reckoned as var. 61, 1905, Persei, and var. 62, 1905, Aurigæ, respectively. The former seems to change from 9.5 to 11.0 magnitude, the latter from 10.0 to below the twelfth.

WE have received the fourth number of vol. xxxiv. of the *Memorie della Società degli Spettroscopisti Italiani*, which contains a paper by Dr. Viaro giving the places of one hundred and fifteen stars included in the Catania photographic zone; a series of spectroscopic images of the sun's limb as observed at Catania, Rome, Zürich, Kalocsa, and Odessa, during the months of March, April, and May, 1902; and some other tables and articles.

## FINE ARTS

### THE GRAFTON GALLERY.

IN view of the great reputation the late Mr. Staats Forbes enjoyed as a collector, the exhibition of his pictures at the Grafton Gallery is something of a disappointment. It is true that we have here only a selection, containing for the most part the works of the Early English School and of modern French and Dutch art, but it was precisely for the work of French Romanticists that Mr. Forbes's collection was celebrated. There are, of course, many fine examples, but the general level of the work is not high.

In the First Room are a number of Millet's drawings, of which *The Plantation* (No. 12), a study for the *Winter*, *The Gleaners* (13), *The Woodcutters* (17), and *Women Haymaking* (20) are all fine inventions and beautiful drawings. On the other hand, it is difficult to imagine how so distinguished and sensitive a man as Millet ever came to do anything so common alike in tone and colour as the pastel of *The Angelus*. Mauve's drawings, when seen together in a considerable number, as they are here, impress one with a sense of the extreme limitation of his vision. He repeats again and again, with slight variations, the same theme with the same facile and obvious colour harmony. Bosboom appears here to have more force and character.

In the Large Gallery are hung the numerous Corots, which are for the most part not particularly striking, being rather poor examples of the artist's stock-composition. There are, however, one or two early ones, *The Pond of the Ville d'Array* (161) and *Corot's House at Ville d'Array* (171), which are quite exquisite in colour. They have, too, a particular note of *naïveté*, which one wishes Corot had been able to keep throughout his development. The rendering of an effect of early morning mist on a hot summer's day is in these intimately and deeply felt; and the work has everywhere an intensity of purpose which one looks for in vain in such pictures as *Arcadia*. Another interesting Corot is *The Mountain Milkmaid* (169)—the title scarcely sounds original—in which the design is massed in an unusual and imposing manner.

But perhaps the most striking picture in this gallery is Rousseau's *Valley of Bas Meudon* (116). By choosing a particular momentary effect when the whole valley and hillside was deeply shadowed, and only the lower part of the sky and the river shone out with a pale, intense blue, Rousseau has made a literal record of nature into a splendid design. Near this hang two Courbets: one, *The Silent Pool* (112), impressive, in spite of the almost discordant notes of hard, cold blue and uncompromising greens; the other, *In the Doubs* (120), a poor example. In the same gallery are Millet's

*L'Amour Vainqueur* (142), a beautiful example of his early style, and an endless series of works by Diaz, which make one wonder how that artist ever came to have so big a reputation.

The Middle Gallery is devoted to examples of Mauve, Maris, Israëls, and Weissenbruch, and produces the peculiar sense of *ennui* which the capable mediocrity of these artists always inspires.

The Long Gallery at the end is more entertaining. First we come upon a most beautiful little drawing, *The Forest Glade*, by Rousseau (265), a work which almost reminds one in its free and positive touch of the drawings of Alexander Cousins; then a pretty Boudin (277), and a heavy, but powerful Courbet, *The Wash-houses* (284); and finally we reach the paintings of the Early English School. These are calculated to surprise and instruct by their extraordinary diversity, for we have here, jumbled together and hung with amazing indiscretion, some very beautiful and genuine pieces and a number of imitations of all degrees of badness. Crome fares the worst. In the first place, the compilers of the Catalogue appear to think Crome—or, as they spell him, Chrome—is the name of a process, presumably connected with chromo-lithography, for they print the words "Old Chrome" after the title, and leave a blank where the artist's name should come. The so-called Norgate Crome (238) is a beautiful composition, and the tree-drawing has the master's authentic touch. Next to this hangs a remarkably good Stark (289), which shows how good an artist he was before he emancipated himself from Crome's influence. Another good Crome is *The Village* (297), unfortunately skied. *The Village Scene near Norwich* (294) was a favourite composition of Crome's atelier, and numerous examples of it exist. This one, while clearly executed in Crome's studio, and having here and there evidences of the master's hand, is mainly the work of J. B. Crome.

*The New Mills, Norwich* (329), is a charming composition, and fine in chiaroscuro, but here, though the invention is probably Crome's, the execution is very inferior. A *Landscape at Heigham* (334) is genuine, but the *Windmill* (335) is not even a contemporary work, while *The Path through the Wood* (302) is by Crome's pupil Stark.

*An Autumn Evening* (301) is a fine composition, rather indifferently painted. The attribution to Bonington is impossible, and, in spite of its obvious defects, the composition and lighting are so entirely in Turner's early middle manner that it is probably by him, though by no means a good example.

Of the Constables very few make even a decent pretence to authenticity. The *Loch* [sic] *between Beccles and Bungay* (313), which is recognizably Dedham Mill, is the most ambitious, but has only the most superficial resemblance to the master's manner. Nor are *A Cloudy Day* (312) and *Highgate Church* (315) better than clumsy imitations by some unknown later artist. The *Dedham Vale* (311), however, is a genuine and pleasing sketch. Even one of the Creswicks and the Richard Wilson belong to the category of imitations, so that the general impression of this part of the exhibition hardly increases one's idea of the collector's discrimination.

A charming late Cotman, *Cottage at St. Albans* (331), however, does something to raise the standard. The same can scarcely be said of the two examples of Millais, *Portia* (287) and *The Orphans* (339), which are lamentable proofs of the destructive effects of popularity. Another Rousseau (349) of a more ordinary kind than the 'Bas Meudon,' and a delightful Corot figure-piece (361), deserve notice.

It will be seen that the collection is full of interest, and, though it would be impossible to call it select, it bears witness to a genuine, though rather indiscriminate admiration for

what is notable in the art of the nineteenth century.

### M. LALIQUE'S JEWELLERY.

MESSRS. AGNEW'S GALLERY is not often devoted to any other form of art than painting, but at present an exception is made in favour of M. Lalique's jewellery. The whole room has been decorated in accordance with the artist's ideas, and, whatever one may think of his aims, there is no denying the completeness and unity of purpose of the whole scheme. We confess to some hesitation in expressing frankly the impression produced on us by M. Lalique's work, because in looking back on the history of modern art we find that whenever work has been condemned for its tendencies with the admission of its technical excellence, the verdict of a succeeding generation has always been in favour of the artist. It is, in short, dangerous to condemn on some high moral or abstract æsthetic grounds work of which the technical excellence is indisputable. And yet, if we are to be sincere, that is what we are inclined to do to M. Lalique's jewellery. To us its prettiness is exasperating—its extraordinary effectiveness, its too obvious and assertive charm, cloying. There is no denying the wealth of invention M. Lalique displays. There seems to be no natural form which he cannot press into his service. But when we reflect that he has so entirely loosened the bands of constructive and decorative design, our admiration for this is lessened. One great element in our enjoyment of applied design consists in our recognition of the ingenuity and taste with which an artist realizes at once a symbol of natural form and a geometrical unity. Such a harmony we rightly consider to be a genuine discovery and invention; but, as we say, M. Lalique makes the problem too easy. His geometry is so relaxed, his formula so vague, that scarcely any adjustment is necessary; the most diverse natural forms fit into his scheme without material change. We get, in short, an imitation of natural form, not a symbol suggesting it in other terms, translating it for us into a new language, and giving us, somewhat as a literary simile does, a new appreciation of the natural form itself. Nor is his rendering of natural forms really impressive; it lacks intimacy and intensity of feeling. Paradoxically enough, the very fact of having to find a symbol instead of a mere representation compels the artist to a closer investigation, compels him to search out something in the natural form that will lend itself to his severer rule, so that in a more restricted design we may actually come into closer touch with nature than in such a loose form as M. Lalique affects. And if the line is nowhere arrested, nowhere determined by architectural necessity, the colour schemes are equally vague and indeterminate. The pale mauves and greens of his stained horn allow of many combinations. Where therefore, as here, a discord is out of the question, no very intense or moving harmony can occur, the colour never rises to beauty, it remains obdurately and annoyingly pretty. Now and then we find M. Lalique accepting the older conventions of design, and then his astonishing skill gives one a sense of his real power. Such a piece is the little brooch of engraved crystal with four diamonds in Vitrine II., while in the pendant of honesty seeds in Vitrine No. IV. we willingly admit that he has hit on a real discovery of a form at once naturalistic and eminently decorative. But, for the most part, we hope that, in spite of M. Lalique's skill and efficiency, the attempt at such design will not be widely imitated, since it is, we think, an attempt to evade certain fundamental principles within which the decorative arts must be content to remain, though they leave room for infinite variations.

## THE LOUIS HUTH PICTURES.

THE sale on Saturday at Messrs. Christie's of the late Mr. Louis Huth's collection was, so far, the most interesting one of the season. The general quality of the pictures was excellent, for Mr. Huth had a remarkable instinct for what was good in nearly every branch of the fine-arts. Endowed, also, with ample wealth, he could afford to confine himself to the purchase of the best things, and it is quite likely that his sale realized more than 50 per cent. profit. The 145 lots showed a total of 50,452l. 10s. For once in a way it was not Romney (who was not represented at all) who provided the sensation of the day, but Gainsborough, and, still more curiously, with a portrait not of a lady, but of a man, the elder of the Vestrises (father and son) whose dancing at the Opera caused so much sensation in the eighties of the eighteenth century; he called himself "Le Dieu de la Danse," and a malicious rumour was circulated in the newspapers of the time that Dr. Johnson was taking lessons of him in dancing! This portrait shows him in a pale blue coat with white vest and stock and powdered hair, and is referred to by Fulcher ('Life of T. Gainsborough,' 1856, p. 226), who quotes Mr. Christie, the artist's friend, as describing it as "one of the most elegant and life-like paintings" he ever saw. The portrait was then the property of Sir Robert Peel, who, or whose successor, may have disposed of it privately, directly or indirectly, to Mr. Huth, who lent it to the Grosvenor Gallery in 1885. The choice condition and quality of the picture and the charm of the subject render it one of the most attractive male portraits by Gainsborough which have ever come into the market; it realized 4,550 gs. The other two portraits (both also at the Grosvenor Gallery in 1885) represented elderly ladies. One, in white muslin dress trimmed with gold, with red cloak and pearl necklace and ornaments, with hair dressed high and powdered, fetched 2,900 gs.; the other, Mrs. Burroughs, dated 1769, in black cape, tied with black-and-white striped ribbons over a white dress, and black lace cap, 900 gs. The drawings included an unrecorded black-and-white chalk portrait by Gainsborough for the famous "stolen" Duchess of Devonshire, now in Mr. J. P. Morgan's collection; she is walking in a landscape with her daughter by her side. This, for which Mr. Huth is said to have given 15s., now realized 1,000 gs. It is one of four similar drawings: one is in the British Museum, a second is in Mr. G. Salting's collection (both reproduced in Armstrong's 'Gainsborough'), the third was in Mr. C. F. Huth's collection, sold last year. Gainsborough's portrait of a gentleman in claret-coloured coat and yellow vest fetched 300 gs. The Bullock-waggon, signed and dated 1787, brought 500 gs. at the Gillott sale of 1872, and now sold for 440 gs.; and a woody landscape realized 300 gs., as against 210 gs. paid for it at Col. H. Baillie's sale in 1858.

Mr. Huth's series of Morlands were of unusual interest, and indicate the great rise in the commercial value of this artist's works within the last half a century. The principal example was Morning, or Higglers preparing for Market, painted in 1791, and engraved by D. Orme, which brought 2,000 gs. This was originally in the fine collection of Morlands which was formed by a Mr. John Wigtown, of Trent Park, near Southgate, Middlesex, and dispersed in two sales in 1810-11; this picture then sold for 49 gs.; in 1861 it was bought by Mr. Huth for 55 gs., so that the investment has proved a very handsome one. The Country Stable was also painted in 1791, and was engraved by W. Ward in the year following; it agrees with a picture described in the catalogue of the above-mentioned sale, where it went for 31 gs.; it now sold for 1,000 gs. The other Morlands were: a wood scene with a path in the foreground, with peasants, children, and a woman hanging out clothes, 800 gs.; a woody landscape, with two cows and a boy near a pool, two peasants, and a woman hanging out clothes before a cottage, 580 gs.; a winter landscape with four figures, three donkeys and a dog standing near, 250 gs.; a winter scene with two boys snowballing an old woman, 480 gs. (at the Robert Benson sale in 1875 this brought 100 gs.). A pair on panel, The Lucky Sportsman, and The Unlucky Sportsman, the latter dated 1791, sold for 420 gs. and 400 gs. respectively (the two were acquired by Mr. Huth in 1840 for 115 gs.).

The most important of the Hogarths was Taste in High Life, painted in 1742 for Miss Edwardes, of Kensington, who desired "to revenge herself upon the unfriendly critics of her own emphatically original costume." For it the artist received 60 gs. The fantastic old beau is Lord Portmore (the title became extinct in 1835). The picture has been frequently engraved and reproduced in various ways; it now realized 1,250 gs., and may be identical with one of the same title which was sold at Christie's in 1889 for 215 gs. The Beggar's Opera,

painted in 1729, is one of several versions, and it is not, as stated in the catalogue, the one engraved by William Blake in 1788, inasmuch as that engraving distinctly states it to have been done "from the original in the collection of his Grace the Duke of Leeds," and this picture, which is considerably larger, still belongs to the Duke of Leeds, according to Mr. Austin Dobson. Mr. John Murray has another example, also larger than Mr. Huth's, which now realized 1,000 gs. The picture with portraits of Dudley Woodbridge and Capt. Holland seated in a library, a servant bringing in a letter, 1730, passed from Lord Gwydyr's collection to that of the Hon. Edmund Phipps, at whose sale in 1859 it brought 235l.; it now sold for 450 gs.

The examples of Reynolds were not remarkable; the best was a study for, or a version of, The Age of Innocence, the head of a little girl in white dress, not Lady Amelia Spencer, or "a study for the large family picture at Blenheim," as stated in the catalogue, as Lady Amelia was not born when that picture was painted; it realized 880 gs. The original of the portrait of David Garrick in the character of Kitey is at Windsor; Mr. Huth's version sold for 150 gs. A portrait of the artist by himself, in grey coat, white vest and stock, fetched 330 gs. These three pictures were lent to the Grosvenor Gallery in 1883, and are admirably described by Mr. Stephens in his catalogue of that exhibition. Lawrence was represented by two portraits: one of Louisa Georgina Augusta Anne, only daughter of the Right Hon. General Sir George Murray, in white dress with pink sash and black bonnet, standing in a landscape, holding some flowers in the fold of her dress, 850 gs.; the other of Miss Maria Siddons, in white dress with buff scarf, 170 gs. The Early English School also included: J. C. Ibbetson, Skating on the Serpentine, on panel, 1781, 100 gs. T. Stothard, A Fête Champêtre, 130 gs. G. Stubbs, Gamekeepers, and Labourers, 1767, both engraved by H. Birche, 720 gs. and 520 gs. (at the W. K. Gratwicke sale, in 1868, these respectively realized 370 gs. and 230 gs.). The few old masters were not important, but two may be mentioned: M. Geerarts, Lady Arabella Stuart, in red-and-white brocade dress, 220 gs.; and M. Hondecoeter, Cocks Fighting, 380 gs.

Crome overshadowed the other modern English artists in the Huth collection, and his superb landscape which was at the Old Masters in 1871 brought the record price of 3,000 gs., which ten years ago would have been regarded as a high figure for a fine Hobbema. There were two other Cromes: A View of Norwich, 320 gs.; and A View on the River Yare, near Norwich, 200 gs. There were two Constables: Salisbury Cathedral, a sketch for the finished picture in the South Kensington Museum, 1,700 gs.; and Dedham Watermill, Suffolk, 500 gs. Other pictures included D. Cox, A Windy Day, 1850, 550 gs.; Driving the Flock, 1857, 180 gs.; Unloading Fish, 160 gs. (this realized 275 gs. at the Gillott sale in 1872). J. Holland, View of the Doge's Palace, Venice, with the Dogana on the right, on panel, 1882, 560 gs.; The Rialto, Venice, midday effect, 1854, 165 gs. J. C. Hook, Diamond Merchants, Cornwall (exhibited at the Royal Academy, 1881), 860 gs. J. F. Lewis, The Commentator of the Koran, 1869, painted for Sir William Bowman (at whose sale in 1893 it realized 2,550 gs.), 1,650 gs. J. Linnell, A Shepherd tending his Flock, 1860, 550 gs. H. Moore, The Clearness after Rain (Royal Academy, 1887), 410 gs. J. Ward, The Village Green, the Red Lion, Paddington, as it was in 1790, 160 gs.; Horse, Donkey, and Pigs near a Shed, 1809, 270 gs. G. F. Watts, Daphne, 1872 (lent to the Watts exhibition, Burlington House, 1905), 1,650 gs.; Galatea, 200 gs.; Sir Galahad in Armour, 600 gs.; Una and the Red Cross Knight, 660 gs. H. Woods, Venetian Cloisters, 1884, 155 gs.

The few pictures by artists of the modern continental schools included three important examples of Corot: a river scene with a cottage standing behind a row of trees on the left, a man in a punt, 2,650 gs.; a river scene with a man in a boat, a clump of trees on the further bank, 2,000 gs.; and a road scene with a castle seen through trees, on panel, 300 gs. H. Fantin-Latour, Gorse and Hawthorn on a Glass, 1882, 150 gs.; Roses in a Glass, 1886, 300 gs.; A Wood Nymph, 170 gs. M. Cazin, Village with Windmill, Evening, 160 gs. The water-colour drawings included an example by Turner, The Bass Rock, Moonlight, 380 gs.

## Fine-Art Gossip.

YESTERDAY was the private view at Messrs. Colnaghi's of a collection of pictures of the Early English and other schools.

TO-DAY there is a private view at the Modern Gallery of Mr. T. Simpson's impressions and sketches of the Cinque Ports and neighbourhood. The series of about ninety water-colours

includes drawings of Hastings, Sandwich, Dover, Romney, Hythe, Rye, and Winchelsea. The exhibition will be open to the public from Monday next to Saturday, June 17th.

TO-DAY, also, Messrs. T. Richardson & Co. invite us to the private view of water-colour drawings by Mr. Harold Swanwick and Mr. Frank H. Mason at 43, Piccadilly.

PICTURES and drawings of the Modern Dutch School are now on view at the Lefèvre Gallery in King Street, St. James's.

OIL paintings by Mr. W. L. Bruckman are on view at Mr. Paterson's Gallery at 5, Old Bond Street.

MISS SOPHIA BEALE is now showing at the Ryder Gallery, 47, Albemarle Street, some sketches of Biskra, Algiers, and Tunis.

NEXT Monday Messrs. Cassell are holding at the Cutlers' Hall, E.C., a private view of their Black-and-White Exhibition. Mr. Alfred East will speak on 'Illustrations in relation to Modern Life.'

MESSRS. FROST & REED have on view at Bristol an exhibition of water-colour drawings by Mr. J. MacWhirter, R.A., also a large oil painting he has produced this year.

LIEUT.-COL. CROFT LYONS writes:—

"In your issue of the 20th, under the heading of 'English Embroidery at the Burlington Fine-Arts Club,' you make the mistake of attributing the authorship of the introduction to the catalogue to myself, instead of to the well-known authority on the subject, Mr. A. F. Kendrick, whose name appears at the foot of the introduction, and who is also the author of the interesting book 'English Embroidery,' recently published by Messrs. Newnes."

To the June number of *The Burlington Magazine* Mr. Roger Fry contributes a short article on 'Tempera Painting,' the conclusion of which is that "nothing would be likely to have a more restraining and sobering influence on our art than the substitution of tempera for oils as the ordinary medium of artistic expression." Constantin Meunier is the subject of two articles, one by Prof. R. Petrucci, of Brussels, who gives his reminiscences as an intimate friend of the artist, and the other by Mr. Charles Ricketts on Meunier's aim and place in the art of the nineteenth century. Mr. Herbert Horne concludes his account of the life and works of Andrea dal Castagno, which contains a large amount of new information. Sir Edward Maunde Thompson writes on a French MS. of the fifteenth century in the Rothschild Collection at the British Museum, and publishes six of the miniatures; the book is Laurent de Premierfait's French translation of Boccaccio's 'De Casibus.' Mr. Claude Phillips publishes a miniature portrait of Madame de Pompadour, in the Wallace Collection, which he attributes to Boucher; the shutters of a triptych by Gerard David in the Kann Collection at Paris are reproduced with a note by Mr. James Weale; and Mr. Lionel Cust contributes a note on the rearrangement of the Verona Picture Gallery. Among the other short contributions are a note on Ver Meer's picture 'The Soldier and the Laughing Girl' (which forms the frontispiece of the number), a note by Sir J. C. Robinson on a painting by the Maître de Flemalle, and an interesting account of German art institutions in Italy. Mr. C. H. Wylde describes the early French 'Pâte Tendre' in Mr. FitzHenry's collection, and Mr. R. S. Clouston contributes another of his articles on 'Minor English Furniture Makers,' dealing in this case with Shearer. The subject of the editorial article is the 'Extinction of the Middle-Class Collector,' for which the writer holds that artists themselves are chiefly to blame.

The *Antiquary* for June will contain, among others, the following articles: 'The Other End of Watling Street,' concluded, by Mr. Francis Abell; 'The Chandos Portrait of Shakespeare,' illustrated, by Capt. J. R. P. Purchas; 'Revolutionary Ephemeral at Tiverton,' by Mr. F. J.



Snell; 'The Society of Apothecaries,' illustrated; and 'The London Signs and their Associations,' by Mr. J. H. MacMichael, continued.

THE most important sale in Paris of the last few days was that of the collection of objects of art of M. Boy, which M. Paul Chevallier dispersed at the Galerie Georges Petit. One day resulted in a total of 513,600fr., and another day 259,522fr. Some very high prices were paid for Limoges enamel: a triptych by N. Penicaud, sixteenth century, sold for 64,000fr.; a plaque by Jean Penicaud, with the subject 'Le Lavement des Pieds,' brought 20,000fr.; a plaque by Monvacin, late fifteenth century, 27,600fr.; and one of Léonard Limosin, sixteenth century, 25,500fr. The most important in the series of carved ivories was a French fourteenth-century group of the Virgin and Child, which found a purchaser at 62,500fr. A fifteenth-century Venetian glass *aiguière*, enamelled blue, brought 53,200fr.

THE French Minister of Public Instruction has allocated a sum of 30,000fr., which will be awarded in sums varying from 500fr. to 1,000fr. to young artists (the age limit is thirty-two) whose means are restricted, and whose work at either of the two Salons appears to be worthy of encouragement. This scheme will be excellent if it is carried out with tact and sympathy. The poverty which exists among many of the artists of the Latin Quarter is incredible except to those who have either experienced or witnessed it. The money, it may be added, is confined to young men of French nationality.

THE successor of Eugène Guillaume at the Académie des Beaux-Arts is M. Allar, a sculptor. He is a native of Toulouse, where he was born in 1845. He obtained a medal at the Salon of 1879 for a fine marble group, 'Adieux d'Alceste.' A number of his statues are at the new Sorbonne and at the Hôtel de Ville, Paris.

THE death in Paris is announced of Count André Mnischev at the age of eighty-four. The count belonged to the Polish aristocracy, and was both an ardent collector and a painter of no mean ability. His house in the Rue Boissière is full of pictures and objects of art.—M. A. A. Balouzet, the landscape painter, is also dead. He obtained medals at the Salons of 1893 and 1897. Two of his pictures are in the Salon of this year.

## MUSIC

### THE WEEK.

COVENT GARDEN.—*Tristan, Tannhäuser, La Bohème, Carmen.*

'TRISTAN' was performed yesterday week at Covent Garden. The orchestral playing under Dr. Richter was magnificent; it was, indeed, the chief feature of the evening. Frau Wittich impersonated Isolde, but although her conception of the part was correct, the maiden's haughty, impassioned moods lacked strength; her voice, however, was not in the best order, and this naturally hampered her. Herr Burrian displayed artistic qualities, yet in his acting he proved a tame Tristan. Madame Kirkby Lunn was the Brangäne, and Herr van Rooy the Kurwenal.

There are very few composers whose early works will bear a hearing after their later ones. The earlier operas of Gluck, Gounod, Verdi, for instance, are known only by name. Yet after Wagner's 'Ring,' or his wonderful 'Tristan,' 'Tannhäuser,' which was given last Tuesday, is interesting. Other composers for the stage began in a conventional style; they wrote to earn money rather than

to make a name. Only gradually did they display their individuality to the full. Wagner with his 'Rienzi' no doubt hoped to share the favour of the Parisian public with Meyerbeer, but already in 'The Flying Dutchman' he opened "new paths," which he followed to the last. 'Tannhäuser' is interesting in a double sense: it shows what a formidable rival Wagner would have been to contemporary composers had he not broken with the past; and, again, the music added to the first act of the opera during the 'Tristan' period illustrates the development of Wagner's genius. There is no uncomfortable clashing of styles—the added music is of the same kind as the original Venusberg music, only riper, stronger. The performance of the opera was impressive, although Frau Wittich's Elisabeth disappointed us. It was good, yet not convincing; the faults were negative. Herr Burrian sang well in the first act, and in the second he was quite at his best both as vocalist and actor. The concerted singing at the close of that act was most impressive. Frau Reinl as Venus deserves praise; but she displayed the tender rather than the proud nature of the goddess. Herr van Rooy was the Wolfram.

Monday evening was devoted to 'La Bohème,' and with Madame Melba and Signor Caruso both in splendid voice, and with an otherwise strong cast, success was a foregone conclusion. Great singing has always proved an attraction, and always will be.

'Carmen' was given on Wednesday evening. Fräulein Destinn is an accomplished artist, and last season in certain rôles created a strong impression. Her Carmen, however, was unsatisfactory. It was a well-studied impersonation, but there was no real life in it. M. Dalmores as Don José was excellent. Mr. Whitehill's rendering of the Toreador song was colourless; he sang, indeed, as if he were not in sympathy with the music. 'La Bohème' was given under the direction of Signor Mancinelli; 'Carmen' under that of M. Messenger.

*Some Old French and English Ballads*, edited by Robert Steele, have appeared in a charming little book printed at the Eragny Press. The issue is strictly limited to 200 copies, and those who possess a copy should think themselves fortunate. The ballads, of which both text and music are presented in the old-fashioned style of the sixteenth century, have secured national applause, and are beyond the reach of criticism. Their naïve charm is well expressed by the format of the present edition, which is just what it should be, and a good example of the careful, loving craftsmanship which Mr. Pissarro still keeps alive in a material age. Among the ballads are 'Le Convoi de Malbrough,' with its famous refrain; 'La Courte Paille,' 'Les Compagnons de la Marjolaine,' 'The Three Ravens,' 'Greensleeves,' and 'Barbara Allen,' on which we are sorely tempted to dilate. Mr. Steele's introduction is brief, but sufficient. An amateur of reasonable powers can make practical use of the little book at the piano while he admires the skilful rubrication of the pages which sets off the black. There has been no typography of late years more pleasing than that of this little Hammersmith establishment. It is, we believe, scarcely known to the general world, but cannot fail to appeal to the honourable minority who have taste.

*Richard Wagner's Briefe nach Zeitfolge und Inhalt: ein Beitrag zur Lebensgeschichte des Meisters.* Von Dr. Wilhelm Altmann. (Breitkopf & Härtel.)—Our author who compiled these letters remarks that Wagner's literary works were published years ago in a complete edition, but that his letters, of at least equal importance, still await similar treatment. In 1897 Emerich Kastner published a catalogue of letters of Wagner to his contemporaries, which showed where 1,470 were either published or preserved. Dr. Altmann now presents the essence of no fewer than 3,123 letters; also extracts, and often long ones, from the most important.

The letters begin in 1830, when Wagner, still in his teens, was trying to get Schott Sons, the firm now intimately connected with the composer's works, to accept an arrangement for pianoforte solo of the first movement of Beethoven's 'Choral' Symphony. In the following year we find him forwarding to Breitkopf & Härtel a similar arrangement of a Haydn symphony, and offering to do the same for all that master's symphonies. The letters to Schumann between the years 1836 and 1848 are remarkably interesting. In one he says: "Do not run down Meyerbeer so; I owe everything to the man, even my renown which is at hand." This was in 1840, when Meyerbeer had introduced him to M. Pillet, director of the Paris Opera, so that he thought he would achieve a speedy conquest. But, alas!—or perhaps we ought to say fortunately—the fates decreed otherwise. In 1843 he sends to Schumann an account of the enthusiastic reception given to his 'Flying Dutchman,' requesting him to insert it in his paper, and he adds:—

"Do not look on me as fishing for newspaper praise; but I am on the first rung of the ladder of fame, and since nowadays the press is of vital importance for our productions, I am bound not to neglect this support."

We could fill columns with interesting extracts from these letters. But space forbids, and the very name of Wagner will secure for it the attention which it deserves.

Dr. Altmann quotes from many letters addressed to Breitkopf & Härtel, but there are some in the British Museum of which he makes no mention. It is, indeed, strange that he should not have made inquiry in that quarter, Mr. Hughes-Hughes, the head of the Manuscript Department, being always ready to give information. Among various letters written by Wagner, there is one to Breitkopf & Härtel (January 24th, 1844), offering 'The Flying Dutchman' on most reasonable terms. The composer points out, as an advantage, the many numbers which could be sold separately, and winds up by requesting them to remember that it is a "deutsche Originaloper," these words being doubly underlined.

*Shogaru Shoka: Japanese Folk-Songs.* Edited by Isawa Shuji. (Same publishers.)—The melodies and text (German and also English) of this interesting collection are taken from the pamphlet by R. Lange, 'Songs from the Japanese National Schools,' in the *Mitteilungen des Seminars für orientalische Sprachen zu Berlin*, Year 3, Part I, 1900 (Imperial Press). The editor of the collection is the present director of the Higher Training College in Tokyo. The melodies include the 'National Hymn' and the 'New Year's Song.' All are given as simple melodies, and also arranged as characteristic pieces for the pianoforte by Georg Capellen, who in harmonizing the melodies has availed himself of the writings on Japanese music of L. Riemann and other authorities.

### Musical Gossip.

MESSRS. SHUBERT'S Waldorf Theatre, Aldwych, was inaugurated on Monday evening. The bill included Ferdinando Paër's 'Maestro di Cappella.'

and 'I Pagliacci.' The first piece was originally produced at Paris, March 29th, 1821, at the Théâtre Feydeau, and in French, under the title 'Maître de Chapelle.' It was comprised in two acts, but reduced to one act. The music is bright, and the Maestro's part is certainly amusing. It was taken at the Waldorf by Signor Pini-Corsi—the right man in the right part. The piece, by the way, was last given in London, as mentioned in *The Athenæum* of February 20th, 1897, at the Prince of Wales's Theatre on February 16th, 1897, and in English.

MR. MARK HAMBOURG gave his only recital this season at the Queen's Hall last Saturday afternoon. His selection of an early Beethoven Sonata, Op. 26 in A flat, deserves commendation, for pianists who, like himself, are absolute masters of the key-board naturally prefer the later sonatas. But his conception of the work was decidedly anti classical. Schubert's 'Wanderer' Fantasia, however, was splendidly rendered. Only few players have the technical and physical strength necessary to cope with the serious difficulties of the music. At the end of his programme Mr. Hambourg played a group of solos by British composers, commencing with the 'Capriccio' by Frank Bridge, which recently won the prize offered by the concert-giver. There are life, character, and skill in the short composition. We may add that Mr. Hambourg intends to offer a similar prize every year.

MISS ISABELLA HEARNE gave a concert at the Steinway Hall on Wednesday afternoon, the interesting programme being devoted to Elizabethan music. She sang with becoming simplicity quaint songs by Campion, Danyel, and Rosseter, the lute accompaniments, transcribed by Miss Janet Dodge, being played on a harpsichord by Mr. N. P. Cummings, who also contributed pieces by Purcell and Handel. Miss Héiène Dolmetsch played with skill some delightful 'Divisions on a Ground' by Daniel Norcome. It is not unlikely that this composer, mentioned in Symphon's 'Division-Viol,' was the Daniel Norcome who was lay-clerk at St. George's Chapel, Windsor, at the beginning of the seventeenth century, and who contributed a madrigal to 'The Triumphes of Oriana,' 1601.

THE festival of the Allgemeiner Deutscher Verein opens at Graz on May 31st with a performance of Kienzl's opera 'Don Quixote.' On June 1st there will be an orchestral concert, the programme of which includes a symphonic poem by Paul Ertel, entitled 'Der Mensch.' On June 2nd there will be a chamber music concert, and in the evening a second orchestral concert: Otto Naumann's 'Der Tod und die Mutter,' Strauss's 'Heldenleben,' and Max Schillings's 'Dem Verklärten.' There will be no performances on the 3rd, but on the 4th a third orchestral concert, with works by Liszt, Siegmund v. Hausegger, J. Weisman, E. Boehe, Th. Streicher, and Wagner; on the 5th Strauss's 'Feuersnot' will be given, and on the 6th, the last day, a stage performance of Liszt's 'Legende von der hl. Elisabeth.'

THE second Hay number of *Die Musik*, published by the Schuster & Loeffler firm at Berlin and Leipzig, contains articles by Henry T. Finch ('Bedeutende amerikanische Komponisten'), Arthur Laser ('Musikleben in Amerika'), Felix Weingartner ('Eine zwanglose Plauderei'), and Dr. Martin Darkow ('Stephen C. Foster und das amerikanische Volkslied'). In Weingartner's "free-and-easy chat" there are some interesting remarks concerning Conried and the 'Parsifal' performances at New York.

*Le Ménestrel* of the 21st inst., in referring to the two interesting performances of 'Don Giovanni' which are to be given at the Vienna Opera—one according to the original Prague production, the other according to the Vienna version—prints the contents of an original bill announcing the first performance at Prague, and on it is the following: "Il 4 di novembre

1787 per la prima volta." The writer of the paragraph remarks that October 27th and 29th, 1787, have been named as the date of the first night, but he adds that if the bill be correct those earlier dates must be rejected. Dr. Otto Jahn, however, in his 'W. A. Mozart' (vol. ii. p. 354), gives a letter from Mozart to his friend Jacquin, dated November 4th, 1787, in which he says: "Den 29 Oct. ging meine Opera D. Giovanni in scena," and in the next sentence he states that it was given yesterday (i.e., November 3rd) for the fourth time.

#### PERFORMANCES NEXT WEEK.

|        |  |
|--------|--|
| SUN.   | Sunday Society Concert, 3.30, Queen's Hall.  |
| SUN.   | Sunday League Concert, 7, Queen's Hall.  |
| MON.   | Herr Kreisler's Violin Recital, 3, Queen's Hall.   |
| —      | Miss Teresa del Riego's Recital, 3, Bechstein Hall.  |
| —      | Miss Maggie Stirling's Vocal Recital, 8, Bechstein Hall.                                     |
| —      | Royal Opera, Covent Garden.  |
| TUES.  | Miss Susan Strong's Vocal Recital, 3, Bechstein Hall.  |
| —      | Mr. Harold Bauer's Pianoforte Recital, 3, Eolian Hall.                                       |
| —      | Mr. Frederic Warren's Concert, 8.15, Bechstein Hall.   |
| —      | Handel Society's Concert, 8.30, Queen's Hall.  |
| —      | Miss Myrtle Meggy's Pianoforte Recital, 8.30, Eolian Hall.                                   |
| —      | Royal Opera, Covent Garden.  |
| —      | Grand Opera, 8.45, Waldorf Theatre.  |
| WED.   | Grand Opera, 2.30, Waldorf Theatre.  |
| —      | Madame Blanche Marchesi's Vocal Recital, 3, Queen's Hall.                                    |
| —      | M. Edmond Hertz's Pianoforte Recital, 3, Bechstein Hall.                                     |
| —      | Miss Edith Clegg and Mr. Dezső Kordy's Vocal and 'Cello Recital, 8.15, Bechstein Hall.       |
| —      | Royal Opera, Covent Garden.  |
| THURS. | Grand Opera, 2.30 and 8.45, Waldorf Theatre.   |
| —      | Wagner Concert, 3, Queen's Hall.   |
| —      | Patti Concert, 8, Albert Hall.   |
| —      | Musical Festival, 8.30, Queen's Hall.  |
| —      | Royal Opera, Covent Garden.  |
| FRI.   | Countess Valda Gleichen and Signor Antonietti's Vocal and Violin Recital, 3, Bechstein Hall. |
| —      | Miss Minna Fischer's Concert, 8, Bechstein Hall.   |
| —      | Musical Festival, 8.30, Queen's Hall.  |
| —      | Royal Opera, Covent Garden.  |
| SAT.   | Mr. Bennu Schonberger's Pianoforte Recital, 3, Bechstein Hall.                               |
| —      | Musical Festival, 3.15, Queen's Hall.  |
| —      | Schiller Festival, 8, Queen's Hall.  |
| —      | Royal Opera, Covent Garden.  |
| —      | Grand Opera, 8.45, Waldorf Theatre.  |

## DRAMA

### THE WEEK.

#### LYRIC. — *Hamlet*.

SUCCESSIVE stage Hamlets contribute little to our knowledge of the character. The task of interpretation, to use the word in its highest sense, can scarcely be said to belong to the actor. This will not be a popular view among members of what, not only in banter, is called "the profession." What is said is not, moreover, advanced in disparagement. It is a French euphemism, which we have to a certain extent localized, to speak of an actor as "creating" a rôle. A juster or apter term would be manufacturing or composing. What Shakspeare did for Taylor or Burbage, whichever was the first Hamlet, will now never be known. It is, however, certain that Molière stamped upon some of his characters an individuality that has since been maintained. In that case, in which a man was at once writer and interpreter, and perhaps in some other instances in which an actor of merit, even of genius, inspires an author to supply him with a character something more than the outlines of which he himself suggests, the use of the term "creates" is possibly justified. In pieces such as 'Charles I.' and 'Becket' it is easy to credit Sir Henry Irving with the lion's share in the conception as in the execution. In 'Hamlet,' however, it is not easy to mention any actor who has flooded the character with new light, or added much to the conceptions formed by Coleridge, Hazlitt, Lessing, and Goethe, to go no further afield. No influence stronger than that of Fechter has been felt in England; but this was, as we have recently stated, expurgatory of error rather than illuminative. The Hamlet of Irving was imaginative as well as great, and had such intellectual flashes as we repudiate in the case of Garrick, and hesi-

tate to accept in that of Kean. Without going further into the question, and vindicating—as we perhaps ought—the faith that is within us, we may say that with the new Hamlets, of which there has been of late a glut, the amount of gain to us comes rather from the histrionic capacity than the intellectual acumen of the interpreter. The poetic distinction of a Forbes Robertson, the meditative depth of a Tree, the general resourcefulness and breadth of style of a younger Irving, are helpful, and justify the enthusiasm of their respective admirers, but take us little further. We learn no more of Hamlet, nor are we likely to learn more. What are called new readings move us no more than the changes in pattern wrought by a turn of the kaleidoscope. For some reason which we do not seek, one man will restore the scenes that bring on Fortinbras, and another will suppress that which shows the ineffectual supplication of Claudius. Of such innovations, if innovations they be, Mr. Martin Harvey is prodigal. He does, indeed, excise the speech of Hamlet when he comes upon the King at his impotent devotions, and soliloquizes, "Now might I do it pat." He determines that Hamlet shall not see the King and Polonius spying him from behind the arras during the interview with Ophelia, and he acquits Ophelia of any share in her father's treachery. So convinced of her innocence is he, that even at the moment when he bids her betake herself to a nunnery he clasps her head with a tenderness and a familiarity for which in his accost we are unprepared. These things signify little, and may be altered almost, if not quite, *ad libitum*. The only excuse for making the King after the play scene return to the deserted hall and cast himself at the foot of the seat he previously occupied—an action not at all to be commended for repetition—is that it saves the trouble of setting another scene. For the rest, the new Hamlet is slim, youthful, courteous, as a rule agreeable in method, and free from any tendency to rant. He is neither fateful nor tragic, nor specially significant. Mr. Stephen Phillips's Ghost is impressive, and Claudius and Gertrude find good exponents. The mounting is excellent.

COURT.—*Man and Superman*. In Three Acts. By Bernard Shaw.

IN that epistle dedicatory to Mr. Walkley which in the printed edition opens out his 'Man and Superman,' and is neither less brilliant, less perverse, nor less overpoweringly long than the play itself, Mr. Shaw speaks freely concerning his own work. Of 'Man and Superman' he says that it is "a perfectly modern three-act play," into which he has thrust "a totally extraneous act." In this his hero has a dream, in which his Mozartian ancestor (Don Juan Tenorio) appears, and "philosophizes at great length in a Shavio-Socratic dialogue with the lady, the statue, and the devil." A little later he speaks of his work as containing "a trumpery story of modern London life." In producing it on the stage he has, with his own hand, cut out the redundant act and the "Shavio-Socratic dialogue," reducing thus the piece to what he has called



it. With so much humour and paradox has he, however, enlivened it, and with so much wit does he expound his theories concerning woman as the huntress—a not particularly chaste Diana—and man as quarry, that the “trumperiness” is forgotten, and the whole proves actable and entertaining. In dealing with this most intractable of plays Mr. Shaw has established an indefeasible right to be counted among our acting dramatists of the humorous school. The interpretation was adequate, though of no special brilliancy, and the piece may be seen with the certainty of amusement.

SHAFTESBURY. — *Renaissance: a Romantic Comedy in Three Acts* By F. von Schoen-than and Koppel Ellfeld. Translated by Miss Alix. Greeven.

FIRST produced at the Berliner Theater in 1896, ‘Renaissance’ was introduced to London some six or seven years later by the German actors holding possession of the Comedy. It has a picturesque environment and a sentimental plot, and is a fair specimen of the class of work produced by Teutonic dramatists before they had yielded to Scandinavian influence. It is scarcely suited to English tastes, however, and is not likely to maintain a strong hold on the public. The action, which passes towards the close of the sixteenth century among the Sabine Hills, is supported by Miss Tita Brand, Miss Marie Brema, Mr. Hubert Carter, and Mr. Barnes. As in the original, much of the piece is in verse, which is, however, of no special merit.

#### Dramatic Gossip.

‘THE MERCHANT OF VENICE’ was substituted at Drury Lane on Monday for ‘Hamlet,’ Sir Henry repeating his eminently poetical rendering of the apotheosized Shylock. Miss Edith Wynne Matthison made an imaginative Portia, and Mr. Gerald Lawrence a gallant Bassanio. Other features in the revival were the Jessica of Mrs. Cecil Raleigh, the Nerissa of Miss Cicely Richards, the Antonio of Mr. James Hearn, the Lorenzo of Mr. Vincent Sternroyd, and the Launcelot Gobbo of Mr. Charles Dodsworth.

NEITHER of the novelties produced at the Haymarket on the 18th inst. for the Conway benefit quite fulfilled expectation. ‘Shakespeare v. Shaw,’ by Mr. J. B. Fagan, was droller in conception than in execution, and was chiefly welcome on account of the presentation of Shakspeare by Mr. Cyril Maude and Mr. Shaw by Mr. Maurice. The piece, which is of the nature of a *revue*, and has some resemblance to ‘Trial by Jury,’ deals with a supposed process for libel brought against the dramatist of to-day by the Bard of Avon. ‘His First Love,’ by Miss Annie Hughes, depicts, after the fashion of Dryden and others, a hero who has never seen a woman.

‘MRS. L’ESTRANGE,’ a three-act play by Mr. F. Kinsey Peile, produced for a benefit at the Shaftesbury on Monday afternoon, is a sketch of modern life with little plot or originality. It was well played by Miss Dorothy Grimston, Miss Muriel Wylford, Mr. Dawson Milward, Mr. C. M. Hallard, and Mr. Sam Sothern, and obtained a favourable reception.

THE first appearance this season of Signora Duse took place on Tuesday at the new Waldorf in the Italian version of ‘The Second Mrs. Tanqueray.’ This has been followed by ‘Magda’ and ‘La Dame aux Camélias,’ no novelty being as yet announced.

MR. GILBERT’S ‘Palace of Truth’ was revived on Tuesday at the Great Queen Street Theatre, and was then seen for the first time for many years. It was fairly acted by Mrs. Theodore Wright, Miss Margaret Bussé, and other actors, preserved much freshness, and obtained a very warm reception.

MR. G. B. SHAW’S ‘Candida’ was revived at the Court on Monday. A further revival of ‘You Never Can Tell’ is fixed for June.

ON Wednesday at the Lyric Mr. Martin Harvey revived ‘The Only Way’ for Wednesday evening and Saturday afternoon performances.

So compressed has now been ‘Business is Business’ at His Majesty’s that room has been found for ‘The Ballad-Monger,’ with Mr. Tree as Gringoire and Miss Lillah McCarthy as Loyse. Mr. Tree’s performance of Isidore Izard has gained in closeness, and may now count as one of the most original and powerful of those character-parts in which in public estimation the actor is seen at his best.

ON Monday Miss Maxine Elliott and her company appeared at the Savoy in ‘Her Own Way,’ transferred from the Lyric to make room for Mr. Harvey’s ‘Hamlet.’

ARRANGEMENTS are in progress for the revival by Mr. Forbes Robertson in September at La Scala of ‘Diplomacy,’ with Sir Squire and Lady Bancroft and so many of the early cast as can be obtained. It will be curious to witness a fresh performance of that popular piece on the scene of its first production.

THEATRICAL dovescotes are fluttered by the announcement of the engagement of Mr. George Alexander to play at Drury Lane the Prodigal Son in Mr. Hall Caine’s piece so named. His engagement for the part seems judicious. We have already announced the forthcoming re-appearance of Mrs. John Wood. Others who will take part in the presentation are Miss Mary Rorke, Miss Nancy Price, Miss Hall Caine, Mr. Henry Neville, and Mr. Frank Cooper.

‘THE MAN OF THE MOMENT’ is the title of Mr. H. Melville’s rendering of ‘L’Adversaire’ of MM. Alfred Capus and Emmanuel Arène which is to be the next novelty at the St. James’s. In this the part of the heroine, created at the Renaissance on October 23rd, 1903, by Mlle. Marthe Brandès, will be played in English by Madame Le Bargy, Mr. Alexander replacing M. Guitry as Maurice Darlay.

TERRY’S THEATRE will be opened on June 5th by Madame Réjane, who will appear in her latest novelty ‘L’Age d’Aimer’ of M. Pierre Wolff. She will be seen also in ‘L’Hirondelle,’ a three-act comedy of M. Nicodemi, produced last year at the Lyric Theatre in New York. In her travelling repertory are ‘La Petite Marquise,’ ‘Madame Sans-Gêne,’ ‘Heureuse,’ ‘La Passerelle,’ and a rendering of ‘La Locandiera.’ As Marguerite Gauthier in ‘La Dame aux Camélias’ she will be seen for the first time in London.

ON June 7th M. Coquelin, supported by M. Jean Coquelin, M. Coquelin cadet, and Mlle. Marguerite Moréno, will appear at the Shaftesbury. His stay is for four days only, and his repertory will consist of ‘L’Abbé Constantin,’ ‘Les Romanesques,’ ‘Les Précieuses Ridicules,’ and ‘Notre Jeunesse.’ Monologues will also be recited by M. Coquelin cadet.

‘HAWTHORNE, U.S.A.’ is the title of Mr. Fagan’s new play of modern life forthcoming this evening at the Imperial.

‘LA RACE,’ a three-act comedy of M. Jean Thorel, produced at the Théâtre Antoine, is a curious study of ancestral pride. Le Marquis de Thémiste, sooner than see his race expire, brings into his house and adopts the bastard offspring of his illegitimate daughter.

TO CORRESPONDENTS—G. F. T. S.—D. Y. C.—W. M.—J. P. N.—received. W. T.—Many thanks.  
J. A. O’N.—No vacancy. H. O.—Too late for use.  
No notice can be taken of anonymous communications.

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Applications should be made on the official form, to be obtained from the Clerk of the London County Council at the County Hall, Spring Gardens, S.W., or at the Education Offices, Victoria Embankment, W.C. The applications must be sent in so as to be received not later than 10 A.M. on THURSDAY, June 15, 1905, must be addressed to the Clerk of the Council, Education Offices, Victoria Embankment, W.C., and must be accompanied by copies of not more than six recent Testimonials.

Canvassing, either directly or indirectly, will be held to be a disqualification for appointment.

G. L. GOMME, Clerk of the London County Council.  
L.C.C. Education Offices, Victoria Embankment, W.C.,  
May 26, 1905.

## WOLVERHAMPTON GRAMMAR SCHOOL. AMENDED NOTICE.

Applications are invited for the HEAD-MASTERSHIP of this SCHOOL, which will be vacant at the end of the forthcoming Summer Term.

The School is a First-Grade Secondary School, and is regulated by a Scheme of the Charity Commissioners.

The School is beautifully situated on the rural (or Shropshire) side of the Town, and the site of the Buildings, with the Head Master's House, Grounds, Playgrounds, and Cricket Field, occupy a site of about twelve acres. The number of Boys on the School Register averages about 200.

The Head Master must be a Graduate of some University within the British Empire. The Annual Stipend will be either a fixed sum of 400L, together with Head Money calculated on a scale of not less than 1L nor more than 30s. for each Boy in the School, or entirely a fixed sum, as may be agreed upon by the Governors. The Head Master will be expected to take in Boarders. There is accommodation for thirty (present number about twenty), and he will be required to reside in the Private Residence attached to the School.

Applications, with six copies thereof and six copies of not more than four recent Testimonials, must be sent in not later than JUNE 14, together with the names of four persons from whom personal application may be made.

Original Testimonials are not to be sent until asked for. Personal canvass of the Governors will disqualify.

Copies of the Scheme, Prospectus, and such further particulars as applicants may desire, may be obtained from

NEVE, CRESSWELL & SPARROW, Solicitors,  
Wolverhampton. Clerks to the Governors.

## MERIONETH EDUCATION COMMITTEE.

DOLORELLEY COUNTY INTERMEDIATE SCHOOL.

WANTED, a HEAD MASTER for the above School, who must have taken a Degree in the United Kingdom, preference (all other things being equal) being given to those who have had training and experience in teaching. Salary 150L, with a Capitation Grant of 1L 10s. per Scholar.

Applications, together with thirty-six copies of not more than six Testimonials, to be sent to the undersigned on or before WEDNESDAY, June 28.

H. HAYDN JONES.  
Education Office, Towy (Merioneth), June 1, 1905.

## HARRIS INSTITUTE, PRESTON.

The COUNCIL require a HEAD ART MASTER, whose duty will be, with competent Assistants, to undertake the General Work and Management of the School of Art. He will also advise with the Director of Education for the Borough on the Art Instruction in the Elementary Day Schools, and possibly supervise such instruction, and also arrange and conduct Art Classes for the Instruction of Teachers. Salary 250L per annum. Candidates must be qualified as Art Masters according to the rules and regulations of the Board of Education, and must have had experience in teaching Design and Modelling. The Gentleman appointed will enter upon his duties in SEPTEMBER NEXT.—Applications before JUNE 26. Form of Application may be obtained from T. R. JOLLY, Secretary and Registrar.

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PARIS: W. H. SMITH & SON, 248, Rue de Rivoli; and at the GALIGNANI LIBRARY, 234, Rue de Rivoli.

## UNIVERSITY COLLEGE of SOUTH WALES and MONMOUTHSHIRE, CAIRDIFF.

The COUNCIL of the COLLEGE invites applications for the Post of PROFESSOR of EDUCATION in the NORMAL DEPARTMENT (MEN) and in the DEPARTMENT for the TRAINING of MEN TEACHERS for SECONDARY SCHOOLS.

Further particulars may be obtained from the undersigned, to whom applications, with Testimonials, should be sent, on or before SATURDAY, June 3, 1905.

J. AUSTIN JENKINS, B.A., Registrar.

May 6, 1905.

## UNIVERSITY COLLEGE of SOUTH WALES and MONMOUTHSHIRE, CAIRDIFF.

The COUNCIL of the COLLEGE invites applications for the post of ASSISTANT LECTURER in LATIN.

Further particulars may be obtained from the undersigned, to whom applications, with Testimonials (which need not be printed), must be sent on or before SATURDAY, June 3, 1905.

J. AUSTIN JENKINS, B.A., Registrar.

May 6, 1905.

## UNIVERSITY COLLEGE, BRISTOL.

The COUNCIL invite applications for the post of LECTURER in BOTANY. Salary 120L per annum.—Applications, and three copies of three recent Testimonials, to be sent in by JUNE 16 to the undersigned, from whom further particulars may be obtained.

JAMES RAFFER, Registrar and Secretary.

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## CONTENTS.

|  | PAGE    |
|--|---------|
| THE BOOK OF THE SPIRITUAL LIFE ... ..  | 679     |
| LETTERS OF THE LAMBS ... ..  | 680     |
| THE AUTHOR OF 'JOHN INGLESANT' ... ..  | 683     |
| NEW NOVELS (The Red Cravat; Sandy; The Tyranny of the Dark; A Prima Donna's Romance; The Silver Key; The Rose Brocade; Sins of the City; A Gendarme of the King; Dorothy Tuke; Mr. Chippendale of Port Welcome; Tolla the Courtesan; Les Nuages) ... ..  | 684-686 |
| SCHOOL-BOOKS ... ..  | 686     |
| OUR LIBRARY TABLE (With the Russians in Manchuria; The Science of War; Political Progress of the Nineteenth Century; The Earl of Elgin; How Canada was Held for the Empire; La Question d'Egypte; The Memoirs of Constantine Dix; On the Hop; Railways and their Rates; The "Standard Library") ... .. | 687-689 |
| LIST OF NEW BOOKS ... ..   | 689     |
| THE HARVARD MEMORIAL WINDOW AT ST. SAVIOUR'S; TWO IDENTIFICATIONS IN GRAY'S LETTERS; 'THE FAIR JILT'; A LYKE-WAKE DIRGE; 'DICTIONARY OF INDIAN BIOGRAPHY'; CANNING; SALE OF SHAKSPEAREANA ... ..   | 690-692 |
| LITERARY GOSSIP ... ..   | 692     |
| SCIENCE—METAPSYCHICAL PHENOMENA; THE ELECTRIC CONSTITUTION OF MATTER; PETRARCH'S GEOGRAPHY; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ... ..   | 693-695 |
| FINE ARTS—THE ROYAL ACADEMY AND ITS MEMBERS; TWO EXHIBITIONS; THE LOUIS HUTH ENGRAVINGS; SALES; GOSSIP ... ..  | 696-698 |
| MUSIC—TRISTAN; TANNHAUSER; RIGOLETTO; DIE MEISTERSINGER; L'AMICO FRITZ; GOSSIP; PERFORMANCES NEXT WEEK ... ..  | 698-699 |
| DRAMA—HAWTHORNE, U.S.A.; BEATRICE; GOSSIP ... ..   | 699-700 |

## LITERATURE

*The Book of the Spiritual Life.* By the late Lady Dilke. With a Memoir of the Author by the Right Hon. Sir Charles W. Dilke, Bart., M.P. (Murray.)

Taine, in the very interesting third volume of his correspondence, which his widow published a few days ago, relates how he spent the "Semaine Sanglante" of 1871 in England, whither he had gone to fulfil an engagement to lecture at Oxford. He had witnessed in Paris the first weeks of the Commune, and had only left Versailles on May 19th, just when the worst horrors of the insurrection had commenced. The prevailing note of his daily letters to his young wife is the contrast between the scenes of desolation and tumult he had left behind in France and the peaceful calm of the classic groves and ancient quadrangles of Oxford. Welcomed with sympathetic warmth by the leading members of the University as an honoured visitor from a land ravaged by war and torn by revolution, he seems to have found his chief consolation in the society of "une toute jeune femme, charmante, gracieuse, à visage frais et presque mutin, dans le plus joli nid de vieille architecture, avec lierre et grands arbres." It was the Rector's lodge at Lincoln College and its young mistress that the French philosopher so described, writing the day after he had heard the news of the burning of the Tuileries and the Hôtel de Ville. Again and again he returned to this quiet corner of old Oxford to converse with "cette jeune femme de vingt-six ans" (she was actually a few years older, but to the end she always looked younger than her age), "passionnée pour toutes les occupations d'esprit...très versée dans la peinture, connaît particulièrement la peinture française moderne, travaille huit ou dix heures

par jour. Cette jolie jeune Mme. Pattison est le *leading mind* de la société féminine d'Oxford dans le domaine de la littérature et des arts"; and again, "Je la crois véritablement érudite sur les beaux arts de notre Renaissance."

If we have quoted these appreciations of Taine, which have just been given to the French public, it is for two reasons. In the first place, they have appeared opportunely to corroborate the highest tributes to the intellectual faculties of the subject of the memoir before us, paid in these pages by a hand which has no right to be impartial. They are the testimony of the most fastidious and the most austere critic France has produced for a century. Taine, unlike many of his learned compatriots, was incapable of flattering gallantry, and though he could not help recognizing the grace and charm of the lady, he would not have credited her with erudition, in matters wherein his own was profound, had she not deserved it. At that moment she had not reached the half-way house of her life; and when it is remembered that for thirty-three years more she continued to cultivate her always maturing powers by dint of labour which her biographer rightly calls "Benedictine," it is clear that the most appreciative pages of this memoir understate rather than exaggerate her lightly borne learning and her intellectual vigour.

In the second place, Taine's description of her as the "leading mind" of the feminine society of Oxford meant a great deal more in 1871 than it would mean now. Oxford was then in a transitional state, which lasted but a few years. The University Commission had done its iconoclastic work, but its results were as yet not obtrusively evident. Fellows were allowed to marry, but the collegiate life of the Common Room still flourished, purged of its grosser elements, and the resident graduates had not their domestic lives organized on the lines of those of connubial men of business inhabiting suburban villas. As a rule, the only married member of a college was its head. Hence the wives and daughters of certain professors, constituted the entire feminine society of the University, which contained not a few persons of wide cultivation or of social charm, such as the sister of Henry Smith, who is often mentioned in this memoir. Nowadays, what with the ever-multiplying progeny of college dons and its corollary, the invasion of Oxford by the higher education of women, "cultured" females are as plentiful there as are milliners in Paris, and the result is a society the "leading mind" of which would not have found favour in the eyes of a French philosopher who loved the calm tradition of ancient Oxford. But a generation ago, when for a woman to dwell within the sanctuary of the University was a rare privilege, such a one who succeeded in making of her academical drawing-room a *salon* had to be the intellectual equal not only of the best men whom Oxford produced at a period of richer productiveness than at present, but also of many of the keenest minds of Europe. For at that time a visit to Oxford was not merely a Sunday on the river for the commonplace Londoner or the enterprising American. The strangers

who penetrated within the walls of the colleges were mostly men of renown in the higher spheres of human intelligence and action. The names which Taine records of the persons he met during his short sojourn at Oxford show how great a compliment he implied in giving the pre-eminence to the young and gracious lady who solaced his patriotic anguish with the knowledge she displayed of the imperishable glories of France.

It is true that Oxford society, even in its pre-revolutionary or transition days, had its limitations, and Mrs. Mark Pattison did not conceal how conscious she was of them, as is recorded both in this memoir and in Taine's correspondence. But the unique position she made for herself in that society, in circumstances not devoid of difficulty, shows how commanding were her intellectual gifts as well as her ethical and social qualities. They were recognized not only in the relatively limited horizon of Oxford. In each period of her life, and in all its phases, whether she was moving in the artistic circles of London and Paris, or taking an active part in English public affairs during the later years of her life, they were acknowledged by the most competent judges among her elders and contemporaries. In the pages before us her biographer, with judicious reserve, has generally refrained from recording his personal judgment. He has left the value of her qualities and of her work to be appraised by her correspondents, whom he cites, most of whom were her intimate friends—an illustrious company, including some of the foremost European names in art, literature, and politics of the second half of the nineteenth century. There was Ruskin, her master and guide in childhood, whose friendship continued until his faculties began to fail, long after her second marriage, though she had fallen away from his influence in matters of opinion much earlier in life. There was G. F. Watts, who was the chief adviser of her art studies while she was as yet a girl, and who later followed her progress as a critic with affectionate and admiring interest. There was her frequent correspondent George Eliot, who from her modelled the most attractive features of one of her most finely conceived heroines. There was Browning, whose familiar correspondence with her fills some of the most agreeable pages of this volume. Abroad there were Renan and his wife, who were specially drawn to her by their admiration for her mystical writings, from one series of which the volume before us takes its title. There were recognized chiefs of historical art criticism, such as the late Eugène Müntz and M. de Nolbac, who survives to regret the disappearance of one of the most skilled adepts in that science. There was a group of statesmen at Rome who had aided in the consolidation of Italian unity, and who had no greater pleasure than in discussing with her the European situation. The names of eminent persons found in the memoir—who admired her work and her character, and who gave her their sympathetic friendship—do not form an exhaustive list, as may be seen from the fact that Taine is not even mentioned. Moreover, her versatility of mind was as



remarkable as its power of concentration, and in the most diverse spheres she was equally in her element. In the latter years of her life she was as much at home conversing with the Duc d'Aumale, the last *grand seigneur* of France, amid his treasures at Chantilly, as she was in attending the proceedings of a trade-union congress in a British industrial town.

The mention of Lady Dilke's connexion with the organization of women's labour, and the helpful interest she took in it, leads to a question which exercised the minds of some of her friends who knew and appreciated her best. Apart from any prejudice they may have had against the appearance of women on public platforms, a practice which has to be accepted in the twentieth century, some of them regretted that the author of the four noble volumes on 'French Art in the Eighteenth Century,' who by their achievement alone placed herself in the foremost rank of historical art critics of any age or country, should have devoted so much of her time and energy to a pursuit which diverted her from the work of which every page was a precious possession for students. They could not help thinking that, admirable as were her objects and admirably as she served them, there were scores of other women who were capable of dealing with the political aspects of women's trade-unionism, while she alone was competent to accomplish what in the future will be remembered as her life-work. But there are several considerations which should stay one from thinking that Lady Dilke in any sense "to party gave up what was meant for mankind." In the first place, her work in connexion with women's labour was done in what would have been the hours of relaxation in the life of an ordinary human being. Perhaps if she had rested in body and mind after the fatigues of literary work, her life might have been longer. Of that we cannot be certain; while it is certain that she gave as much time to writing and composing as has ever been given by the strongest man who has left behind work that endures. Moreover, she had a great love of public affairs, which was founded on a profound knowledge of political science such as is possessed by few statesmen. Her studies in art were not those of the mere admirer of the beautiful, as may be seen in her 'Art in the Modern State' and her 'Renaissance of Art in France.' Her studies of the past, in this connexion, taught her, as her biographer points out, that "the irresistible development of democracy is the keystone of the modern situation." She had seen that "the Renaissance had transferred art from the service of religion to that of the Prince—an idealized conception of man," and with the progress of modern civilization she recognized that in the future the democracy must inevitably fulfil the functions which had in turn been performed by the Church, the prince, and the aristocracy. Hence the democracy, holding the power, must be organized and instructed, so as to wield it beneficently. But meanwhile, before the democracy knew its own power and understood how to use it, great abuses were rife—notably, in the struggle between capital and labour, which caused bitter suffering to a large proportion of the "civilized"

human race. Hence it was not merely as a scientific student of politics that she turned her public activity in this particular direction. The same fine nature which made her in private life one of the kindest-hearted and most unselfish women that ever breathed, moved her to compassion for the lot of the toiling poor of her own sex, and filled her with a desire, which she lived to see in a measure accomplished, to ameliorate their lot.

We have left ourselves no space to deal with the beautiful pages which give the chief title to this volume, although they comprise less than a quarter of the matter contained in it. Short as are these discourses or parables, which are called 'The Book of the Spiritual Life,' 'The Mirror of the Soul,' and 'The Last Hour,' they are well worth a separate review, and cannot be commented upon in the few lines we have at our disposal. Apart from their intrinsic value, they are of deep interest as revealing another phase of Lady Dilke's rare mental equipment. The unrivalled authority on art in its highest forms, the virile organizer of political association, the exemplar of womanly amenity in her hours of social recreation, had a mystical side to her manifold nature which found its expression in essays in imagination and philosophy such as form the sequel to her memoir. Many will find consolation in the thoughts of one who, endowed with the richest intellectual gifts, had known what it is to suffer. All will be charmed with the musical cadence of her prose, which seems to partake of the best qualities of the style of two of her closest friends—it is Pater without his preciosity and Ruskin without his exaggeration.

It is, however, the memoir which will attract the keenest interest, as the subject of it was a unique personality, whose place in the world can never be filled. In these days, when every prominent mediocrity has on departing this life two or three stout volumes erected to his memory, and when some of them do not wait for death before employing a complacent biographer, we are not surprised that her husband should have thought that the best tribute to Lady Dilke's memory was a concise record, recounting with eloquent brevity the annals of her well-filled life. Yet we cannot but regret that, for the sake of the example to workers, we are permitted to know so little of the organization of her daily round of fruitful occupation. Sir Charles Dilke himself expresses his regret that, owing to many of her writings having been scattered in reviews and periodicals, he is unable to furnish a bibliography of her work, which in itself would have been a remarkable memorial of what a woman could accomplish. But interesting as that would have been to the curious, it would have meant little for future generations. The bibliography of the late Lord Acton is extremely copious, yet he, with all his learning, may not be known to posterity except as a name repeated in contemporary memoirs, because he always hesitated to undertake "un travail de longue haleine." Lady Dilke, whose erudition may be compared with his, will be superior to him in this respect, as for many a year serious students of art, to complete their education, must have recourse to the volumes she has left behind.

Sir Charles Dilke, in writing the memoir, has accomplished his difficult task with tact and dignity. He seems to have underrated the importance of his work by appending to it an 'Index of Names,' which we think inadequate, considering the conciseness of his narrative and the vast amount of matter contained in it.

The eight or nine illustrations in the volume are so interesting that its readers will be sorry that they are not more numerous. It was Lady Dilke's pleasant habit to decorate her letters with pictures, and the few which are here reproduced make one wish to have more of them. There is, for example, a marvellous little sketch of her *bonne à tout faire* which adorned a letter to her sister from Nice, while a pen-and-ink drawing of her garden and terrace at Draguignan, which formed the heading of a letter to Mrs. Earle, is so excellent in form that one can almost see in it the colouring of the Southern vegetation and landscape. Only three of her portraits are included: one from a photograph of 1861, showing how supremely interesting was her aspect in maidenhood; another, not less attractive, from a painting by Pauline, Lady Trevelyan, of 1864; and a third from her last photograph, taken less than twelve months ago. Unfortunately there are no likenesses to recall her features in the intervening forty years, and those who remember the sunny serenity of her face in its early maturity will regret the omission.

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*The Works of Charles and Mary Lamb.*—Vols. VI., VII. *Letters.* Edited by E. V. Lucas. (Methuen & Co.)

THE law of copyright bears hard on the editor of Lamb's correspondence; hardest of all, as it seems to us, on Mr. Lucas. His edition boasts of 74 new letters, 13 of them Mary's; yet, despite this numerically strong accession, it cannot compare in literary value with that of Ainger. Mr. Lucas is debarred—so untowardly do things fall out—from using the fine series, of which he was the original editor, addressed to Robert and other members of the Lloyd family; the letters to Rickman and others, printed by Ainger in 1904; besides many another choice example of Lamb's incomparable epistolary art. The reader will look in vain through these volumes for the letter to Coleridge—conceived, as the editor justly remarks, "in the finest spirit of comedy"—describing a visit paid with George Dyer to Joseph Cottle, after the death of Amos; he will miss Elia's touchingly mild and humble-minded reply to the remonstrance of Olen; the wild and witty fantasies addressed to Hume, Dodwell, and John Chambers; the last letter to Manning, irresistibly provocative at once of tears and laughter; the message of cheer and conciliation to Hazlitt, penned in an hour of acute domestic misery. The disabilities under which Mr. Lucas labours may be measured by the fact that his total assemblage, including the 74 letters now printed for the first time, amounts to no more than 590. Of the letters already in print 516 only are available for Mr. Lucas, while as many as 117 are placed, through the operation of what he feelingly terms the "dismal" law of copyright, beyond his reach.

To remedy as far as may be this awkward state of things, Mr. Lucas resorts to the plan of summarizing in his notes the contents of every copyright letter of importance, taking them one by one, each at its proper point in the chronological series. This expedient raises the biographical value of his edition of the letters; but the use of a uniform type for text and notes is to be regretted. The editor would, perhaps, have done better had he abstained in the notes from all mention of these unattainable letters, and dealt with them in a tabular list of the entire epistolary remains, such as that given at the end of Mr. Wright's recent edition of the Cowper correspondence. He has, however, deliberately chosen to sacrifice artistic form to biographical continuity—a step which he probably holds to be justified by the nature of his material, the strength of which lies rather in its wealth of character—its revelation of a heart essentially sound and sweet—than in any pervading charm or idiosyncrasy of style. For in truth this edition of the letters is a Peter's net of all epistolary sorts—a "mixed lot" of correspondence, yet for that very cause all the more frankly and fully representative of the writer, a man of many humours, of broad tastes and sympathies.

Opinion may vary regarding Mr. Lucas's editorial aptitudes; of his industry there can be no question. Of the 516 letters here reprinted 252 represent a fresh collation of the originals, while in 52 of the remainder—that is, of the letters which, in default of the originals, are here reproduced from various early printed sources—an occasional phrase, sentence, or paragraph will be found to be restored which nineteenth-century nicety, in the somewhat drastic exercise of its discretion, had emasculated or suppressed. Thus three out of five centuries of these old friends are here presented in a shape as nearly approaching textual authenticity as the editor's means allow. Many of the new letters are of no literary account; perhaps a score have the true Elian *cachet*, and one or two supply a link hitherto missing in the writer's life. Access to the primary sources enables Mr. Lucas occasionally to decipher a doubtful postmark or rectify a false date; and, where the autograph is not forthcoming, he avails himself intelligently of internal evidence to fix the chronology. His arrangement is seldom open to question; but why does he perpetuate Ainger's blunder by placing Letter 55 under the year 1800, when the contents, now first printed in full, show that its date cannot be earlier than 1801? Indeed, the letter in question probably belongs to the early summer of 1803.

Mr. Lucas works with a will; yet at times a passing fit of ennui, or perhaps of irresponsibility, comes to him, and he nods over his task, or else breaks out into some odd freak or other. Only thus can we attempt to account for the extraordinary suggestion that the Plantas (respectable literary folk) are cigars, the rendering of *circum præcordia nostra* by "chill about the midriff," or that eminently original emendation of Pope, "*Fearless* on high stood unabashed Defoe." Hippocras is called "a medicinal drink," and one marvels what meaning Mr. Lucas can

attach to the passage in which it figures for the first and last time in Lamb's correspondence:—

"I wished for you yesterday. I dined in Parnassus, with Wordsworth, Coleridge, Rogers, and Tom Moore—half the Poetry of England constellated and clustered in Gloster Place. It was a delightful Evening.....I am scribbling a muddy epistle with an aching head, for we did not quaff Hippocrene last night: marry, it was Hippocras rather!"

How any plain man could read this, and fail to gather that "hippocras" is a strong drink of some sort, passes comprehension. But it is really curious to note how often Mr. Lucas appears to make a boggle of his author's jocularities. Great wits, it seems, do not always jump. A case in point is the note on Letter 71 (November 28th, 1800). Lamb writes to Manning that he has accepted an invitation to the Lakes from Charles Lloyd, and begs Manning "not to take it unkind" that he should throw over Cambridge for Westmoreland. Let Manning consider the delights of a tour amongst the Lakes to one "in City pent," &c.:—

"Consider Grasmere! Ambleside! Wordsworth! Coleridge! I hope you will. [Here the first page of the letter ends, and overleaf Lamb proceeds:—] Hills, woods, lakes, and mountains, to the eternal Devil! I will eat snipes with thee, Thomas Manning. Only confess, confess, a bite!"

Here Mr. Lucas comments: "Manning's reply to this letter indicates that Lamb's story of the invitation to stay with Lloyd was a hoax." Is it possible that Mr. Lucas ever took the letter for anything else? The note certainly seems to imply this. And, begging the editor's pardon, we may say that it was *not* "Lamb's story of the invitation" that was the hoax, for the invitation was actually sent: the postscript makes that clear. It was Lamb's *pretended acceptance* of the invitation that constituted the hoax; and the words, "Only confess," &c., mean simply, "Only admit that you have been fairly taken in."

Another case, almost as curious, of the misconstruing of a jest occurs in connexion with a letter from Lamb to Stoddart, dated August 9th, 1827. The letter contains the following *bite*, or *bam* (as Sir Walter would call it), which, however, is one of the many passages excluded as copyright from this edition. We take it from Moxon's edition of 1870:—

"I am sorry to say that he [*i.e.*, Stoddart's son, then a Carthusian] does not conduct himself so well as we could wish. He absented himself four days this week (this is Thursday) from the Charterhouse, and was found tippling at an obscure tavern at Barnet, with a chorus-singer of the Coburg Theatre. Mr. Hine and I with difficulty got him away; but Dr. Raine, the Head Master, hushed it up with a slight imposition, *viz.*, the translation of Gray's 'Elegy' into Greek Elegiacs, which I partly did for him. I write this with reluctance to offend a father's feelings; I might ha' been one myself, if.....had let me."

Will it be believed that Mr. Lucas accepts the foregoing precious farrago as "cold fact"? After this, the whale that swallowed Jonah had best look to his laurels. Evidently Mr. Lucas is not the man to make two bites of a cherry.

This curious coyness towards his author's jests reappears in the editor's handling of a letter to Charles Chambers, in which Lamb discourses at length upon the relative merits of a John Dory and "your Brighton turbot." The original is endorsed "Sept. 1, 1817," in another hand; but Mr. Lucas will have none of this date, and assigns the letter to May, 1825, because in it Lamb, amongst other palpable gross fibs, asserts that "Dr. Parr is two months dead," and Dr. Parr, as the 'Dictionary of National Biography' duly records, died on March 6th, 1825. Nevertheless, the date endorsed on the autograph is correct, for in this same letter Lamb speaks of "visiting Brighton again next summer," and we know that he was at Brighton in the early summer of 1817. The announcement of Parr's death may, therefore, be taken just as seriously as the statement in the same sentence that Truss—or "Twiss," as Mr. Lucas proposes to read—"had been whipt through the Town of Derby for robbing an old woman at church of a seal ring." One more example and we have done with the subject. In a postscript to a letter from Mary to Sarah Hutchinson—in which letter Wordsworth is asked to interest himself on behalf of Mary Betham, the portrait-painter—Lamb hurriedly adds: "Wordsworth may tell De Q. that Miss B.'s price for a Virgin and Child is 3 guineas"—a deliciously sly and malicious joke, not at De Quincey's expense so much as at the Wordsworths', who just then were enacting with great gusto the part of Mrs. Grundy for the benefit of the Opium-Eater. The equivoque, indeed, is so covert that it will probably be missed by many readers besides Mr. Lucas; but it reveals itself on a comparison of the postscript (which probably belongs to the latter end of 1817) with certain references to De Quincey in a joint letter from Charles and Mary to Dorothy Wordsworth, to be found on pp. 506-7 of this edition. One of these references—"I am very sorry for Mr. De Quincey; what a blunder the poor man made when he took up his dwelling among the mountains"—is erroneously connected by Mr. Lucas with a supposed illness of De Quincey's. The allusion really is to a rumoured skeleton in the cupboard at Dove Cottage (where De Quincey was then domesticated), the report of which had sadly fluttered the Wordsworthian dovecot, and had doubtless reached the Lambs through the kind-hearted Dorothy.

Of the early letters in this edition, two—Nos. 19 and 20—may be reckoned as to all intents fresh acquisitions, of such preponderant length and value are the portions now added by Mr. Lucas from the originals in the Morrison collection, as compared with the meagre extracts given by Talfourd and succeeding editors. The letters in question—Nos. xix. and xxi. in Ainger—are addressed to Coleridge, and contain a minute examination of the 'Ode on the Departing Year.' Nothing is more noteworthy in Lamb than the rapid ripening of the critical faculty, the development of which is, in ordinary cases, a gradual process, involving years of study and experience. Here, for example, while recognizing in the amplest terms the supremacy of Coleridge's lyrical genius, the youth of twenty-one lays his finger with unerring precision



on the weak places—the inequalities and insincerities—in “the splendid thing,” as he calls it. The exordium of Epode ii., he writes—ll. 103–20 in Dykes Campbell’s edition, p. 80—

“I most heartily commend to annihilation. The enthusiast of the lyre should not be so feebly, so tediously, delineative of his own feelings; ’tis not the way to become ‘Master of our affections.’”

To this Coleridge in reply seems to have cited the example of the Hebrew prophets; but Lamb persists:—

“I cannot be made to like the former part of that second Epode; I cannot be made to feel it, as I do the parallel places in Isaiah, Jeremy and Daniel. Whether it is that.....the rhyme impairs the efficacy; or that the circumstances are feigned, and we are conscious of a made-up lie in the case, and the narrative is too long-winded to preserve the semblance of truth; or that lines 5–8 in their change of rhyme show like art—I don’t know, but it strikes me as something meant to affect, and failing in its purpose.”

The criticism is sound, for in point of fact the lines objected to are, in the main, a purple patch borrowed from Sappho (Fragm. 2, Bergk), which Coleridge has gratuitously tacked on here, to the interruption of the rapid movement and logical evolution of the ode. Indeed, his version is scarce worthy of Coleridge; and many may prefer the more liquid, if less artful paraphrase by Aphra Behn in Gildon’s ‘Chorus Poetarum.’

Nothing could be happier than the plan of Mr. Lucas’s table of contents—if the execution had but been equal to the original conception! But here again the same spirit of impatience seems to have invaded the editor, to the injury of his work. In seven cases at least letters are marked as new which had already appeared in print elsewhere; Letter 39 is entered as reprinted from a volume (‘The Lambs,’ &c.) published in 1897, whereas it is actually taken from another and earlier source (‘Mary and Charles Lamb’), published in 1874; and, again, Letter 58, evidently a new item, figures in the list as an old one—in fact, is a regular Melchisedec of a letter, without apparent source or pedigree whatsoever. That flaws such as these should exist in the table of contents is a misfortune, for they disparage its general authority. The index also is an unequal performance. A few of the more important articles are carefully done, but there is a great deficiency both of names and page-references. Under the letter D, for instance, eighteen names are wanting.

Mr. Lucas’s is, on the whole, the best text of the letters that has yet appeared. Amongst the many corrections now introduced we may mention one in the postscript (by Charles) to a letter from Mary to Dorothy Wordsworth, postmarked “Nov. 13, 1810” (Ainger, 1904, i. p. 319). Lamb writes: “I have been *aquavorous* now for full four days.” Here Talfourd and, after him, Mr. Carew Hazlitt and Ainger print: “I have been *acquaintance* with it now for,” &c. Those who would learn how far Talfourd thought himself justified in tampering with Lamb’s words would do well to compare the letter to William

Ayrton, dated March 14th, 1830, as it appears in Mr. Macdonald’s edition, with the text as given by Mr. Lucas. Here the honours lie with Mr. Macdonald, who was fortunate enough to obtain access to the original. The version printed by Mr. Lucas, which is that of Talfourd, Ainger, and Mr. Carew Hazlitt, is altered and mutilated almost beyond recognition.

There are not many misprints in these volumes. “Render,” for *undo*, occurs (p. 133, line 8). Read *massy* for “mass” (p. 610). “Front” (p. 648) may possibly be Lamb’s word, but, if so, it was certainly a slip for *font* (cf. pp. 616, 708). “Palloris” (p. 178) is a bad blunder for *Pallor*, &c. “Howitt” (*Howell*) and “boiled” (*broiled*), pp. 250, 283, are old mistakes, long since exploded, which ought not to have reappeared. “Black Backs” (p. 188) is nonsense; *Black Book* is unquestionably what Lamb must have written. Letter 508—an *epistola* to Barton—is one of those marked as having been collated with the original, yet here we find the impossible “*pruna nana evellens*” reproduced from the text of Mr. Carew Hazlitt, although the true reading, *varia*, appears in Mr. Macdonald’s text. We are sorry to see the absurd blunder “by Mary” for *by sea* perpetuated in Mr. Stephen Gwynn’s translation of the letter to Coleridge of October 9th, 1802; indeed, this version is hardly worthy of a good scholar. “I will be sure to observe diligently your Stuartial tidings” does not convey Lamb’s meaning successfully; “I will attend carefully to your orders respecting Stuart” seems to come a little nearer to the Latin. Again, in translating a phrase of the letter to Rickman dated October 3rd, 1828, “*utpote habenti mundum (quod aiunt) præ oculos [sic]*,” Mr. Gwynn appears to miss the writer’s meaning, which surely is: “The whole world, then, being (as they say) before my eyes,” *not*, “The world, then, being, as the saying is, beyond my ken.” Why again does he, or Mr. Lucas, print (p. 247) “*progredi* [? *progre*di],” as if the first form was wrong? Lamb had considerable Latin, and has himself explained in reply to criticism on the point (p. 251), “*Progredi* or *progre*di I thought indifferent, my authority being Ainsworth.” Lamb was right, for Plautus (see ‘Cas.’ 5, 1, 9) is certainly as good a Latin scholar as Mr. Gwynn, and uses the longer form of infinitive. Mr. Lucas makes an ambitious but, as it seems to us, unsuccessful attempt to solve the puzzling paragraph beginning “*Istum Ludum*,” &c., in the letter to Coleridge aforesaid. He identifies “*Ludus*” with Charles Lloyd; but how it comes to pass that Lamb, by taking Lloyd as the subject for a jest, should thereby “alienate utterly the goodwill of the whole of the Columbian people,” he entirely neglects to explain. The paragraph is obscure, in the absence of the letter which elicited it. Possibly Coleridge had been finding fault with the Lancastrian school-system, already adopted in the United States (*Ludum Americanum*), and had recommended it to Lamb as a fitting subject for an epigram or a short jocular paragraph in *The Morning Post*. Lamb, in reply, plays upon the double meaning of *ludus*—“school,” and “sport” or “joke.” The passage

might, perhaps, be loosely rendered thus:—

“As to that school-plan, about the Yankee methods of which you croak at such a rate, I will not touch it, because it is as far as far can be from a joke, as jokes go nowadays. Indeed, where is the fun in estranging from ourselves the goodwill of the entire American nation, our cousins, for the sake of a single joke? What I’m looking for is a likely subject for a jest; but you keep hurling your Bells at my head.”

The main objection to this view of the matter—which is proffered for what it is worth—lies in the date of Lamb’s letter (October, 1802), which is earlier than that of any recorded deliverance of Coleridge’s, known to us, on the rival systems of Lancaster and Bell.

Here and there in the notes, which show a commendable zeal in their identification of obscure references, Mr. Lucas falls into error concerning matters of fact. Thus on p. 223 he writes: “Sir James Mackintosh was not in 1801 on the eve of departing for India.” In point of fact, Mackintosh was several times on the eve of departure for India before he actually left home to become Recorder of Bombay (1804). In June, 1801, Coleridge writes to Godwin: “The Scotch gentleman is to be Professor of Morals to the young Nabobs at Calcutta, with an establishment of 3,000*l.* a year!” The scheme, however, fell through; for on January 19th, 1802, Coleridge writes to Stuart from Stowey:—

“Tom Wedgewood, who has been with me at Poole’s, informs me that the Calcutta scheme is knocked on the head, and with it Mackintosh’s hopes in that quarter.”

Mr. Lucas, again, errs when he identifies ‘The American Farmer,’ a book lent by Hazlitt to the Lambs, with Gilbert Imlay’s novel ‘The Emigrants,’ 1793. The book in question is entitled ‘Letters from an American Farmer,’ by Hector St. John Crèvecoeur, and was written and published pseudonymously at Philadelphia, in 1774, by Benjamin Franklin. Hazlitt praises it highly in his article on ‘American Literature,’ published in *The Edinburgh Review* of October, 1829 (‘Works,’ ed. Waller and Glover, 1904, x. 314). In the note on Letter 514 (C. L. to Wm. Hazlitt, jun., September 13th, 1831), Mr. Lucas writes that “this is the only letter extant to the younger Hazlitt.” Here, undoubtedly, he is mistaken, for Mr. Carew Hazlitt prints in his edition a joint letter, of uncertain date, from Lamb and Emma Isola to his father. Mr. Lucas deserves praise for the courage with which he restores Lamb’s occasional (so-called) profanities; in one place, however, he shows an odd squeamishness in suppressing what is, after all, but a harmless sally of fun. In a letter to Manning which is not to be found in the editions of Ainger, Mr. Carew Hazlitt, or Mr. Macdonald, Lamb writes:—

“By the pleasantries of Fortune, who likes a joke or a *double entendre* as well as the best of her children, there happens to be another Mr. Lamb (that there should be two!) in Mitre Court. [Here Mr. Lucas stops short; whereas the original proceeds:—] His duns and girls frequently stumble up to me, and I am obliged to satisfy both in the best way I am able.”

Perhaps the only line of Lamb’s one might fairly wish to blot is that in which he

speaks of "sulky Fanny Imlay, *alias* Godwin." Amongst a few admirable *dicta* which appear for the first time in these volumes is the following on Shakespeare. On the need of a legibly printed edition of the plays Lamb observes:—

"Shakespeare is one of the last books one should like to give up, perhaps the one just before the Dying Service in a large Prayer-book."

One of the very few quotations which the editor has failed to trace to their source is "Tower above tower, a massy structure high" (p. 788). This is an instance of a composite quotation, made up of Milman's "Tower above tower, one pyramid of flame" ('Belshazzar'), and Milton's "In Heav'n by many a Towred structure high" ('P. L.', i. 733). "Lines 'not less erring' than her words" (p. 608) is a reference Mr. Lucas has failed, he notes, to trace. Is not the phrase a reminiscence of Lamb's own remark concerning Tipp in the essay on 'The South Sea House,' "His pen was not less erring than his heart"? Perhaps he may have been teased or censured for using this phrase, and repeated it with that wilfulness which was one of his chief charms.

For an accurate and complete edition of Lamb's correspondence we must await the "coming of a milder day," when the rival publishers shall be content to join their forces, and give to the world the complete series of letters, edited by a competent scholar. May this blissful consummation speedily arrive! We have no desire to enter into odious comparisons concerning the merits of the editors whose work is now to be had, but it seems evident to us that the new man, when he comes, ought to be clear of cliques and coteries, and have access to all possible sources of information, printed or unprinted, ought to be a good classical scholar, ought to have as much time as he likes for his work, and ought finally to receive every support in his determination to print all that Lamb wrote as he wrote it, whatever the pedant, the Protestant, or the public may think.

#### THE AUTHOR OF 'JOHN INGLESANT.'

*Life and Letters of J. H. Shorthouse.* Edited by his Wife. 2 vols. (Macmillan & Co.)

We find here a brief thread of memoir interweaving and connecting various letters. It was the only way to adopt in the case of a man whose life was so quiet and uneventful as Mr. Shorthouse's. A man given up wholly to literature is difficult matter for biography; but Mr. Shorthouse's literature was pursued in the intervals of business, and the methodical combination of the two leaves singularly little scope for colour or incident. He was really that phenomenon not infrequent in the history of letters—a man of double mind, not a *littérateur* by profession, who finds vent for his meditative side in one book, and leaves that one book as his true literary memorial. Mrs. Shorthouse has given us, doubtless, what could be given—a quiet, unpretentious, domestic narrative—but it is inevitably domestic, and, apart from the record of one great literary success, is as the life of many provincial business men with cultivated tendencies. For it is not only domestic, it is

further a provincial domesticity. The pith of these two volumes lies in the letters and literary remains.

Nor will the letters rank among distinguished letters; we do not say with those of Lamb, or the Brownings, or Byron, or Stevenson, or the other great and vivid letter-writers of an age not distinguished for letter-writing, but with those of Coleridge, Shelley, or others in whom the personality gives interest to letters not themselves strong in style. They are the letters of a cultivated man, with ideas of his own, and as such good and interesting to a certain degree. But they have no salient originality, no piquancy of personal flavour. To lovers of 'John Inglesant' they will be interesting, in so far as they shed light on the character of the author of 'John Inglesant.' They become, in fact, a portion of the memoir.

As so often happens in an uneventful life, which ultimately becomes hemmed round by routine, the most interesting portion of the memoir is that relating to childhood and boyhood or early youth. From the beginning Shorthouse was something of a contradiction, a strife between hereditary circumstances and personal qualities which also seem to have been in part hereditary. He repeated, in fact, on a smaller and less uncompromising scale, the evolution we witness in men like Ruskin (who, it is not surprising to learn, was among the authors that influenced him). A Quaker, the descendant of Quaker manufacturers, he was foredoomed to Quakerism and a prosaic business life. Yet his grandmother was an intellectual woman of literary tastes, and both his parents, but particularly his mother, had some share of imagination and were fond of romances. As often chances, the qualities and tastes inherited specially from the female line became intensified in the boy, and conflicted with what appeared his ancestral destiny. But only in the matter of religion was the conflict pursued to a logical issue. In regard to business he contrived a successful compromise, pursuing amateur studies of literature when his day's work was ended. Had his literary vocation been complete, such a compromise would have proved unworkable.

The blend of imagination and religious enthusiasm which characterized his writing appeared from the first. As a child he thought Christ the most loving and beautiful being that ever walked the earth. When he went into the country, waking in the room of an hotel or lodging-house, he would delight himself with the new pattern of a wall-paper, and, watching the clouds cross the sky, would realize the deeper joy of God's presence everywhere. Later, as a boy of sixteen and upwards, he showed the literary side strongly. With his female cousins, one of whom supplies her recollections, he read Tennyson much, while Hawthorne was another very favourite writer. He had something of the moods and also of the sedentariness of imaginative youth. While his cousins pursued amateur science among the clefts of the hills he would lie on the grass, watching the stream emerge from the foot of the hill. At such times he was now silent and bored, now communicative, but always full of thought. Characteristically he loved not mountains,

but peaceful and rather dreamy scenes. On his holidays with them he read 'Rokeby' in Greta woods and by Mortham's tomb, as an imaginative youth was bound to do. But when he talked his dreaminess fell from him; he was eager and brilliant; and opposition roused him to vigorous argument. During this time he seemed to attend to business only when he had nothing else to do; and the symptoms are those of anything from a poet downwards. But his imagination thus early had a decided cast. It was the historical imagination, the imagination of the descriptive historian or the historical novelist. He was no mere dreamer in green landscapes; he loved the streets and their panorama of humanity; he, like Browning, would "paint man, man, whatever the issue." Like Browning, but not in Browning's way. Thus early, he had reconstructed to a remarkable degree the life of historic England in its towns. Old maps delighted him; and this was hereditary, for his father shared the taste. Old chroniclers and ancient contemporary memoirs he read eagerly. In these ways, though he lacked formal education, his self-culture proceeded apace from childhood. That formal education lagged somewhat we have a glimpse in a letter he wrote during a holiday to his cousin:—

"There is a large family of children next door, with a very pretty governess, who is at this moment playing on the pianoforte. I want papa to get me a governess to teach me spelling, but he won't agree that I should choose one myself, and I tremble at the thought of some into whose clutches I might happen to fall. He says he thinks it would be a very good thing, and if he'd let me choose I should be decidedly of that opinion."

Seeing that young Shorthouse was at this time nineteen, one can understand his proviso, and that upon such condition he should eagerly embrace the idea of a governess. The doubt whether he might not also eagerly embrace the governess perhaps explains the paternal dissent from his proviso. His tendencies, be it said, did not at all that way lie. It was in other matters that he somewhat dismayed his puritanically trained cousins. His mind, working away from its environment, had conceived hostility towards the radicalism in which they were trained. He even contrived to sunder Charles Kingsley's religious liberalism, which he accepted, from his political liberalism, which he abhorred. It is a small, but characteristic matter that, even in dress, he had so far broken from the Quaker idea as to seem in his cousins' eyes exaggeratedly fastidious. It is the same natural Tory, aristocrat—call it what you will—who writes unconsciously to his cousin about the "stupid common people" that scrawled their names in the ruined church of Llandudno—a double offence, against the historic sense and his growing religious conservatism.

He belonged, in fact, to those whom we may call intellectual Conservatives; to that conservatism of the mind and imagination which bursts through the swaddling-bands of heredity, so powerful with other men, which refuses the plastic influence of environment, all-powerful with other men; even as Shelley's native radicalism defied the pressure of his aristocratic heredity and



environment. This brought the evangelically bred Ruskin to say before his Oxford audience, in the most casual way, "we Catholics" (applying the phrase to art). This brought the Quaker-bred Shorthouse to much measure of sympathy with Little Gidding, the community in which Tractarians found their spiritual ancestors. His literary instinct, we have said, contrived a compromise with his business ancestry and *milieu*. His spiritual instinct, after his early and happy marriage, carried him out of Quakerism into the Established Church. Yet it may be questioned whether the "sacramental Christianity" (a somewhat vaporous and indefinite thing, though he was ever ready to define it) into which he finally crystallized was not itself a compromise. In our view he was, with his mixture of sobriety and enthusiasm, imagination and contented middle-class domesticity, his birth and his personality, almost necessarily a compromise in the flesh. We are most of us compromises, but he, perhaps, especially so.

To follow this out would be to consider him too curiously—more curiously than we can here do. Nor are all the materials in his wife's pages. As we have said, after the portion dealing with his early years the memoir becomes mainly the record of a very domestic middle-class life. That record is broken for a moment by the publication of 'John Inglesant,' with the inevitable London journey and lionizings, which are like unto most lionizings, and give no illuminative glimpses of the great men, from Gladstone downwards, whom he met. The book was a work of love and of a life, written in the after-business leisure of several years. Issued privately, it roused the interest of an Oxford reader, who recommended it to Mr. Alexander Macmillan, and he made overtures to the modest author for its public presentation. The success that followed was the last thing ever dreamt in the writing of it. But Shorthouse the author has here mainly to be gathered from the letters and remains. Of the letters we have expressed our opinion. Some of the youthful letters interest, not only from their union of literary enthusiasm with strong religious sincerity, but also because they show how early Shorthouse had formed his own views in his special province of history. At nineteen he condemns the historical shallowness of the then received Macaulay, and is confident he shall have small difficulty in attacking that writer's essay on Hampden, "since it contradicts itself." The later letters are, perhaps, most generally interesting when they touch (as they often do) on literary themes. The best of these, and (to our mind) of all the letters, is a very thoughtful and stimulating epistle to Matthew Arnold, whom he addressed as a stranger, before the publication of 'John Inglesant.' He urged on Arnold the writing of a great work, and sketched the principle on which it might rest:—

"All history is nothing but the struggle of the divine principle to enter into the life of humanity.....But the contrast between the divine love and our sacramental hours and the everyday life of ourselves and others is so

appalling, that the question that seems forced upon us is, 'Is the Christ we have sufficient for these things, or look we for another?'"

He then draws out his peculiar conception of humour "in the very highest sense," as an enthusiasm for humanity as it is, not as it might be (which is the preacher's enthusiasm). It studies man in the circumstances of his existence, and because of these circumstances. To it

"human nature appears at once in its essence too noble, and in the circumstances of its individual daily life too paltry, for any feeling but that of compassion."

This enthusiasm it seeks to instil in others. But most such writers have been satisfied with their immense understanding of human life, neglecting the divine principle which seeks to enter into it.

"Cervantes and Jean Paul Richter have come nearest to this conception of Humour. But the one positive exception to the neglect of the divine principle is Cervantes, in 'Don Quixote.' This, as it seems to me, masterpiece of philosophic humour is, as I understand it, nothing but a representation of the struggles of the divine principle to enter into the everyday details of human life; and the master work of it appears in this, that the divine is represented to us under no clumsy *machina*.....but the reader himself is made to enter into the struggle, and in most cases sides, as he does in life, with the commonplace and the material against the enthusiastic and divine; and so unfaltering is the genius of Cervantes, that this is carried to the grave itself; before which, talked down by commonplaces and crushed by worldly good sense, Quixote acknowledges his madness and confesses his life to have been a mistake; this is unspeakably sad, but it is true."

Cervantes would be perfect did he not regard only the failure of the divine. It does not always fail, nor is its votary always reckoned mad. This reconciliation, unaccomplished even by Cervantes, the synthesis of revelation and humour, Shorthouse thinks Arnold could achieve, and urges it on him.

The long letter which perforce we have done little more than epitomize is suggestive not only in itself, but also because it adumbrates an unfulfilled critical faculty, further indicated by some of the 'Remains' which compose the second volume. For this reason we cite it, because it unites and illustrates his best in two different kinds. In fact, the essay on humour, among the most successful of these 'Remains,' is nothing but an expansion of the letter; nor do we think it has profited on the whole by expansion. Even the letter has much redundancy of expression; and in mobilizing his ideas (so to speak) for the essay form, Shorthouse is apt to handle them unwieldily, till their first force evaporates. The essay on 'Self-Denial in Art' (by which he intends painting) suffers through similar lack of practised skill. It anticipates the counsel of renunciation enforced by a later essayist; and opens excellently, with suggestive use of the Greek restrictions on the compass of the lyre. But when he comes to suggest remedy for modern licence, the depth of reflection gives place to trite and inadequate recommendations. An inexperienced desire for completion leads him on after his thought has ceased to be effectual. Yet both essays give promise of a true, if undeveloped critic.

Very thoughtful and stimulative is also the essay on Wordsworth's 'Platonism,' the most finished of all, though we cannot invariably follow Shorthouse in detail, where his interpretation seems at times unsound. On the other hand, some of these papers are very slight and incidental; while the tales and other *disjecta membra* will scarcely augment his reputation. The net cast has been more wide than discriminating, and all size and value of fish are brought to the surface. The book, in fine, shows unconsummated potentialities, and increases one's respect for the cultivated, meditative, profoundly sincere and restrained character of the author; but it leaves his literary fame as it found it, based on 'John Inglesant.' It further helps us to understand how and why he was mainly a man of one book; that 'John Inglesant' was in effect an exposition of himself and his inner life, the life behind and beneath his business life. Which is indeed the explanation of most reputations built on a single book.

#### NEW NOVELS.

*The Red Cravat.* By Alfred Tresidder Sheppard. (Macmillan & Co.)

COMPARED with the general average of historical fiction, this novel must be pronounced a decided success. It is instinct with that irresponsible joviality which is of such value in any attempt to catch the spirit of a rough and stirring time, and with the closely allied power of presenting a strongly marked and grotesque personality in a life-like manner. The choice of a period so rich in strange persons and strange events as the reign of old Friedrich Wilhelm of Prussia is, in view of the author's peculiar gifts, much to be commended. Amongst people who, like his nominal hero and heroine, are neither ludicrous nor eccentric, he is scarcely at home; but the portraits of Gundling and Fassmann, those worthy members of the amazing Tabaks-Collegium, are drawn with much skill on the lines of such facts as are actually known concerning them. Still greater praise is due to the Countess-Dowager here pictured, an inspired conception of a type of old lady which has become extinct in our dull and decorous generation. The chronicle of her words and actions, especially in her delightful encounter with the crazy king, wins our pardon even for the truly terrible comic Irishman who figures among the Potsdam giants.

*Sandy.* By Alice Hegan Rice. (Hodder & Stoughton.)

THAT Mrs. Wiggs could have no worthy counterpart was self-evident; her individuality was too finished to become a type for variations, and the same may be said, in a lesser degree, of Lovey Mary. It would be idle therefore to complain that Sandy is not on the level of either of these, or that the Irish-American stowaway is a trifle too charming, a little too unfailingly favoured of the gods in his upward career of love and honour. His personality is undeniably attractive, and, allowing for excusable partiality in the mind of the author, who can say that his character and career might not be the consistent outcome of the two com-

bined races and the traditions from which he is sprung? The standard of Mrs. Wiggs must in this case be ignored, and due respect shown for the discretion which has led the author to forsake the Cabbage Patch for other, if less original, localities and personages. The story is a good deal more than readable, and has its full share of that indefinable charm which characterizes all her writing, a charm which may best be compared to the delicate fragrance which pervades a well-kept and old-fashioned garden.

*The Tyranny of the Dark.* By Hamlin Garland. (Harper & Brothers.)

IN its plot this story rather suggests a prose version—elaborated, of course, and altered in detail and background—of Browning's 'Sludge, the Medium.' It is a good and interesting tale; but perhaps it suffers a little from the vehemence of its author's contempt for what is respectfully called psychical research—for all that the man in the street means by the word *spiritualism*. The story opens in romantic style with the picture of a beautiful young girl sitting alone among the peaks and boulders of the Great American Divide, a mile or two outside a small mining township. To her, or to the township, comes a young man of science from one of the Eastern colleges. He is roughing it in the wilds by way of passing a vacation, and, attracted by the girl's beauty, proceeds, in free-and-easy Transatlantic style, to make acquaintance with the heroine and her mother. He finds himself involved in a curious set of circumstances. The girl's mother is a convinced spiritualist. As a child, the girl showed symptoms of what one kind of observer would call an hysterical temperament, and another, remarkable psychical acuteness. This quality—allied, curiously enough, to robust general health—was religiously fostered by the mother. The girl herself was full of healthy rebellion against the "manifestations." Then a young clergyman came to the township, and after a short time lost his wife there. He came to believe that he could be placed in communication with his dead wife through the mediation of the girl. Thenceforward two strong influences, his and the mother's, made for the cultivation of this side of the heroine's temperament, always more or less against her own instincts and desires. With the young professor of science at hand some of the resultant complications may easily be imagined.

*A Prima Donna's Romance.* By F. W. Hayes. (Hutchinson & Co.)

IN telling a story that depends for its interest solely upon action and adventure it is not easy for the author to keep up a semblance of probability, unless he invokes to his aid some stirring historical conditions. He may, it is true, disarm matter-of-fact criticism by placing his characters in a frankly unreal kingdom. But Mr. Hayes in his latest work adopts neither expedient, and lingers but a little space in the mountain fastnesses near Athens, where exciting things are very likely to happen. The action is chiefly laid in modern London, Paris, and the English Lake country. The twin heroines,

supposed to be the daughters of a Greek brigand, undergo hairbreadth escapes even in civilized regions. "It's a very curious thing," naïvely observes one man to another, "that you should save each sister's life within five minutes of first seeing her"; and it certainly is, as he says, remarkable that the young engineer should rescue one of these ladies from a mass of burning scenery at a Brussels theatre, the other from an unusual sort of ghyll in the Lake district, by way of introduction. The brigands, who pervade the scene more or less, carry things with a high hand, and we dream of M. About's immortal hero, the Hadgi-Stavros of our youth. But if the reader can be content—and why not for once?—to accept the marvellous, he will find the story graphically told, blameless in purpose, and never dull.

*The Silver Key.* By Nellie K. Blissett. (Chapman & Hall.)

THIS romance of France and England in 1669-70 has some merit. The author has grasped the spirit of the times, and there are pleasing pictures of Charles II., whom it is the oft-claimed privilege of novelists to represent in the most amiable light, and of his sister Henrietta, while of the characters it may be said that they are living men and women well representing the manners and customs of their age. It is, however, irritating to find so dull a hero that he fails to see until the nineteenth chapter what has been patent to every reader since the fourth. Apart from this rather serious blemish the story is well written, and makes pleasant reading.

*The Rose Brocade.* By Mrs. Philip Champion de Crespigny. (Nash.)

THIS is a lively enough story of a maid of honour at Leicester House in the early part of the nineteenth century. The chief interest is caused by the somewhat well-worn expedient of marrying the heroine to an unknown pseudo-highwayman in the first chapter. Of course he appears again at Court, and is recognized by his wife, but fails to recognize her, till at last the heroine, dressed as she was on the fateful night in a rose brocade, refuses to give evidence against him in a court of law on the ground that she is his wife. It is a lightly written little story, but none of the characters has enough individuality to excite more than a faint and passing interest.

*Sins of the City.* By William Le Queux. (White & Co.)

THIS narrative is a good specimen of the sensational story, and fairly well described in the sub-title as "a story of craft, crime, and capital." The financier who acts the chief villain is Italian, and mixed up with a secret society and another Italian, who relentlessly pursues him. Mr. Le Queux manages the threads of his story well, ending strongly, but his figures are not more than puppets, and we look in vain for any character-sketching.

*A Gendarme of the King.* By Philip L. Stevenson. (Hurst & Blackett.)

THE Seven Years' War is Mr. Stevenson's theme, his hero a Scotch gentleman in the

Prussian service; and the great Frederick himself, along with other historical personages, takes part in the action of the story. The dry bones seem to have been carefully put together, but it cannot be said that they live. We find enough and to spare of battles and hairbreadth escapes, of torture and imprisonment, of love and jealousy. But no single character or occurrence takes hold of our imagination, and our feeling at the close is not one either of satisfaction or exhilaration.

*Dorothy Tuke.* By Edmund Downey. (Hurst & Blackett.)

THIS is a tale connected with sea life, a good and interesting story of a quiet, unpretentious sort, the writing of which is reminiscent of the leisurely three-volume days, when cleverness was not so common as it is to day, and if readers were less fastidious with regard to manner they were apt to look for a great deal more matter in a novel than is the fashion now. The heroine, while still a child, becomes owner of a substantial barquentine as the result of the death of her father, a silent, unresponsive man, who had achieved the position of a master of his own craft by virtue of sheer hard work and economy. The vessel is left to the management of her mate and second mate, who are entrusted with the task of running their dead skipper's ship for the benefit of Dorothy. One of them is a middle-aged rascal, whose sole aim is the accumulation of money; the other, a romantically inclined young fellow, who falls in love with an abstraction, the ideal picture of his "owner." Dorothy, upon her coming of age, receives the impression that every one concerned with the barquentine she has taught herself to love and treasure is bent only upon deceiving her. Under another name, and in the guise of a disinterested invalid, she makes a voyage in her own ship, and learns the truth regarding those responsible for the management of her property. Incidentally, we have pictures of a certain kind of sea life, which have unmistakably been drawn from first-hand experience, and drawn with unpretentious ability.

*Mr. Chippendale of Port Welcome.* By Charles Fellows. (Hutchinson & Co.)

IT may be said at once that this curious book is particularly well worth reading: first, because it is genuinely entertaining, and, secondly, because it conveys a good deal of a kind of information of which Englishmen stand greatly in need. Port Welcome, in Cook's Island, represents an Australian settlement, and the book is a picture of life there. The author shows small regard for literary convention, and his book is without definite shape and finish. He has made no study of the art of construction. He writes in the first person, as a commercial traveller whose business frequently took him to the Port Welcome of the title. But if the writing is not rich in literary grace, it is full of sincerity, and has the notable merit of straightforward simplicity. The author is generous with the wealth of material he has in hand, Mr. Chippendale is a modern Micawber, with a wife of a far more articulate sor-



than the good lady who shared the name and fortunes of his great prototype; an amiable, if ordinary son; and a daughter of rare good nature, virtue, and simplicity, a perfectly genuine type, and well realized here. Thus Mr. Fellows challenges comparison with notable literary productions, and his work, amateurish as in some respects it is, endures the test remarkably well.

*Tolla the Courtesan.* By E. Rodocanachi. (Heinemann.)

MR. FREDERICK LAWTON has translated this work from the French, and is to be complimented upon the discernment and adequacy with which his task has been accomplished. The book is a sketch of private life in Rome at the beginning of the eighteenth century, and is written entirely in the form of letters between lovers separated by the length of Italy. These letters describe at length, and with an antiquary's enthusiasm for detail, the amours of Tolla Boccadileone with the Prince Constantine Sobieski and with Don Gaetano Cesarini, as seen by the French lover who writes the letters, and whose dalliance with the beautiful Tolla, though tolerably innocent, provokes at length jealous doubts in the mind of his own absent mistress. The author claims that he has too little imagination, or too much respect for historic accuracy, to have modified in any of their essentials the facts of his narrative, and he concludes the volume with a lengthy list of authorities studied and quoted in its compilation. And, indeed, the reader soon discovers that, if as a whole this chronicle of a great courtesan's loves is purely fictitious, it is yet sufficiently true in those details which go to the making of a sound historical picture. The author is to be commended, too, for his delicacy, for the book is perfectly suitable for general reading.

*Les Nuages.* By Ivan Strannik. (Paris, Calmann-Lévy.)

THOSE who have an all-devouring passion for the Russian novel will not be deterred even by the gloom of 'Les Nuages'; but it is not at the highest level of work of its kind.

#### SCHOOL-BOOKS.

*The Dream of the Rood.* Edited by Albert S. Cook. (Oxford, Clarendon Press.)—This is a most welcome edition of what must be considered one of the finest of Old English poems—though too little known outside the circle of scholars and students. In his introduction Prof. Cook gives an excellent account of the Vercelli book, in which this poem is contained, and goes on to discuss the still vexed question of authorship. Stephens's theory, with its ingenious but mistaken evidences from the Ruthwell Cross, that the poem is the work of Caedmon, is now no longer tenable, and Prof. Cook turns to the case for and against Cynewulf. The arguments of Dietrich in favour of the Cynewulf theory are presented at length, as are those of Rieger; while on the other side come the objections of Wülcker, Ebert, and Trautmann. Arguments on a subject of this kind are, as often as not, likely to be flimsy; as, for example, that of Ebert, which suggests that because the nails on the Cross are described as dark in 'The Dream of the Rood,' and in the 'Elene' as shining like stars or jewels, it is improbable that these two

poems are from the same hand. However, we are inclined to consider that, apart from similarities of language, which are frequent enough, one of the strongest grounds for ascribing this work to Cynewulf lies in its treatment of the Cross. This treatment is identical in spirit with that found in the 'Elene' and the 'Christ,' and certainly seems to point to unity of origin. This, together with the personal note which is evident in each poem, leads us to Prof. Cook's conclusion that in all probability Cynewulf is, in this case, the author. Various emendations are printed in foot-notes; the notes proper are full and interesting, and the glossary unusually helpful.

*Tennyson's Princess.* Edited by Ethel Fry. (Blackie.)—This is a useful edition, the notes being sensible and to the point. The annotator had, of course, many predecessors to help her, by whose work she has profited. The notes on Tennyson's style are not adequate.

*Hakluyt's English Voyages.* Selected and edited by E. E. Speight. With a Preface by Sir Clements Markham. (Marshall & Son.)—This is a very well-chosen book of extracts, calculated, we should think, to send any boy who has read it in search of the original. If middle-class schools still used reading-books it would be an excellent choice for an intermediate form, or a holiday task which would be a real pleasure. The drawings and maps by R. Morton Nance are very well done, being full of life and incident. Mr. Speight might have pointed out that much of his story about the elephant has its original source in Bartholomew Angliens. Drake and Grenville, Frobisher and Raleigh, and a score of less-known adventurers are introduced to the reader in this fascinating volume, and tell their story, sometimes even in their own words, seconded by a few judicious notes of the editor and a glossary.

*Landmarks of European History,* by E. H. M'Dougall (Blackie), was written originally to meet the requirements of the syllabus adopted in Government schools and training-colleges at Cairo, where the author was engaged as a lecturer in history. We find in his pages a concise account of the great events which have combined to produce the Europe of to-day, and we congratulate Mr. M'Dougall on having produced a volume which will prove of great service not only to the senior classes of our secondary schools, but also to all who are interested in the development of national life. We should have liked a chapter on the history of Greece, for surely the check imposed by that nation on the invading forces of the Persians must be considered a landmark of European history.

*Paul et Virginie.* Préface de Melchior de Vogüé. (New York, Putnam's Sons; London, Dent.)—We notice under 'School-Books' this pretty little volume, though it is unprovided with notes, and apparently intended less "for the use of schools" than for adults interested in French literature. In his clear and useful introduction M. de Vogüé assures us that this once idolized classic has remained a favourite with the workgirls of Paris, and even now can boast its tribute of sympathetic tears. In England it is scarcely so honoured, yet, for children especially, there is an abiding charm in the picture therein presented of a state of society in which every one grows his own coffee and sugar and seeks his cabbage from the palmetto tree. We are indeed reminded of the immortal 'Swiss Family Robinson,' though the author of this last-named romance has sounder views than Bernardin de Saint-Pierre concerning the course to be adopted by a shipwrecked heroine.

*French by the Direct Method,* by T. Cartwright (Jack), is an adaptation of the German work of Rossmann and Schmidt. We have long been convinced of the artificial nature of the system adopted in most schools for teaching a foreign language. How often a pupil's disgust for French is aroused by the lengthy array of irregularities which he is told to commit to memory at an early stage of his acquaintance with that language! This is the inevitable result of the examination craze; to "the powers that be" must be assigned the blame, for the teacher has no alternative but to store his pupils' minds with the facts that he knows the examiners will require. The book under review is intended to lead pupils back to the natural method of teaching French, and by the use of such simple phrases as "montre-moi," "c'est," "est-ce," "voilà," &c., the beginner is at once introduced to the French names of the objects around him. The book is copiously illustrated to supply material for conversation, and the grammar is introduced by very easy stages. We consider it excellent for those who desire to acquire in the minimum of time a practical knowledge of French, to be of real service in conversation, as opposed to the usual examination French. For those who advocate the teaching of language by phonetic spelling the author has given a few examples; we think, however, that the script should have been accompanied by an explanation of the system.

*The Teaching of Latin.* By W. H. S. Jones. (Blackie.)—This is an eminently sane exposition of the "new" method of studying Latin and Greek. Mr. Jones is evidently a thoughtful teacher who has used his experience in elaborating many good devices for dealing with Latin classes in the earlier stages. His treatment lays no claim to be exhaustive, but most teachers will find something in these pages that they would do well to assimilate. His first chapter is a sensible statement of the use of classics in schools: the remaining three chapters discuss separately the three years of the Latin course of an average grammar-school boy between the ages of twelve and fifteen. The writer is to be congratulated on wisely limiting his subject to the class of school and boy mainly affected. After the recent controversy carried on in the pages of *The Times*, we need not follow Mr. Jones into his introductory essay. Horace (Epistles ii. 1) had to enter a vigorous protest against an age which

nisi quæ terris semota suisque  
Temporibus defuncta videt, fastidit et odit.

Mr. Jones's arguments are meant for an age of which contempt for antiquity is the characteristic mark. He hits the nail on the head when he writes:—

"The pertinent question in estimating the value of any course of study is this: Does it increase the learner's stock of ideas, clarify these ideas, and arrange them into well-assorted and intimately connected groups, easily called into the foreground of consciousness when occasion requires?"

The questions are, of course, to be answered in the affirmative in regard to classics. In sketching a system the writer ventures the opinion that

"the average boy, with one hour a day for home-work and school-work combined, can attain to the requisite standard in Latin at the end of a three years' course,"

but he happily premises that "a teacher who believes in his subject is a more potent instrument than any system." The important features of his first-year plan are *viva voce* lessons, use of diagrams and pictures, reformed pronunciation, marking of long quantities, and generally the accommodation of Latin lessons to the sense-experience of the class. "Things seen are mightier than things heard." Always use the inductive method: "Examples before rule"; and keep the work well within the power of the class.

The same principles are applied to the second year, at the end of which the pupil is nearly able to fly alone. On reaching the third year a boy with his six Latin lessons a week is to have one reserved for composition, one for an unseen, and four for the reader. With this distribution of time we entirely agree. By an inversion of the usual procedure, Cæsar should be reserved for the sixth form, as in the old Eton curriculum. So in the second year the teacher is to commence his lesson by giving a fluent translation of the whole. The use of plain texts should be begun as soon as possible. From the middle of the third year the method sketched approximates more and more to the traditional system, the details of which in its different departments Mr. Jones analyzes with considerable insight. There is little in his method or analysis with which we are in disagreement; but one doubt suggests itself: Is not the author over-sanguine about the rapidity of the average boy's progress?—

"After two terms, or at most a year, spent in the way described in the previous chapter, a boy should have thoroughly learnt Latin accidence up to and including the regular conjugations."

And again, in describing the scheme of composition for the third year:—

"First term.—Sentences illustrating syntactical rules.

"Second term.—Simple continuous pieces composed by the teacher and based upon the prose author being read at the time.

"Third term.—Continuous pieces from some textbook."

And once more, of the "unseen lesson": "To prevent hurry on the part of the class, sufficient time, say half an hour, should always be reserved for the fresh piece." Softly, Sir Sanguine! We wonder how many teachers have seen accidence and composition and "unseens" tackled by the "average boy" at this pace. Few, we think. To us it appears that little short of marvels are claimed for this method. The method is sound, but we would far rather have Mr. Jones's seventy pages of suggestion than Scott and Jones's 'First Latin Course' put into our hands as a guide to it. Until we have seen with our own eyes some speed trials we shall be sceptical as to the results of these three *anni mirabiles*.

*An Abridged History of Greek Literature*, by A. and M. Croiset, translated by G. F. Hefelbower (New York, the Macmillan Company; London, Macmillan), is to be commended. We noticed the French original, published in 1900, as one of the best short histories, and the translator has done well in making it available for the "students in the Secondary Schools" for whom it is intended. The book is of a weighty, clumsy size, more fit for the library than the class-room. The rendering is careful and competent, though not free from traces of foreign idioms. The references given to editions and translations have wisely been revised, and increased as regards English and German books. But we note that Prof. Hefelbower writes from an American standpoint and is nothing like thorough enough in his lists. Thus he refers to Long's version of Marcus Aurelius in a Boston edition of 1863, and does not mention F. W. H. Myers's article in 'Essays Classical.' In several cases the latest editions, German and English, are omitted, which seems a pity. Under Æschylus, Paley (1887) is the only English edition mentioned, and Mr. Morshead's excellent translations are ignored, though Plumptre's bald work is noted.

*New School Arithmetic*. By C. Pendlebury. (Bell & Sons.)—The old book on this subject by the same author has been for so long a favourite with teachers that the present new edition is bound to awaken much interest in mathematical circles. The most striking fea-

ture in it is the early introduction of the metric system, so that a boy may acquire a knowledge of the value of metres, grammes, &c., simultaneously with that of our English weights and measures. We notice that the new method of multiplication is adopted throughout—a feature which, in view of the attention now given to approximations, most teachers will welcome. The graphical illustrations will be found most useful in giving a clear idea of positive and negative values, fractions, &c. The chapter on approximations has been extended and improved, and we welcome the attention given to decimalization of money. The new sections on graphs, mensuration, and logarithms add considerably to the value of the book, which in this form is unrivalled. The examples in it are also published separately, with or without answers.

*Elementary Algebra*, by W. M. Baker and A. A. Bourne (Bell & Sons), is intended to follow, to a great extent, the recommendations of the Mathematical Association. The authors have endeavoured, by an unusually large number of varied examples, to compel even beginners to reason for themselves, instead of working out calculations mechanically. Much stress has been laid on the importance of checking results and of using approximations. The student will find in this volume all that he needs on graphical solutions of problems, this portion of the book being one of its most valuable features. The remainder theorem is freely used in finding factors, and the use of functional notation is introduced at an early stage. In the later chapters we find, in addition to the usual work on the progressions and the binomial theorem, valuable sections on annuities, exponential series, and indeterminate coefficients. For the University Locals and similar examinations we know of no other volume so well adapted.

*A Modern Geometry (Theoretical and Practical)*, by G. A. Christian and A. Pratt (Allman), is one of the many attempts to produce a book to supersede Euclid, and we can safely recommend its use to students working for the examinations we have just mentioned. The authors have discarded many of Euclid's proofs in favour of more direct methods, at the same time omitting such propositions of the old-fashioned system as are now deemed superfluous. The practical exercises are selected with the object of teaching the essential principles of geometry, and though sufficient in number, they are not too numerous. In our opinion, the chapters on graphs and the use of squared paper are scarcely enough; but these can be supplemented by the teacher. The type and diagrams are very clear, the arrangement of the work is rational, and as a first book in geometry it deserves success.

#### OUR LIBRARY TABLE.

WE are able to commend Mr. Maurice Baring's *With the Russians in Manchuria* (Methuen), of which we should discourse at length were it not already known to our readers from the appearance of Mr. Baring's excellent correspondence in *The Morning Post*. Mr. Baring does not write well, but he thinks well and observes well, and he can judge literary points in others—witness his account of the modern Russian drama. One curious fact brought out is the extraordinary popularity of Milton's 'Paradise Lost' among the Russian peasantry and private soldiers. The author noticed this throughout Russia. He afterwards bought a copy "at a small side station between Kharbin and Baikal." We doubt if a Milton could have been purchased during our war at a bookstall between Kimberley and Mafeking. *The Morning Post*

was looked on by the Russian officers as pro-Japanese, anti-Russian, and even bloodthirsty, but Mr. Baring's letters might be reprinted by the Peace Society, and will be to the taste of Mr. Methuen, his publisher, sometimes charged, on the strength of his own writings, with holding views similar to those of Mr. Baring, though expressed in better literary form. Here is a good war-picture:—

"A soldier near us had his pipe shot out of his mouth by a bullet. I shouted to him that we were in rather a dangerous place; he shouted back that he was much too hungry to care."

THE late Col. Henderson has left a high and deserved reputation. *The Science of War*, edited by Capt. Malcolm, and containing a brief memoir by Lord Roberts, is a collection of Col. Henderson's essays and lectures, and is published by Messrs. Longman & Co. Whether Henderson was a great military teacher is perhaps doubtful, although there is no doubt possible as to his literary powers. There have been many able men who have applied the principles of Napoleon and of Clausewitz to modern war. Whether the soldiers and sailors have been as successful as the civilians we are inclined to doubt. The essays of two civilians, Mr. Spenser Wilkinson and Mr. Thursfield, are perhaps more highly valued outside this country among military and naval men than are the writings of any of our soldiers or sailors. Henderson, we think, was perhaps greatest as a stylist, and his 'Life' of Stonewall Jackson is a pride of English letters. As a military teacher he was not steady, and in the present volume there are many contradictions. So, too, as regards style itself: some of the essays are admirable from that point of view, including his last work, of which the proofs were corrected in the Sudan just before his death; others are curiously loose in composition, and there are some expressions which are indefensible. Of the seeming contradictions, one—the most important—is perhaps not real. Grant's employment of his chief army in the American Civil War is described in words which are followed by these: "It was a machine, perhaps unskillfully used." The reader will imagine that the passage applies to Grant, but there are three other passages in which the breadth and soundness of Grant's strategy are commended in terms so high as to suggest that the words which we have quoted are not intended to apply personally to Grant. In the list of "great generals" of the Civil War, Henderson gives the order—Lee, Grant, Sherman, Sheridan, Stuart. Soldiers generally, but not invariably, put Lee above Grant, setting both high among the generals of the world. We are disposed to alter the order, and are convinced that that will be the ultimate judgment of history.

On modern tactics Henderson is thoroughly sound and sane, and does not allow himself to be carried away by his South African experience. On the future of cavalry he is also in accord with the best continental view. He is in favour of the addition of regular battalions of mounted infantry to regular cavalry, keeping both; and for the regular cavalry he is strongly favourable to the lance. Lord Roberts's introduction suggests that Henderson's South African experience had not had time to sink sufficiently into his mind. But we, on the contrary, believe that the best judgment of the military world is on Henderson's side in all these cavalry questions.

Coming to volunteers and general staff—for the two questions are connected in Henderson's writings—we find him a strong advocate of both. He considers the general staff more important to us, who largely depend on men not permanently organized for war, than it is to other powers. Henderson is fiercely in favour of manœuvres; but it is perhaps rather the fault of governments than "the reluctance



of Parliament to vote" the funds, which accounts for the deficiency in such operations at home. Henderson's defence of the volunteers is in terms so strong that it will please the advocates of the volunteer service; but it is not inconsistent with the diminution of numbers recommended by Mr. Arnold-Forster. The article on "foreign criticism," in which the courage of the British soldier in South Africa is defended against those who have written on the war, is not conclusive. We wish it were. We have noted but two mistakes. The Great Exhibition of 1851 is described as being held "in 1852"; and, while both Napiers are quoted correctly in other passages, one passage attributed to Sir Charles Napier is, we think, the most famous of the passages in W. Napier's 'Peninsular War.'

THE Linscott Publishing Company, of Toronto, issue in the United States and Canada, and Messrs. W. & R. Chambers in Great Britain, in "The Nineteenth Century Series," *Political Progress of the Nineteenth Century*, by the late T. Macknight, of *The Northern Whig*, revised and completed by Mr. C. C. Osborne. The preface states that Mr. Macknight was always a Liberal, but no one, Conservative or Liberal, would gather the fact from perusal of the text, which is written from the Ulster point of view, and not the Ulster of Mr. T. W. Russell. The book bristles with points of controversy, historical and literary; but we had best confine ourselves to actual error. Mr. Disraeli is called an early advocate of representation of the colonies in London by a council, on the strength of a speech "as early as 1872, when Imperial Federation.....was regarded as an idle dream." We should say that Imperial Federation was far stronger during the agitation of Sir George Grey, before that date, than it is now, while Mr. Disraeli had advocated some such plan a generation before the date named, and, like Lord Salisbury, grew to recognize the insuperable difficulties which colonial opinion offers to all such schemes. Bright, rather than Mr. Chamberlain, who is not named in this connexion, is put forward as the opponent of coercion and of W. E. Forster in the Cabinet of 1880-1. That this is not Ulster tenderness towards Mr. Chamberlain is proved by his being included by name with Mr. Morley and Mr. Bright as the chiefs of those who by their "rantings" showed themselves to be "demagogues, whom in a fit of mental aberration the nation mistook for responsible statesmen." The "Speaker's coup d'état" is ascribed to "Mr. Peel" in place of Mr. Brand. It is hard on "Mr. Errington" to declare that he "constituted himself" the representative of the Irish Government at Rome, inasmuch as Gladstone made him a baronet for the services he undertook and rendered. The idle story that the Redistribution Scheme of 1885 was given by Gladstone's Government to *The Standard* is resuscitated, although the suit which took place on the subject of the printing contract brought out the facts. Not "eighteen" but twelve seats were "additional" by the redistribution scheme. Lord George Hamilton's naval programme of 1889 is attributed to Mr. Goschen. Bradlaugh's doctrines as to certain relations are called "the most questionable theories of Malthus"—that blameless parson! Sir Salter Pyne is called "Payne"; and Zulfikar becomes "Zarfikar."

PROF. GEORGE WRONG, whose work we have often praised in connexion with the 'Review of Historical Publications relating to Canada,' of which, as Professor of History in the University of Toronto, he has so complete a knowledge, is responsible for a biography with a title, *The Earl of Elgin* (Methuen & Co.), likely to mislead some purchasers. It

is with the brother of Sir F. Bruce, with the head of the Elgin Mission to China, with the man whose private secretaries were Laurence Oliphant and Lord Loch, that Prof. Wrong deals. We have already had one Canadian life of Lord Elgin by an equally considerable Canadian writer, Sir John Bourinot; but Prof. Wrong has not confined himself to Lord Elgin's Canadian career. The greater portion of his volume is concerned with China, Japan, and India. In China Lord Elgin played a more showy, but a less important part than his brother, who has also left a great name at Washington as well as at Peking; and among the Viceroy's of India Lord Elgin has been eclipsed by his successors. There is little interest now felt in his career, excellent, and even admirable, as it was, and no necessity for us to go over its steps. The steady and upright policy pursued by Lord Elgin in Canada, although such as must have been pursued by any Governor, was accompanied by an unpopularity extending to mob violence and even serious riot in the early stages. It is a remarkable fact, in face of the historical foundation of the Canadian Protestant Conservative party on a United Empire Loyalist base, that the need for paying attention to Catholic French Canada led to a movement for annexation to the United States. Prof. Wrong says of Lord Elgin, "Even he was surprised when members of the Tory party, the party of traditional loyalty, took up the annexation cry." The discontent had not only a religious and racial, but also a commercial basis. Canada had just lost the greater part of her preference in British markets, and had in consequence abandoned discrimination in her own tariff in favour of the mother country. Another matter in which the discussions of Lord Elgin's time deal with subjects which are still before us concerns the Yangtse, up which he took a British fleet. Prof. Wrong tells us that

"it was his journey indeed that helped chiefly to fix the political tradition now established that the Yang-tse valley is the British sphere of influence in China."

The repudiation by Germany of this doctrine has been so complete, and our recent insistence on it so feeble, that it is difficult to support the words of Prof. Wrong.

*How Canada was Held for the Empire* is, as its second title tells us, an account of the war of 1812, from the pen of Dr. James Hannay, and is published by Messrs. T. C. & E. C. Jack. The volume is chiefly about the land fighting on the Canadian frontier, and does not deal fully either with the naval battles or with the land warfare in other parts of the United States. The result is that the book is chiefly concerned with Canadian triumphs, and takes little account of the operations on American soil of Wellington's veterans from the Peninsula. The nineteenth and last chapter, entitled 'The Capture of Washington,' explains what happened in the little campaign which conferred the title of Bladensburg on the family of General Ross. Its last two pages mention "the expedition for the capture of New Orleans. A full description of this unfortunate affair is without the scope of this history." Dr. Hannay explains that it was an enterprise which had no connexion with the defence of Canada; but it was intended to have the same connexion with the defence of Canada as had the capture of Washington, and was a far more important military undertaking. A large force of the best British troops had been sent across the Atlantic from France. Alone among the troops that fought in the second American war, they were organized as an army and commanded by officers carefully chosen for the purpose; and their complete defeat, and return, disgraced, to England, too late for Waterloo, came near having grave conse-

quences in relation to the European situation. It reminds us of the worst of our defeats in South Africa to be told, as we are in the few lines of Dr. Hannay, that the valour of the American militia

"was not put to the test, for the entire loss they suffered was only six killed and seven wounded, so well were they protected, while the British loss was about two thousand."

These, of course, as is explained, were not the total losses of the expedition, but those of the unsuccessful attempt to storm breastworks outside New Orleans at a single point.

THE house of Calmann-Lévy publishes *La Question d'Égypte*, by M. de Freycinet, the announcement of which has excited much interest in advance. There is little to be said about the first half of the book, except that it forms an excellent history of the Egyptian question up to 1882. Almost the only point on which we should take issue with M. de Freycinet concerns the Khedive Tewfik, to whom he attributes "intelligence étroite." Even here we know that the majority of competent critics would side with M. de Freycinet against us. It was, however, the case that the Khedive showed considerable intelligence in a most difficult situation, while his timidity did not exceed that which most kings and statesmen would have displayed. When we come to the account of the Alexandria riots, we begin to part company with M. de Freycinet. He conceals the fact that a considerable number of petty officers and seamen of the French fleet were killed or wounded in the so-called massacre. He regrets, and attributes to England, the failure to announce "prompt intervention." He does not relate the energetic steps which were taken by the British Government to insist on punishment of the leaders, reparation by public apology, and payment of compensation to the injured and to the relatives of the killed; and he gives no particulars with regard to the inquiry which was immediately commenced, and which failed to reveal the complicity of the nationalist leaders. All these facts were material to the story; and from this point M. de Freycinet seems rather inclined to vindicate his own policy than to write history. Things are worse when we come to the account of our campaign, which is cut down to nine lines, with five lines of comment—short allowance in a volume of over 450 pages. The comment is in the following words:—

"The strange contest has been explained in various manners. The reason generally accepted is that a sort of understanding had grown up between the British commander and Arabi. The indulgence shown later on to the latter corroborates this hypothesis."

We suggest to our readers that this confirmation by M. de Freycinet of the ridiculous legend as to "the cavalry of St. George," by which is meant the employment of bribery to prevent the Egyptian army from fighting, is the adoption of a flagrant lie, which it is unworthy of M. de Freycinet to accept. As for the "indulgence" to Arabi, we now know that it was not without difficulty that Gladstone was able to save his life, while the perpetual imprisonment, to which the death sentence was commuted, was considered unduly harsh by French opinion.

When we come to the negotiations conducted by Lord Salisbury and Sir H. Drummond Wolff in 1887, and to the events of 1892, we find similar imperfection in the work. M. de Freycinet defends French pressure on the Sultan, to force him to reject the Drummond Wolff Convention for the evacuation of Egypt, on technical grounds, which are swept away, even in his book, by the healthy common sense of statements placed in the mouth of the then French Ambassador in London, but no more accepted by M. de Freycinet than they were

at the time by the Foreign Minister of France. As regards 1892, M. de Freycinet is not unnaturally silent on the pressure of the French financiers which made the French Government deliberately refrain from making that proposal to renew the Drummond Wolff Convention which Gladstone had publicly invited. The history of the various French expeditions now grouped in history under the name "Fashoda" is prudently abridged. The facts that the Marchand column had been only one of many, and that a determined attempt had been made to lead Abyssinians under French and Russian officers not only to, but also across the Nile, are material to the subject. Finally, M. de Freycinet, in spite of the recent Morocco Convention, has a concluding chapter, in which he declares the presence of British troops in Egypt to be not more legitimate at this moment than it was twenty years ago, and seems to invite Europe to raise the question.

The book displays the usual French carelessness about names. Sir H. Drummond Wolff's second name is in every passage but one, we think, spelt with a final *t*, although in one case correctly given. Sir Edward Grey is always "Sir Grey," except once where he is "Sir Edway Grey."

We heartily commend the first part of M. de Freycinet's volume as an accurate account of highly complicated negotiations, clearer than the still fuller history to be discovered in the intricate series of British Blue-books.

In *The Memoirs of Constantine Dix* (Fisher Unwin) Mr. Barry Pain has written twelve stories of a thief's operations, which are very readable, and may well serve to while away an idle hour. They are not, however, in any way considerable work. The thief—who gets retribution at the end for a murder—leads a double life, prides himself on the simplicity of his methods, and is known to the world as a lay preacher, who reclaims sinners from thieving and other vices. The contrast thus afforded is frequently introduced, but in a rather cheap way, it seems to us. We need, perhaps, hardly remind our readers that Mr. Pain writes very much better than the ordinary purveyor of crime and mystery.

We have received from *The Bulletin Newspaper Company* of Sydney a large gift-book containing drawings by Mr. Livingston Hopkins, who contributes to *The Bulletin* under the name suggested by the title of this volume, *On the Hop*. The volume, although it has only just reached us, is dated 1904, but a great many of the best pictures are of the time of the late Sir Henry Parkes, and are somewhat out of date, while all of them are more interesting in Australia than to us here. There are few Englishmen who possess sufficient acquaintance with the physiognomy of the colonial statesmen to recognize at a glance even Mr. Reid, whose features and personality lend themselves to caricature. Sir E. Barton is better known, because of F. C. G.'s caricatures of him during his visits to England, when the kangaroo was familiar to readers of *The Westminster Gazette*. Mr. Livingston Hopkins's work is even more uncertain than that of most caricaturists, but he is admirable when at his best. The taste of the readers of *The Bulletin* will, of course, permit a latitude in caricature less extreme than that of the Parisian boulevards, but much wider than that of the London daily paper.

MR. JOHN MURRAY publishes *Railways and their Rates, with an Appendix on the British Canal Problem*, by Mr. Edwin A. Pratt. Portions of some of the chapters are reproduced from a series of articles in *The Times*. The book is on the side of the railway companies, and an unsuccessful attempt is made to show

that such of them as have bought up many of the canals of this country have done their duty to the public with regard to the waterways.

SOME further volumes of Messrs. Methuen's "Standard Library" are just out: *Shakespeare's Works*, Vol. II.; Goldsmith's *Poems and Plays*; Gibbon's *Decline and Fall*, Vol. II. of Prof. Bury's masterly edition; Milton's *Paradise Lost* (Vol. I. of his works); and *Of the Imitation of Christ*, by Thomas à Kempis. This last is the translation (revised) of Dr. Bigg, who has managed admirably to combine clearness with dignity, but seems to us unduly archaic in punctuation. Mr. Sidney Lee supplies a prefatory note in each case, which is just what is needed, and the volumes are bound to continue the rapid success of the library.

WE have on our table *The Romance of Victor Hugo and Juliette Drouet*, by H. W. Wack (Putnam),—*Critical Times in Turkey and England's Responsibility*, by G. K. Lewis (Hodder & Stoughton),—*A Handbook of Cyprus*, compiled by Sir J. T. Hutchinson and C. D. Cobham (Stanford),—*An Academy for Grown Horsemen*, by G. Gambado (Methuen),—*The Final Transition, a Sociological Study*, by J. K. Ingram (Black),—*A Practical French Grammar*, by F. W. Aveling (Sonnenschein),—*Brahms*, by H. Antcliffe (Bell),—*The Poems of Lord Tennyson: Maud, and other Poems*, edited by A. Waugh (Heinemann),—*Library of Congress: Copyright in Congress, 1789-1904*, prepared by T. Solberg (Washington, Government Printing Office),—*Catalogue of the Sanskrit Manuscripts in the Library of the India Office: Part VII. Sanskrit Literature*, edited by J. Eggeling, Ph.D. (India Office),—*Franks Bequest: The Treasure of the Oxus, with other Objects from Ancient Persia and India*, by O. M. Dalton (Trustees of the British Museum),—*Leetures Françaises: Géographie et Histoire*, by W. M. Poole and M. Becker (Blackie),—*Concise and Practical Guide to Rome*, by L. D. Gordon (Lawrence & Bullen),—*The Golfers' Year-Book, 1905*, edited by J. L. Low (Nisbet),—*Gas Engine Design*, by C. E. Lucke, Ph.D. (Constable),—*A New Humanity; or, the Easter Island*, by A. Wilbrandt, translated from the German by Dr. A. S. Rappoport (MacLaren),—*Roger Trewinion*, by J. Hocking (Ward & Lock),—*Mixed Relationships*, by R. Rennison (Simpkin),—*A Legend of the Twilight*, by Ha Rollo (Burleigh),—*A Courier of Fortune*, by A. W. Marchmont (Ward & Lock),—*The Puritans and the Tithes*, by the late Rev. T. Hancock (S.P.C.K.),—*The Christ in the Teacher*, by J. H. Skrine (Simpkin),—*St. John: the Revised Version*, edited by A. Carr (Cambridge, University Press),—*The Christian, and other Poems*, by Margaret Cave (Mowbray),—*The Dance of Olives*, by A. Maquarie (Dent),—*The Ring of the Nibelung*, by R. Wagner: Part I. Prologue: *Rhinegold* (Owen),—*The Burden of Babylon*, by H. E. M. Stutfield (Arnold),—*Annales du Musée Guimet: Le Népal*, by S. Lévi, Vol. I. (Paris, Leroux),—*Abhandlungen der Fries'schen Schule*, by G. Hessenberg and others, Part II. (Williams & Norgate),—*Romæ Carrus Navalis*, by G. A. Sartorio (Milan, Treves),—*Archivio Muratoriano*, Nos. I and II., edited by V. Fiorini (Castello, Lapi),—and *Déclassé*, by C. Pettit (Paris, Lévy).

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## THE HARVARD MEMORIAL WINDOW AT ST. SAVIOUR'S.

30, Little Russell Street, W.C., May 30th, 1905.

PROBABLY Canon Thompson, for so many years the devoted custodian and upbuilder of London's latest cathedral, little suspects that he owes the most recent beautifying gift for his beloved and venerable fabric to a curious incidence of Lord Lindsay's pet "progression by antagonism." Such, however, is the fact. Last week Mr. Choate, as a parting gift commemorating the close of his six years' memorable occupancy of the United States Embassy at the Court of St. James, unveiled a memorial window to John Harvard in the presence of a distinguished company, including Archbishop Davidson. This is how it all came about.

Just twenty years ago my friend Mr. Henry Fitzgilbert Waters gave to the world, through the medium of the New England Historic-Genealogical Society, his remarkable identification of the parentage of the Rev. John Harvard, the youthful Puritan whose princely legacy induced the Commonwealth of Massachusetts to adopt his name for their newly founded State college, now the world-famed Harvard University. In his printed report Mr. Waters, after showing that Harvard was baptized at St. Saviour's, November 29th, 1607, and that his father and two brothers were buried there in the terrible plague of 1625, goes on to remark:—

"All, however, I think, were buried in the church. As I passed through this venerable edifice, once the

place of worship of our modest benefactor, I noticed the great window in the South Transept was of plain glass, as if Providence had designed that some day the sons of Harvard should place there a memorial of one who is so well entitled to their veneration."

Strange to say, this broad appeal came to nothing, although the discovery of Mr. Waters was widely heralded in many lands. Possibly certain bitter jealousies in Boston from rival organizations, over such a long keenly-pursued personality as that of Harvard, shrouded from the first in complete mystery, may have accounted for the failure of Mr. Waters's suggestion. More, however, of this failure was probably due to an unfortunate petty controversy, in which *The Athenæum* played an important part. A local Southwark antiquary, having stumbled on the name of Harvard, had constructed an entirely erroneous theory about John. The indiscretion of a minor official of St. Saviour's enabled this gentleman to hastily amend his notes, after Mr. Waters had been to St. Saviour's and identified John's baptism, and then to rush into print without any semblance of proof, as if he had made an independent discovery. The whole story is set forth by the late Mr. Hassam, of the New England Society, in *The Athenæum* for January 2nd, 1886. The public do not go into the pros and cons of technical details, and are apt to lose interest in disputed matters which are purely of sentimental importance. The memorial project fell through. Some eight or ten years ago, when I happened to be strolling through St. Saviour's, I accidentally got into conversation about the church with Canon Thompson, and he mentioned to me how ungratefully he had been treated by the many sons of Harvard, having kept purposely for several years a special window open to them to use as a Harvard memorial. He said, however, he had waited quite long enough, and was about to utilize the window for other memorial purposes. Two or three years ago I happened to mention this conversation to Mr. Choate. Mr. Choate made no remark, and I had almost myself forgotten the matter; when I was astonished to see the announcement by Reuter that a Harvard memorial window had actually been shipped from New York, given by Mr. Choate. Mr. Choate is a forceful man, who, when he has a purpose, says little, but does things, as in this case, doing alone what all the sons of Harvard failed collectively to do. The allotted window had long been filled up, as threatened. All things, however, always work in the end for the best in this best of all possible worlds. The long delay has given John Harvard a chapel and a shrine to himself. It is appropriate that this splendid gift was given by a fellow-townsmen of Mr. Waters, both being sons of Hawthorne's historic Salem, the mother town of Massachusetts. Moreover, Mr. Choate and Mr. Waters were class-mates together in Harvard's distinguished class of 1855, which included Louis Agassiz and Bishop Phillips Brooks. It is a remarkable fact that the two colonial patriots which enabled the establishment of the two great New-England rivals, Harvard and Yale, both came from the Southwark end of London Bridge, and chiefly from St. Saviour's. Harvard's inheritance from his mother is fully set forth by Mr. Waters. Although Mistress Harvard (Katherine Rogers) was a daughter of Stratford-on-Avon, the home of her childhood being at this day the most beautiful Elizabethan relic of Stratford, she derived the chief means which she bequeathed to her son, for him to use in his endowment, from the dowry of her several marriages with Southwark tradesmen. On the other hand, the real founder of Yale College, Nathaniel Lynde, inherited his means from quite a network of Southwark grandsires—to wit, Roger Cole, the chief citizen of St. Saviour's and executor of Edward Allen, his son-in-law; William Lock, proprietor of Merton Abbey; and John Newdigate, or Newgate, the richest

of the founders of Boston in 1630, who was himself born on the southern end of London Bridge. The reasons which sent Harvard and these others across the sea, the romantic interlacing of antagonistic but closely related players and Puritans in this teeming bit of old London, the still remaining fragments of some of the very walls of the Clink Prison, into which Laud threw John Lothrop and all his congregation, and the infinite other number of early colonial associations of Southwark, form, in the words of Southwark's most illustrious citizen, "a whole history." **LOTHROP WITHINGTON.**

## TWO IDENTIFICATIONS IN GRAY'S LETTERS.

Fiveways, Burnham, Bucks, May 26th, 1905.

SINCE writing my note under the above heading (*Athenæum*, May 20th, 1905), I have been informed by Col. Prideaux that he had already discovered Lady Fawkener in the "Lady Fr." of Gray. Col. Prideaux was kind enough to send me the number of *Notes and Queries* (November 21st, 1901) in which his discovery was published, and I regret that the fact that he had anticipated me had entirely passed from my memory when I wrote my note.

HELEN TOYNBEE.

## 'THE FAIR JILT.'

IN Lord Harrowby's library at Sandon Hall I have recently come across a small volume which I believe to be the first edition of Mrs. Aphara Behn's novel 'The Fair Jilt,' dated 1688.

It is not mentioned in the Grenville nor in the General Catalogue of the British Museum, nor in Watt, Lowndes, Hazlitt, 'Book-Prices Current,' or the 'Dictionary of National Biography.' In the last-named work Mr. Gosse states that "original editions" of Mrs. Behn's writings "are now unusually rare."

The only mention of this edition that I have found is in vol. ii. (just out) of Prof. Arber's valuable 'Term Catalogues,' under the date Hilary Term (July), 1688.

In 1886 an edition was published in "The Temple Series," on the title-page of which occur the words: "Reprinted from original edition in the British Museum." This so-called "original" is doubtless the first edition of 'All the Histories and Novels written by the late ingenious Mrs. Behn,' published in 1705—i.e., six years after her death. The title-page of Lord Harrowby's volume reads:—

"The | Fair Jilt: | or, the | History | of | Prince Tarquin | and | Miranda. | Written by | Mrs. A. Behn. | London, | Printed by R. Holt, for Will. | Canning, at his Shop in the | Temple-Cloysters, 1688."

It forms part of the collection, in his lordship's possession, of books which belonged to Lady Mary Wortley Montagu.

Quite possibly other copies of this edition may be lying hid in private libraries about the country. **DORSET ECCLES.**

## A LYKE-WAKE DIRGE.

St. Luke's, Wincanton.

IF the correspondence on the word "fleet" is not yet closed may I venture to point out that the word is still in use in the Swiss dialect? It occurs in its collective form "G'flezz," and denotes the various quarters into which the body of a church is divided, "Gentlemen's G'flezz, Ladies' G'flezz," &c. I have heard it used in this sense hundreds of times, but cannot recollect its occurrence in any other connexion.

(Rev.) B. ZIMMERMAN.

## 'DICTIONARY OF INDIAN BIOGRAPHY.'

(Third List.)

May 20th, 1905.

By the courtesy of the Editor of *The Athenæum*, I have been permitted to publish the following list of names of the deceased persons (601-900) who have been provisionally selected for inclusion in the 'Dictionary of Indian Biography,' to be published by Messrs. Swan Sonnenschein & Co. in the autumn. This work is intended to contain biographical notices of about 2,000 to 2,500 persons, living or dead, Europeans or natives of India, connected with India since about the year 1750 A.D. Suggestions are invited, and it is hoped that readers of *The Athenæum* will bring any important omissions to my notice, and state where materials for short biographies can be obtained. Letters should be addressed to 61, Cornwall Gardens, S. Kensington, S.W.

C. E. BUCKLAND, Editor 'D.I.B.'

Grant-Duff, James, Captain, Historian, 1789-1858  
 Greathed, Sir Edward Harris, General, 1812-81  
 Greathed, William Wilberforce Harris, Major-General, 1826-78  
 Green, Sir George W. G., General, 1825-91  
 Grey, Sir Charles Edward, Chief Justice, Bengal, 1785-1865  
 Grey, Sir John, Lieutenant-General, 1780?-1856  
 Grey, Sir William, Lieutenant-Governor of Bengal, 1818-1878  
 Griffith, William, Botanist, 1810-45  
 Grose, John Henry, Author, before 1750-after 1783  
 Grote, Arthur, Indian Civil Service, Bengal, 1811-86  
 Groves, Anthony Norris, Missionary, 1795-1853  
 Growse, Frederic Salmon, Indian Civilian, Oriental Scholar, 1837-93  
 Gubbins, Martin Richard, Indian Civil Service, Oudh, 1812-63  
 Guise, John Christopher, Lieutenant-General, V.C., 1826-1895  
 Gundert, Rev. Herman, Missionary, Scholar, Linguist, 1814-93  
 Guy, Sir Philip M. N., General, 1804-78  
 Gwalior, Daulat Rao Sindia, Maharaja of, 1780-1827  
 Gwalior, Sir Jiaji Rao Sindia, Maharaja of, 1835-86  
 Gwalior, Madhava Rao Sindia, Maharaja of, 1730-94  
 Hadley, George, in the Bengal Army, Linguist, 2-1798  
 Halhed, Nathaniel Brassey, Indian Civil Service, 1751-1830  
 Halifax, Charles Wood, Viscount, Secretary of State for India, 1800-85  
 Hall, Fitzedward, Professor, Librarian, 1825-1901  
 Hall, Henry, General, 1789-1875  
 Halliday, Sir Frederick James, Lieutenant-Governor of Bengal, 1806-1901  
 Hamilton, Charles, E.I.Co.'s Army, 1753?-92  
 Hamilton, Sir John, Baronet, Lieutenant-General, 1755-1835  
 Hamilton, Sir Robert North Collic, Baronet, Agent to the Governor-General for Central India, 1802-87  
 Harding, Francis Pym, Major-General, 2-1875  
 Harding, Right Rev. John, Bishop of Bombay, 1805-74  
 Hardinge, Hon. Sir Arthur Edward, Commander-in-Chief, Bombay, 1828-92  
 Hardinge, Charles Stewart, second Viscount, 1822-94  
 Hardinge, Henry, first Viscount, of Lahore, Governor-General, 1835-1856  
 Hardwicke, Albert Edward Philip Henry Yorke, sixth Earl of, Under-Secretary of State for India, 1867-1901  
 Hardy, Rev. Robert Spence, Missionary, 2-1868  
 Hare, David, Educationist, 1775-1842  
 Haridas, Nanabhai, Judge, Bombay High Court, 1832-89  
 Harington, Sir Henry Byng, Member of the Supreme Council, 1808-71  
 Harington, John Herbert, Member of the Supreme Council, 1761-1828  
 Harness, Sir Henry Drury, Major-General, 1801-83  
 Harris, George, first Baron, of Seringapatam and Mysore, 1746-1829  
 Harris, George Francis Robert, third Baron, 1810-72  
 Harris, Sir William Cornwallis, Bombay Engineers, Sportsman, 1807-48  
 Harris, William George, second Baron, 1782-1845  
 Harrison, Sir Henry Leland, Indian Civil Service, Bengal, 1837-92  
 Hart, George Vaughan, Lieutenant-General, 1752-1832  
 Hartley, James, Major-General, 1715-99  
 Harvey, Sir George Frederic, Indian Civil Service, N.W.P., 1809-81  
 Harvey, Robert, Director-General, I.M.S., 1812-1901  
 Hastings, Francis Rawdon, first Marquis of, Governor-General, 1754-1826  
 Hastings, Warren, Governor-General, 1732-1818  
 Hathaway, Charles, E.I.Co.'s Medical Service, 1817-1903  
 Haug, Martin H., Professor and Linguist, 1827-76  
 Haughton, Sir Graves Champney, Linguist and Scientist, 1788-1849  
 Haughton, John Colpoys, Lieutenant-General, 1817-87  
 Havelock, Sir Henry, Major-General, 1795-1857  
 Havelock, William, Military Secretary to the Governor, Madras, 1793-1848  
 Havelock-Allan, Sir Henry Marshman, Baronet, 1830-97  
 Haviland, Thomas Firth de, Madras Engineers, Architect, 1775-1866  
 Hayes, Sir John, Commodore, Indian Navy, 1767-1831  
 Haythorne, Sir Edmund, General, 1808-83  
 Hayward, George W., Traveller, 2-1870  
 Hearsay, Hyder Young, Soldier and Explorer, 2-1840  
 Hearsay, Sir John Bennett, Lieutenant-General, 1793-1865  
 Heaviside, Rev. James William Lucas, Professor at Haileybury, 1808-97  
 Heber, Right Rev. Reginald, Bishop of Calcutta, 1783-1826  
 Henderson, John, Merchant, 1780-1867  
 Henley, Samuel, Principal E.I. College at Hertford, 1740-1815

Herbert, William, Hydrographer, 1718-95  
 Herklots, G. A., Surgeon, Madras, 2-after 1832  
 Hewett, Sir George, Baronet, Commander-in-Chief in India, 1770-1840  
 Hewett, Sir William Nathan Wrighte, Naval Commander-in-Chief in India, 1831-88  
 Hickey, Thomas, Portrait Painter, 1740?-1822  
 Hidayat Ali, Khan Bahadur, Lieutenant-Colonel, 2-1882  
 Hill, Sir William, Major-General, 1805-86  
 Hill, William, Major-General, 1846-1903  
 Hills, Sir John, Major-General, 1831-1902  
 Hippisley, Sir John Cox, Baronet, 1718-1825  
 Hirst, Rev. William, Chaplain, 2-1769?  
 Hislop, Stephen, Missionary, 1817-63  
 Hislop, Sir Thomas, Baronet, Commander-in-Chief, Madras, 1764-1843  
 Hobart, Vere Henry, Baron, Governor of Madras, 1818-75  
 Hobhouse, Arthur, first Baron, Member of the Supreme Council, 1819-1904  
 Hodges, William, Artist and Traveller, 1744-97  
 Hodgson, Brian Hodgson, Indian Civil Service, Bengal, 1800-94  
 Hodgson, John Studholme, Major-General, 1805-70  
 Hodson, William Stephen Raikes, of "Hodson's Horse," 1821-58  
 Hogg, Sir James Weir, Baronet, Member of the Council of India, 1790-1876  
 Holloway, William, Indian Civil Service, Madras, 1828-93  
 Holmes, Sir George, Major-General, 1764-1816  
 Holwell, John Zephaniah, Governor of Bengal, 1711-98  
 Home, Robert, Artist, 1764?-1834  
 Honner, Sir Robert William, Major-General, 2-?  
 Hoole, Elijah, Missionary and Author, 1798-1872  
 Hopkinson, Henry, General, 1820-99  
 Horsburgh, James, Captain, Hydrographer, 1762-1836  
 Horsford, Sir Alfred Hastings, General, 1818-85  
 Horsford, Sir John, Major-General, 1751-1817  
 Houston, Sir Robert, General, 1780-1862  
 Howard, John Eliot, Writer on Quinology, 1807-83  
 Howden, John Francis Caradoc, first Baron, Commander-in-Chief at Madras, 1762-1839  
 Howlett, Sir Arthur, General, 1819-1904  
 Hudleston, William, Acting Governor of Madras, 2-1894  
 Hudson, Sir John, Commander-in-Chief, Bombay, 1833-93  
 Hughes, Sir Edward, Naval Commander-in-Chief in India, 1720?-94  
 Hughes, Sir Robert John, Major-General, 1821-1904  
 Hughes, Thomas Elliott, Member of the Supreme Council, 1830-86  
 Humbarston, Thomas Frederick Mackenzie, Captain, 1753?-1783  
 Hume, Joseph, E.I.Co.'s Medical Service, 1777-1855  
 Hunter, Robert, Missionary and Historian, 1823-97  
 Hunter, William, E.I.Co.'s Medical Service and Linguist, 1755-1812  
 Hunter, Sir William Guyer, Surgeon-General, Bombay, 1828-1902  
 Hunter, Sir William Wilson, Indian Civil Service, Author and Historian, 1840-1900  
 Huthwaite, Sir Edward, Brigadier-General, 1791-1873  
 Hutton, James, Journalist and Author, 1818-93  
 Huyshe, Alfred, General, 1811-80  
 Hyde, John, Judge, Supreme Court, Calcutta, 1737?-96  
 Hyderabad, Nizam Ali, Nizam of, 2-1803  
 Hyder Ali, Ruler of Mysore, 1717 or 1722-82  
 Idlesleigh, Stafford Henry Northcote, first Earl of, Secretary of State for India, 1818-87  
 Ikbāl-ud-daula Muhsin Ali Khan, Nawab, 1808-87  
 Impey, Sir Elijah, Chief Justice of Bengal, 1732-1807  
 Impey, Eugene Clutterbuck, Colonel, 1830-1904  
 Indore, Jaswant Rao Holkar, Maharaja of, 1775?-1811  
 Indore, Malhar Rao Holkar, Maharaja of, 1805-33  
 Indore, Takoji Rao Holkar I., Maharaja of, 2-1797  
 Indore, Sir Takoji Rao Holkar II., Maharaja of, 1832-86  
 Inglis, Sir John Eardley Wilmot, Major-General, 1814-62  
 Inglis, Hon. Julia Selina, Lady, 1833-1904  
 Irwin, Eyles, in the E.I.Co.'s Civil Service, Madras, 1751?-1817  
 Iyengar, S. Srinivasa Raghava, Diwan Bahadur, 2-1903  
 Jack, Alexander, Brigadier-General, 1805-57  
 Jackson, Sir Charles Robert Mitchell, Judge, Calcutta, 2-?  
 Jackson, Sir Louis Stuart, Indian Civilian, Judge, Calcutta, 1824-90  
 Jacob, Sir George Le Grand, Political, Bombay, 1805-81  
 Jacob, John, Brigadier-General, Officiating Commissioner in Sind, 1812-58  
 Jacob, William, Meteorologist and Astronomer, 1813-62  
 Jacquemont, Victor, French Traveller and Botanist, 1801-32  
 Jaipur, Maharaja Dhiraj Saiw Sir Ram Sing, of, 1833-80  
 James, Right Rev. John Thomas, Bishop of Calcutta, 1786-1828  
 James, Sir William, Baronet, Commander of E.I.Co.'s Marine, 1721-83  
 Jameson, Sir G. J., Lieutenant-General, 2-1871  
 Jameson, William, Promoter of Tea-cultivation, 1815-82  
 Jang Bahadur, Koonwar Ranaji, Maharaja Sir, 1816-77  
 Jarrett, Hanson Chambers Taylor, Lieutenant-Colonel, V.C., 1836-91  
 Jaschke, Heinrich August, Missionary, Tibetan Scholar, 1817-83  
 Jee, Joseph, Deputy Surgeon-General, V.C., 1821-99  
 Jeffreys, Julius, E.I.Co.'s Medical Service, Inventor, 1801-77  
 Jehangir, Pestonji, Khan Bahadur, Minister in Baroda, 1831-1901  
 Jenkins, Sir Richard, Indian Civilian, Resident at Nagpur, 1785-1853  
 Jerdon, Thomas Claverhill, Zoologist, 1811-72  
 Jeremie, Rev. James Amiraux, Professor and Dean, Haileybury, 1802-72  
 Jerome, Henry Edward, Major-General, V.C., 1829-1901  
 Jijibhai, Hyramji, Philanthropist, Bombay, 1821-90  
 Jijibhai, Sir Jansetji, Baronet, Bombay, 1783-1859  
 Johnson, Sir Edwin Beaumont, Member of the Supreme Council, 1825-93  
 Johnson, Frances, oldest British Resident in Bengal, 1725-1812  
 Johnson, Francis, Professor and Linguist, 1795-1876  
 Johnstone, Sir James, Major-General, Political, 1811-95  
 Johnstone, James Henry, Promoter of Steam Navigation, 1787-1851  
 Jones, Henry Richmond, General, 1808-80  
 Jones, Sir John, Lieutenant-General, 1811-73

Jones, John Felix, Captain, Indian Navy, Political, 2-1878  
 Jones, Rev. Richard, Professor at Haileybury, 1790-1855  
 Jones, Sir William, Judge, Calcutta, Orientalist, 1746-94  
 Jones, Sir William, General, 1808-40  
 Joshi, Anandibai, Doctor of Medicine, 1865-87  
 Judson, Rev. Adoniram, Missionary, Burma, 1788-1850  
 Kamran, Shah, Abdali or Durani, of Herat, 2-1842  
 Kapurthala, Raja Sir Randhir Singh, of, 1831-70  
 Karaka, Dosabhai Framji, Government Officer, Bombay, 1829-1902  
 Kashmir, Maharaja Golab Singh, of, 2-1857  
 Kashmir, Maharaja Ranbir Singh, of, 1832?-85  
 Kavanagh, Thomas Henry, V.C., 2-1883  
 Kay, Rev. William, Principal, Bishop's College, 1820-86  
 Kaye, Sir John William, Member of Council of India, Historian, 1811-76  
 Kazi Shahabuddin, Khan Bahadur, Minister at Baroda, 1832-1909  
 Keane, John, first Baron, Commander-in-Chief, Bombay, 1781-1844  
 Keatinge, Richard Harte, General, V.C., Chief Commissioner, Assam, 1825-1901  
 Keene, Rev. Henry George, Professor at Haileybury, 1781-1864  
 Keith-Falconer, Hon. Ion Grant Neville, Missionary and Professor, 1856-87  
 Kellner, Sir George Welsh, Military Accountant-General, 1825-86  
 Kellogg, Dr. Samuel H., Missionary, Linguist, 1839-99  
 Kelly, Sir Richard Denis, General, 1815-97  
 Kennaway, Sir John, Baronet, Resident at Hyderabad, 1758-1836  
 Kennedy, John Pitt, Lieutenant-Colonel, 1796-1879  
 Kennedy, Sir Michael Kavanagh, General, 1824-98  
 Kennedy, Vane, Major-General, Linguist and Author, 1784-1846  
 Kerr, Lord Mark, General, 1817-1900  
 Kershaw, Sir Louis Addin, Chief Justice, Bombay, 1845-99  
 Kettle, Tilly, Artist, 1740-86  
 Keyes, Sir Charles Patton, General, 1823-96  
 Khote, Raghunath Narayan, Merchaut, Bombay, 1821-91  
 Khurshid Jah Bahadur, Nawab Sir, of Hyderabad, 2-1902  
 Khwaja Abdul Ghani Mia, Nawab Sir, 2-1896  
 Khwaja Ahsanulla, Nawab Bahadur Sir, 1846-1901  
 Kiernander, Rev. John Zachariah, Missionary, 1711-99  
 Kimberley, John Wodehouse, first Earl of, 1826-1902  
 King, Sir Richard, Baronet, Admiral, 1730-1806  
 Kinneir, Sir John Macdonald, Political, 1782-1830  
 Kirkpatrick, William, Major-General, Political, 1754-1812  
 Knox, Sir Alexander, Major-General, 2-1834  
 Kosegarten, Jean Godefroi Louis, Professor, Linguist, 1792-1862  
 Kurz, W. Sulpiz, Botanist, 1823?-78  
 Kyd, James, Shipbuilder, 1786-1836  
 Kyd, Robert, Colonel, Founder of Botanical Garden, 1746-1793  
 La Bourdonnais, Bertrand Francis Mahé de, 1699-1753  
 Laeox, Rev. Alphonse Francois, Missionary, 1799-1859  
 Laessoe, Albert F. de P., Political, 1818-1903  
 Laha, Maharaja Durga Charan, Merchant, Landowner, 1822-1904  
 Lahiri, Ramtannu, Teacher, 1813-98  
 Laing, Samuel, Member of the Supreme Council, 1812-97  
 Lake, Edward John, Major-General, 1823-77  
 Lake, Gerard, first Viscount, Commander-in-Chief in India, 1741-1808  
 Lally, Thomas Arthur, Count de, and Baron de Tollendal, 1700-66  
 Lamb, Charles, Clerk in the India House, 1775-1834  
 Lambton, William, Lieutenant-Colonel, Superintendent G. T. Survey, 1756-1823  
 Lane, Charles Edward William, General, 1786-1872  
 Lang, John, Barrister, Editor, 2-1864  
 Langlès, Louis Mathien, Orientalist, 1764-1824  
 Lassen, Christian L., Professor, Linguistic Scholar, 1800-76  
 Law, Jean, Governor of Pondicherry, 1720-?  
 Lawrence, Sir Alexander, Baronet, Indian Civil Service, 1838-65  
 Lawrence, Alexander William, Lieutenant-Colonel, 1763?-1835  
 Lawrence, Sir George St. Patrick, Lieutenant-General, Political, 1801-84  
 Lawrence, Sir Henry Montgomery, Chief Commissioner in Oudh, 1806-57  
 Lawrence, John Laird Mair, first Baron, Viceroy and Governor-General, 1811-79  
 Lawrence, Richard C., General, Resident in Nepal, 1818-96  
 Lawrence, Stringer, Commander-in-Chief in India, 1697-1775  
 Leach, Esther, Actress, 1809-43  
 Le Bas, Rev. Charles Webb, Principal, Haileybury, 1779-1861  
 Lebedeff, Herasim, Adventurer, Linguist, before 1785-after 1801  
 Le Couteur, John, Lieutenant-General, 1761-1835  
 Leeke, Sir Henry John, Commander-in-Chief, Indian Navy, 1790?-1870  
 Lees, William Nassau, General, Linguist, Journalist, 1825-1889  
 Leighton, Sir David, General, 1773?-1850  
 Leith, James, Major, V.C., 1826-69  
 Leitner, Gottlieb William, Professor, Principal, Linguist, Author, 1840-99  
 Le Marchant, Sir John Gaspard, Lieutenant-General, 1803-1874  
 Lennox, Sir Wilbraham Oates, General, V.C., 1830-97  
 Lester, Frederick Parkinson, Major-General, 1795-1858  
 Leyden, John, Linguist, Professor, Author, 1775-1811  
 Lindsay, Sir Alexander, General, 1785-1872  
 Lindsay, Hon. Charles Robert, Indian Civil Service, 1784-1835  
 Linton, Sir William, Inspector-General of Hospitals, 1801-1880  
 Little, Sir Archibald, General, 1810-91  
 Littler, Sir John Hunter, Member of the Supreme Council, 1783-1856  
 Lockhart, Sir William Stephen Alexander, Commander-in-Chief in India, 1841-1900  
 Lockwood, Sir George H., General, 2-1881  
 Logan, James Richardson, Authority on the Indian Archipelago, 2-1869  
 Login, Sir John Spencer, Superintendent of M.R. Dullig Singh, 1809-63



Long, Rev. James, Missionary, 1814-87  
 Longden, Sir Henry Errington, General, 1819-90  
 Lord, Percival Barton, Medical Officer and Political, 1808-40  
 Low, Sir John, General, Member of the Supreme Council, 1788-1880  
 Lowe, Edward William Howe De Laney, Major-General, 1820-80  
 Lowis, John, Member of the Supreme Council, 1801-71  
 Lugard, Sir Edward, General, 1810-98  
 Lumley, Sir James R., Major-General, 2-1846  
 Lumsden, Sir Harry Burnett, Lieutenant-General, 1821-96  
 Lumsden, Matthew, Professor, Linguist, 1777-1835  
 Lushington, Sir James Law, Chairman of the Court of Directors, 1779-1859  
 Lushington, Stephen Rumbold, Governor of Madras, 1776-1868  
 Lyall, John Edwardes, Advocate-General, Bengal, 1811-45  
 Lynch, Henry Blossie, Captain, Indian Navy, 1807-73  
 Lytton, Edward Robert Bulwer, first Earl of, 1831-91  
 Lyveden, Robert Vernon Smith, first Baron, 1800-73  
 Macartney, George, first Earl, Governor of Madras, 1737-1806  
 Macaulay, Colman Patrick Louis, Indian Civilian, 1848-90  
 Macaulay, Thomas Babington, first Baron, Member of the Supreme Council, 1800-59  
 Macdonald, Sir Hector, Major-General, 1853-1903  
 Macdonald, John, Military Engineer and Writer, 1759-1831  
 Macdonald, Rev. Kenneth Somerled, Missionary, Writer, 1832-1903  
 Macdonald, Sir Reginald John, Naval Commander-in-Chief, E. Indies, 1820-99  
 Macdowell, Sir Andrew, Lieutenant-General, Commander-in-Chief, Madras, 2-1835  
 Macgregor, Sir Charles Metcalfe, Major-General, 1840-87  
 Macgregor, Sir George Hall, Major-General, Political, 1810-83  
 Macgregor, Sir John, Inspector-General Medical Service, Madras, 1791-1866  
 Macintyre, Donald, Major-General, V.C., 1832-1903  
 Mackenzie, Sir Alexander, Lieutenant-Governor of Bengal, 1812-1902  
 Mackenzie, Colin, Colonel, Surveyor-General, 1753?-1821  
 Mackenzie, Colin, Lieutenant-General, Political, 1806-81  
 Mackenzie, Holt, Indian Civil Service, 1787-1876  
 Mackenzie, Kenneth Douglas, Colonel, 1811-73  
 Mackenzie, Sir William, Inspector-General, Madras Medical Department, 1811-93  
 Mackeson, Frederick, Lieutenant-Colonel, Political, 1807-53  
 Mackinnon, Sir William, Baronet, Head of the B.I.S.N.Co., 1823-93  
 Mackintosh, Sir James, Recorder of Bombay, 1765-1832  
 Maclean, Charles, in the E.I.Co.'s Medical Service, circa 1788-1824  
 Maclean, Sir Hector, General, 1756-1848  
 Macleod, Sir Alexander, Brigadier-General, 1767-1831  
 Macleod, Sir John Macpherson, Member of Indian Law Commission, 1792-1881  
 Macnaghten, Chester, Principal, Rajkumar College, Kattiawar, 1843-96  
 Macnaghten, Elliot, Chairman Court of Directors, 1807-88  
 Macnaghten, Sir Francis Workman, Judge, Calcutta, 1763-1843  
 Macnaghten, Sir William Hay, Baronet, Envoy to Kabul, 1793-1841  
 Macpherson, Duncan, Inspector-General, Medical Service, Madras, 2-1867  
 Macpherson, Sir Herbert Taylor, V.C., Commander-in-Chief, Madras, 1827-86  
 Macpherson, Sir James Duncan, Major-General, 1811-74  
 Macpherson, Sir John, Baronet, Acting Governor-General, 1745-1821

## CANNING.

May 31st, 1905.

WHILE duly acknowledging the kindly and favourable notice of my book on Canning in your issue of May 20th, I should like to notice two points. 1. The reviewer recommends for my perusal the anonymous 'Memoirs of George Canning,' published in 1828. In my notice of it in my preface, he says I "paraphrase Mr. Hill." I will not trouble you with the reproduction of Mr. Hill's judgment and mine, but the paraphrase does not appear very close. Nor do I think it very generous to assume that I reproduce (without acknowledgment) another's estimate of a work which I have not myself read. I personally should think it an act of literary dishonesty to act thus, or to mention by name and criticize a book in my preface which I had not myself read. The 'Memoirs' in question, as a matter of fact, are very well known to me; but, with all deference to the reviewer, I think the Lonsdale MSS., Malmesbury, Ward, and George Rose far better-informed guides to the period 1806-7 than the 'Memoirs' he so values. 2. The reviewer writes, "Was it 'the French' who called the Lord Privy Seal the 'sôt [sic] privé'?" We had always supposed this gentle witticism as much Canning's as, &c. I appeal unto Cæsar, i.e., Canning himself (letter to Lord Liverpool, 'Stapleton Correspondence,' i. 213, December 14th, 1824): "While (Westmoreland) the senior Cabinet Minister—the doyen de Ministres, the Sôt Privé (as the French take the liberty of calling him)," &c. Can anything be clearer than

this? I hope the reviewer will withdraw his [sic] after "Sôt," unless he wishes to criticize Canning, and admit my account of the origin of this "gentle witticism" as the true one.

H. W. V. TEMPERLEY.

## SALE OF SHAKSPEAREANA.

MESSRS. SOTHEY, WILKINSON & HODGE sold the following books out of a Shakspearean collection, 25th to 27th ult. Beaumont and Fletcher's Tragedies, with The Wild Goose Chase, first editions, 1647-52, 50l. Burton's Anatomy of Melancholy, first edition, 1621, 50l. Butler's Hudibras, first editions of the three parts complete, 1663-78, 48l. John Chalkhill's Alcilia, 3 parts, 1613, 68l. Chaucer, 1561, 42l. Coryat's Crudities, first edition, 1611, 45l. Gascoigne's Works, 1587, 42l. Habington's Castara, first edition, 1634, 33l. Dr. John Hall, On English Bodies, 1657, 30l. Herrick's Hesperides, &c., 1648, 55l. Higden's Polychronicon in English, W. de Worde, 1495, 65l. Holinshed's Chronicles, 1577, 50l. Johnson's Seven Champions of Christendom, first edition, 1596, 40l. Ben Jonson's Works, 1616-40, 42l. Marlowe and Chapman's Hero and Leander, unrecorded edition, 1622, 30l. Marston's Tragedies and Comedies, 1633, 30l. T. Middleton, The Blacke Booke, 1604, 30l. Montaigne's Essays by Florio, 1603, 60l. Painter's Palace of Pleasure, 2 vols., 100l. North's Plutarch, 1579, 50l. Purchas's Pilgrims, 5 vols., 1625, 68l. Rabelais, by Urquhart and Motteux, 1653-94, 30l. Ravenscroft's Measurable Musick, 1614, 60l. Barnabe Rich, Faultes, Faults, and Nothing Else but Faults, 1606, 40l. Rowlands's A New Year's Gift, 1582, 42l. Shakspeare, Second Folio, large copy, 1632, 225l.; Third Folio, fine copy, 1664, 500l.; Fourth Folio, fine copy, 1685, 130l.; Romeo and Juliet, 1637, 120l.; Othello, 1630 (6 ll. in facsimile), 90l. Spenser's Complaints, 1591, 60l.; Faerie Queene, first edition, 1590-6, 160l.; another copy, finer, 220l. Whitney's Choice of Emblems, 1586, 30l. The three days' sale (761 lots) realized over 6,500l.

## Literary Gossip.

MR. G. F. BRADBY has written a new story, which will be published by Messrs. Smith, Elder & Co. next week. It bears the title 'The Marquis's Eye,' and it tells the curious adventures which befell a good young man after an operation whereby he exchanged a damaged eye of his own for the eye of a gay French marquis, and consequently saw life through a strangely sophisticated medium.

PROF. HERKLESS and Mr. Hannay are publishing shortly through Messrs. Blackwood a work called 'St. Leonards,' dealing with the history of a portion of St. Andrews University.

MR. FISHER UNWIN has in the press a romance of New Zealand history, entitled 'Captain Sheen.' The author is Mr. Charles Owen, and the incidents are mostly based upon facts gathered from old records. The period is the dawn of the nineteenth century, and the story is full of adventure.

A NEW novel by Mrs. F. A. Farrar is announced for early publication by Mr. Elliot Stock, entitled 'Ruth Fielding: a Double Love Story.' The scene of the story is laid in Lincolnshire, and it incidentally introduces the misfortunes of one of its county families.

MESSRS. JAMES MACLEHOSE & SONS will issue in the autumn 'The History of Japan, giving an Account of the Ancient State and Government of the Empire,' by Engelbert Kaempfer, Physician to the Dutch Embassy to the Emperor's Court in 1698. This book was published in 1727 under the imprimatur of Sir Hans Sloane, and has not since been reprinted in its entirety. In addition to Kaempfer's account of his travels in Japan,

it includes a very full account of the manners and customs of the people and of the Shinto religion, and also deals fully with the natural history of the country. The format will be uniform with that of the recent editions of Hakluyt and Purchas, and all the illustrations of the original edition will be reproduced.

DR. H. SPIES has accepted the editorship of the great German dictionary of Middle-English, which was begun by Eduard Mätzner. The first number was published in 1872, and there is sufficient material on hand to bring the work down to the end of "M" in 1906. In order to hasten the completion of the dictionary, the remaining letters are to be proceeded with simultaneously, and it is hoped that prominent students of Middle-English will render assistance by undertaking some of the more important texts, with a view to furnishing the necessary examples.

MR. BODLEY is slowly recovering from his long illness, and is hoping soon to resume his work, interrupted fourteen months ago, on the second series of 'France,' which has been his chief occupation since the first part appeared in 1898. The new volumes, as they will treat primarily of 'The Church and Religious Questions in France,' will derive increased importance from the present ecclesiastical crisis, which no one foresaw when they were commenced seven years ago, and Mr. Bodley hopes to complete them before the French general elections of next year.

MR. H. A. VACHELL writes:—

"I have to thank you for a handsome notice of my novel 'The Hill'; but I must protest vehemently against a paragraph of a correspondent of yours last week, who writes: 'Those who are in close touch with Harrow School will be able to identify a good many of the boys and masters in the novel,' and your obvious comment thereon, that you 'are sorry to hear it, for close portraiture is both bad art and bad manners.' In my preface I take pains to state that there are no portraits in 'The Hill.' Some few composite photographs are submitted, notably of the two masters. Harrovians will recognize a trait, a trick of speech, taken from life, but purposely fused with other traits absolutely imaginary. 'The Hill' is fiction, not fact. The central theme, a not uncommon one, the struggle between two boys, representing good and evil, for the possession of the friendship of a third, was suggested to me by a friend, an older Harrovian than I, who witnessed a somewhat similar fight (although differing from my fictitious one in episode and incident), which did not end as my fight ends. Two of the original protagonists were unknown to me; the third, in appearance, character, and temperament, is essentially other than my presentation of him. Of course, hundreds of persons will see in my masters and boys types of other masters and boys to be found in most public schools; but I repeat I have taken particular pains to avoid portraiture."

WE regret to notice the death of Mr. Edward Livingstone, of the Edinburgh publishing and printing firm of E. & S. Livingstone. Mr. Livingstone enjoyed close friendship with R. L. Stevenson, and published a short-lived magazine, to which Stevenson contributed. He was also associated with Sir Conan Doyle.

IN order to avoid misapprehension, Messrs. Ward, Lock & Co. ask us to call attention to the fact that 'The Conscience of a King,' the title of a newly published romance by Mr. A. C. Gunter, the author of 'Mr. Barnes of New York,' is virtually the same as that of a sociological work, 'The Conscience of the King,' by Mr. J. C. Spence, which still has a considerable sale.

WE have received the following :—

Permit me to appeal to all who reverence the evidences of our country's story to oppose the Local Government Board's attempt to obtain parliamentary sanction to a drastic alteration of county boundaries. Though the county of Essex is apparently to be the only sufferer on this occasion, the question is one which affects the whole country. The petition presented to the Local Government Board by my Council explains the position, but in addition I would point out that the order will in this case alter bounds existing since pre-Roman days, and all for the sake of the Poor Law, which may at no distant date be amended.

GEO. PATRICK,

Hon. Secretary,

British Archeological Association.

The Essex Archæological Society and the Essex Field Club are also protesting in similar fashion.

THE Committee of the Booksellers' Provident Retreat will be happy to make arrangements for any members of the trade, who may desire to do so, to visit the Retreat at Abbots Langley, in parties of, say, ten or twelve, on Saturday afternoons during the summer months.

At the meeting of the Board of Directors of the Booksellers' Provident Institution held on May 18th 98<sup>l</sup>. was granted to fifty-six members and widows of members; six new members were elected, and two members were proposed.

FURTHER evidence of the spread of a desire for Japanese knowledge in India is furnished by the fact that the authorities of the Dayanand Anglo-Vedic College at Lahore have appointed a Japanese teacher to instruct a class of the students in his language. Mr. Goto, graduate of Tokio Imperial University, has been appointed to the chair, and his arrival in India is now announced.

M. HENRI POIDATZ, the well-known French journalist, who has just died at the comparatively early age of fifty-three, was one of M. Marinoni's most able assistants on the *Petit Journal*, and was for eight years chief editor of one of the most popular of French daily newspapers, the *Matin*.

A FURTHER list of prizes in the gift of the Académie Française has been published, and the more important of these are as follows: The Prix Vitet, of the value of 2,900 francs, "décerné par l'Académie comme elle l'entendra dans l'intérêt des lettres," goes to Madame Daniel Lesueur; the Prix Née, 3,500fr., is awarded to M. Paul Adam as the "auteur de l'œuvre la plus originale comme forme et comme pensée"; the Prix Narcisse Michaut, of the value of 2,000fr. for the best work on French literature, is taken by M. Paléologue; and the Prix Kastner-Boursault, also of the value of 2,000fr., goes to M. Paul Doumier, President of the Chamber of

Deputies, for a work on Indo-China. The Prix Monbinne, 3,000fr., "marques d'intérêt à des hommes de lettres," has been divided between two: M. Montégut gets 2,000fr. and M. Tancrède Martel the remaining 1,000fr.

THE Académie of Amiens announces the opening of a subscription list for the erection of a monument to the memory of Jules Verne, and a very strong committee has been formed, under the patronage of M. Dujardin-Beaumetz, Under-Secretary of State for Fine Arts. M. Mézières, of the Académie Française, is president, in association with MM. Jean Dupuis, Berthelot, Pierre Loti, Marcel Prévost, Jules Claretie, J. Hetzel, and Fiquet, Mayor of Amiens. Subscriptions will be received by Dr. Fournier, 22, Rue Jules Lardière, Amiens.

THE Parliamentary Papers of the most general interest to our readers this week are: Indian Forest Service, Correspondence relating to Training of Forestry Students (8d.); Report on Reformatory and Industrial Schools, Great Britain, Part I., List of Schools and Detailed Reports (1s. 11d.); Report of the Committee of Council on Education in Scotland, 1904-5 (2½d.); Code of Regulations for Continuation Classes, Scotland (2½d.); and Statutes made by the Governing Bodies of St. John's College, and Christchurch, Oxford (½d. each).

## SCIENCE

*Metapsychical Phenomena.* By J. Maxwell, M.D. Translated by L. J. Finch. (Duckworth & Co.)

DR. MAXWELL, a French gentleman, presumably of Scottish descent, is Deputy-Attorney of the Court of Appeal at Bordeaux, and has taken the degree of Doctor of Medicine. His book is concerned with his own studies of the alleged phenomena recently styled "metapsychical." As Sir Oliver Lodge says :—

"He does not give a minute account of all the details, nor seek to convince hostile critics that he has overlooked no possibility, and made no mistakes."

Like Hegel, he may think that "the *a priori* conceptions of hostile critics are so rooted that no testimony can prevail against them" ('*Philosophie des Geistes*,' 'Werke,' vol. vii. p. 179, 1845). Dr. Maxwell has done his best as an investigator, and is convinced that certain unexplained phenomena (reported in all ages and conditions of culture) do occur. Of the historical evidence he says very little; of the anthropological evidence he says nothing. He thinks that the phenomena, as of the movement of objects without physical contact, are due to what Sir Oliver Lodge, in his introduction, calls "an extension, as it were, of the motor and sensory power of the body beyond its apparent boundary." The phenomena are, mainly, "mechanical movements without contact, production of intelligent noises, and either visual, tangible, or luminous appearances which do not seem to be hallucinatory." All these things, as Dr. Maxwell knows, or the appearance of them, can be produced by fraud, and he explains the fraudulent methods. He re-

mains absolutely convinced that he has had experience of honest phenomena, both with the paid Neapolitan peasant woman Eusapia Paladino and with amateurs among his friends and acquaintances. He is not a spiritualist; he does not regard the "personifications" or "controls" which profess to produce the "intelligent noises" as ghosts of the dead. Sir Oliver Lodge disclaims responsibility for the book, the author, and the very ungrammatical translator, who uses "phenomena" now and then as a Greek neuter plural, with the English verb in the singular, and conceives "stigmæ" to be the plural of "stigma."

As to Eusapia, in Appendix A (not Appendix B, as the notes say), Dr. Maxwell criticizes the Cambridge report on her deceptions. Dr. Hodgson deliberately allowed her to release her hand from his hold, informed the darkling company that phenomena were about to occur, and occur they did. It is answered that all the phenomena were not explained, which is true, and that Eusapia did not find Cambridge congenial, and was overworked, which is very probable. Again, Dr. Maxwell thinks that muscular exertions by the medium and others merely synchronize with and aid the unexplained exertions of an unknown force. He might hold a *séance* in a room where a fencing-match is going on, and see how that works—if light enough for fencing is allowed. Eusapia's deeds greatly preferred the darkness. Nor did she let herself be mechanically fastened up, so as to prevent trickery. The table with her does not move untouched, for the lower part of her skirt must be in contact with it. Dr. Maxwell has "often seen women mediums' dresses bulge out and approach the table," though "the sensitive's feet remained visible." Why not put the fair medium into gymnastic costume? Prof. Ricket thinks it "rash to conclude that all the phenomena produced, or supposed to be produced, by Eusapia are fraudulent." The late Henry Sidgwick reckoned it "unreasonable to attribute, even hypothetically, to supernormal agency the residuum that was not so easily explicable." British inquirers vote with Mr. Sidgwick, continental savants are less austere. Our sympathies are strongly with Mr. Sidgwick. On the other hand, we do not profess to explain how Eusapia, in a light good enough to permit reading, and with her hands at a distance of fifteen centimetres from a letter-balance (her hands resting on those of Dr. D., or one of his hands on one of hers), caused the balance to follow her movements. We do not quite make out where one of her hands was at this time. Note made on the day of the experiment: "My judgment will convince no one," says Dr. Maxwell; but he would have aided conviction if he had described the doings of Eusapia's hand which appears not to have been laid on that of Dr. D. Both of her hands, at all events, are said to have been, in one experiment, "about ten centimetres away from the edge of the apparatus." In another passage Eusapia is said to have done the performance with the letter-balance "without abandoning her neighbour's hands," in the plural. One thing certain about Eusapia is that she could, in France, make a higher



record, when squeezing a dynamometer, than Sir Oliver Lodge; it would thus appear that she can exert great muscular force. But Eusapia is neither here nor there, compared with the following anecdote. Breakfasting at a restaurant with an amateur, Dr. Maxwell mentioned the name of a "personification," a *soi-disant* spirit. A small table "near which we were seated glided of its own accord across the floor." The cloth of this small table was in contact with that of the table at which Dr. Maxwell and his acquaintance were sitting, but the distance covered before the woods of each table were in contact was eleven inches. "A conversation ensued with the personification, by means of the movements of the table, without contact." If the tables had been uncovered the phenomena would have been more satisfactory.

There is a certain lack of precision in the descriptions of such scenes. As for movements of tables, we are most impressed by first-hand accounts received from friends who have witnessed them, now in the course of private experiments, now after such experiments were over, and, above all, when nobody was thinking of experiments, or even knew that they were made, and the movements of objects were wholly unlooked for, and excited alarm. Nearly the oldest recorded case known to us is the sudden convulsion of a large table on which the murderers of St. Thomas of Canterbury had laid their arms, while they supped at another table, on the evening of the day of the murder! However, the occurrence is decidedly "remote."

Dr. Maxwell's remarks on crystal-gazing are not of great interest. He thinks that "amnesia" as to the things seen occurs very rapidly in the seer, as happens usually in the case of dreams. In a large experience we have found nothing of this kind. "The disappearance of the voluntary and personal activity of the consciousness" of the crystal-gazer has never occurred in our personal observation, nor has there been an instance of "premonition." Dr. Maxwell gives one curious example. He knew of the vision (an accident to a steamer) eight days before the accident (exaggerated in the crystal pictures) occurred. "I have observed," he says, "results so extraordinary as to confound the imagination. They appeared to me to tend towards demonstrating Kant's idea of the relativity and contingency of time and space." That is the present result of our own observations on crystal-gazers, all amateurs, and none of them "hysterical" or "degenerate" subjects. In France experiments have too usually been made with persons notoriously unwholesome, and the natural inference has been drawn that only such *détraqués* possess the faculty of crystal-gazing.

For the reasons touched on by Sir Oliver Lodge—namely, that Dr. Maxwell "does not record his facts according to the standard set up by the Society for Psychical Research in this country"—we cannot expect his very candid book to have even as much effect on scientific opinion generally as the *Transactions* of the S.P.R.

## THE ELECTRICAL CONSTITUTION OF MATTER.

### II.

IN last week's article on this subject some account was given of the electronic theory, according to which all matter consists merely of positive and negative electrons, or units of electricity, in different forms of aggregation. At first sight, however, it is not clear how this theory can be made to fit in with the known facts of magnetism. Magnetism and electricity have always, up to the present, been found in close association with each other, so that some connexion between the two is more than a mere hypothesis. Thus, a magnet thrust into the coil formed by wrapping wire round a cylinder will produce a current of electricity in the wire upon entering and leaving the coil; while an electric current passed through a similar coil will convert into a magnet an iron bar lying within it. Hence it has been conjectured that every current of electricity is accompanied by a magnetic field at right angles to its directions, and this is a law to which no exception has yet been discovered. But this alone hardly accounts for all the phenomena of magnetism, although Ampère's theory that every molecule of a permanent magnet is traversed by a current of electricity, which current is free to move about its centre, is now generally admitted to be well founded. According to this, the currents of the inner molecules of the magnetic substance neutralize each other, and external magnetic force is only exercised by the currents of the outer or surface molecules, the act of magnetization consisting in giving the currents a parallel direction. Similar reasoning may be applied even to the much larger class of substances called diamagnetic, which are repelled instead of attracted by a magnetic field, and therefore attempt to place themselves athwart it. The molecular-current theory is plain enough in the case of electromagnets, or bars of soft iron which only become magnets while surrounded by wires carrying currents of electricity. But how are we to account for such currents within a natural substance like the loadstone? Whence do these currents draw their electricity? and how is the supply of force kept up?

An attempt to answer these questions in the terms of the electronic theory was lately made by M. Paul Langevin, one of the Professors of Physics at the Collège de France, in an address which he delivered to the Congress of Science held on the occasion of the St. Louis Exhibition. By a highly ingenious train of reasoning, of which he promises fuller details, he concludes that the electrons within the molecules of magnetic and diamagnetic substances alike may be expected to remain in constant motion, if the phenomenon of inertia be an entirely electromagnetic one, and that the orbits which they describe are rigidly circular and can change their places without losing their conformation. This, which is apparently an extension of the view of the German physicist Weber, that the current of electricity round the molecules of a magnet is free from what is termed resistance, would seem, if accepted, to be capable of accounting for most magnetic and diamagnetic phenomena. For its proof, however, we must wait, as stated, for M. Langevin's full exposition. As to the cause which originally starts the electrons on their orbits, he does not expressly speak; but if a guess in the matter may be allowed, it is perhaps due to the directive magnetism of the earth, which might be expected to force the currents round the molecules of magnetic or diamagnetic ores to take up positions either parallel or at right angles to its own axis. In view, too, of M. Curie's proof that, while magnetism varies in inverse ratio to the absolute temperature, diamagnetism does not, and M. A. Leduc's experiments with fused bismuth

(for which see 'Research Notes' in *The Athenæum*, No. 4048), it may well be that the physical conditions under which the ore is deposited have a determining influence upon the nature of its magnetism.

The question of gravitation presents much more difficulty, because, while it can be shown experimentally that electricity and magnetism are so closely related that the force exercised by them is, as it were, interchangeable, we have nothing but the vaguest indications of any necessary connexion between electricity and gravitation. Faraday, who devoted many years of his life to an attempt to prove such a connexion, was at last forced to abandon his experiments, with the remark that "They do not shake my strong feelings of the existence of a relation between gravity and electricity, though they give no proof that such a relation exists." Nor has the electronic theory helped us much further on the same road. M. Langevin says, indeed, that gravitation seems to him to result from a property of the electrons and a mode of activity in the ether distinct from those which produce electrical and magnetic phenomena, and that he abandons for the present any attempt to show connexion between the three. Prof. Fleming, on the other hand, suggests that the complete mathematical expression for the law of mutual action of the electrons will show:—

"1. That at exceedingly small distances they must all repel each other without regard to size.

"2. That at greater distances positive electrons must repel positive, and negative repel negative, but unlike electrons attract, with a force that varies inversely as the square of the distance.

"3. Superimposed on the above there must be a resultant effect such that all atoms attract each other at distances great compared with their size, without regard to the relative number of positive electrons which compose them, inversely as the square of the distance."

He thinks this last condition would furnish the necessary assumption to account for universal gravitation, although he points out that this may be only true of electrons gathered into atoms. Meanwhile, it may be said that, if gravitation cannot be explained on this theory, it is not by any other, all the older hypotheses which would account for gravitation by supposing it due to the bombardment by corpuscles of great velocity, the generation or absorption of fluid by bodies under pressure, and the existence of a tide within the ether, being apparently disposed of by Clerk Maxwell's demonstration that all these conditions presuppose the expenditure of work.

To recapitulate, then, what has been said, the theory which supposes all ponderable matter to be composed of positive and negative electrons or corpuscles of electricity, whereof the negative revolve within the atom round a core consisting wholly or partly of positive electrons, will account for all the known facts of electricity and, if, indeed, M. Langevin's promised proofs turn out to be satisfactory, of magnetism. Up to the present it has failed, like all other theories, to account for the phenomena of gravitation. The existence of the negative electrons which it supposes has been experimentally demonstrated, while that of the positive remains till now largely a matter of inference.

It does not, of course, follow from these considerations either that the electronic theory is untrue, or that it is not capable of rendering the most signal services to science. The time has gone by, probably for ever, when the authors of a scientific theory could expect for it universal acceptance, and could demand that it should take its place among those imaginary "laws of nature," to question the validity of which was looked upon as little better than blasphemy. Rather do we now consider such theories, in the words of M. Lucien Poincaré, as

"simples images, commodes pour le langage, facilitant la recherche, permettant de grouper et

d'associer les faits, mais ne présentant avec la réalité objective qu'une ressemblance fort éloignée." Looked at thus, and with a due appreciation of its provisional character, the electronic theory will probably prove to be—as has lately been said of another hypothesis—a lamp to guide our feet some steps further on the path of knowledge.

# PETRARCH'S GEOGRAPHY.

May 22nd, 1905.

IN the notice of the Italian work 'Da Dante a Leopardi' in your issue of May 13th your reviewer very justly objects to Signor Cesareo's depreciation of Petrarch's geographical knowledge; and he thinks that Petrarch may have founded the map of Italy, his authorship of which is denied, on other maps already in existence. In two marginal notes to the famous Virgil at Milan Petrarch expressly states that he had such maps—*cartæ vetustissimæ* he calls them—on the strength of which he corrects the geographical mistakes of Servius (De Nolhac, 'Pétrarque et l'Humanisme,' pp. 126, 127). From a similar note in his Pliny (now at Paris) we know that he had a map of Peloponnesus; and if we may believe a passage in one of his 'Letters of Old Age' (ix. 2) he even had a map of China, India, and Ceylon. No one else in those days had so correct a knowledge of the classical geography of Italy, and his enthusiasm for the subject was such that, at the age of sixty, he pressed Boccaccio ('Epp. Sen.,' iii. 1) to join him in an expedition to the sources of the Timarus, which he knew was the Isonzo, and not, as was then supposed, the Brenta. Cesareo's argument that, if Petrarch had executed such a map of Italy (as Blondus states, 'Italia Illustrata,' Basle edition, 1531, pp. 353 and 355), he would have mentioned it in his works, is a singularly infelicitous one, for we know from an incidental notice in Boccaccio's Geographical Dictionary ('De Montibus, Silvis,' &c., *ad fin.*) that Petrarch had written a work on classical geography. This work has not only not come down to us, but the author makes no mention of it in any of his extant treatises or in his voluminous letters.

EDWARD H. R. TATHAM.

# SOCIETIES.

ZOOLOGICAL.—May 16.—Mr. G. A. Boulenger, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during April, and called special attention to a young female chimpanzee (*Anthropopithecus troglodytes*); to a young female giraffe from Northern Nigeria, probably belonging to the race known as *Giraffa camelopardalis peralta*; to a young male huanaco (*Lama huanacos*), from Punta Arenas, Tierra del Fuego, presented by Mr. Moritz Braun and Capt. R. Crawshaw; and to a pair of concave-casqued hornbills (*Dichoceros bicornis*) from India.—Mr. Oldfield Thomas exhibited examples of a new golden mole which had been obtained in connexion with Mr. C. D. Rudd's exploration of South Africa, and which he proposed to call *Amblysomus corriei*.—Mr. H. B. Fantham exhibited and made remarks upon microscopic slides of *Lankesterella tritonis*, a hæmogregarine parasitic in the blood-corpuscles of a newt, *Triton cristatus*. This parasite was recently found by Mr. A. S. Hirst and the exhibitor, and their observations had since been independently confirmed by Dr. A. C. Stevenson.—Mr. F. E. Beddard read a paper entitled 'A Contribution to the Knowledge of the Eucephalic Arterial System in Saurapsida.'—Sir Harry Johnston read a paper containing criticisms of the Hon. Walter Rothschild's proposed classification of the anthropoid apes. He was disposed to agree with Mr. Rothschild's classification of the African apes, but suggested that the proper transcription of the native name for the bald chimpanzee should be *nkulunkamba* instead of (as Du Chaillu wrote it) *koolookamba*. Sir Harry, however, could not agree with Mr. Rothschild's proposed change of the generic name of the orang from *Simia* to *Pongo*; and although considering him right in applying the former name, at present used for the orang, to the chimpanzees, he was of opinion that either *Satyrus* or *Pithecius* was a far preferable name to *Pongo* for the orang. He con-

cluded with a list of words used in several African languages for the chimpanzee, and with a *précis* of the history of European knowledge of the anthropoid apes down to the eighteenth century.—Mr. Knud Andersen contributed a paper on some species of bats of the genus *Rhinolophus*. All the Ethiopian species of *Rhinolophus* were shown to be of Oriental origin.—A paper was read from Dr. E. Bergroth, containing the results of his observations on the stridulating organs of five new species (two of which were referred to new genera) of the hemipterous family Halyinæ.—Dr. P. Chalmers Mitchell read a paper entitled 'On the Anatomy of Limicoline Birds, with Special Reference to the Correlation of Modifications.'—Mr. R. I. Pocock read a paper containing results of observations on a female specimen of the Hainan gibbon (*Hylobates hainanus*), now living in the Society's gardens.

MICROSCOPICAL.—May 17.—Dr. Dukinfield H. Scott, President, in the chair.—Mr. Rousselet described an old microscope of the Culpeper-Scarlet type, presented by Mr. J. E. Haselwood. It was signed "Nath. Adams, Optician to his Royal Highness Frederick, Prince of Wales, Fecit." The date was probably about 1740, and it differed from others of the type in having four pillars instead of the usual three. Mr. Rousselet also described an old Adams's lucernal microscope made by W. & S. Jones (Adams's successors). The instrument, presented to the Society by Lieut.-Col. Tupman, was exhibited in the room. The body consisted of a mahogany box, of the form of a frustum of a pyramid, about 17 in. long by 7 in. square at the base, lying horizontally. The objective was carried in a sliding tube at the small end, and an eyepiece, consisting of two lenses about 5 in. in diameter, was placed at the other end. The stage had vertical and horizontal motions, and there was a condensing system of two independent lenses behind it. The curious feature about the instrument was the method of observing the image, which was by means of an aperture, about 1/4 in. diameter, in a small disc carried by an arm attached to a telescopic rod projecting from below the instrument. The distance of the disc from the eyepiece could thus be adjusted until the best effect was obtained. On looking through the disc, which in this instance was about 14 in. from the eyepiece, one saw in the eye lens a very fair image of an object placed on the stage.—A communication received from Mr. D. D. Jackson, of New York, on 'The Movements of Diatoms and other Microscopic Plants,' was read. In it Mr. Jackson described the interesting observations and ingenious experiments made by him, some with artificial diatoms, which have led him to the conclusion that the movements referred to are caused by the escape of oxygen gas evolved in these organisms.—There was an exhibition of slides of the Oribatidæ from the collection presented to the Society some twenty years since by Mr. A. D. Michael, who made some remarks upon that family of the Acarina.

PHYSICAL.—May 20.—The National Physical Laboratory was open to the inspection of Fellows, and the following special demonstrations were shown: 'The Specific Heat of Iron at High Temperatures,' by Dr. J. A. Harker. Dr. Harker also exhibited some new types of electric furnace for the attainment, in absence of noxious gases, of temperatures between 800° C. and 2,200° C.—Mr. A. Campbell exhibited apparatus for the measurement of small inductances.—In the Optical Department two new optical benches, constructed for the Laboratory by Messrs. R. & T. Beck, were shown by Mr. Selby.

BRITISH NUMISMATIC.—May 21.—Mr. P. Carlyon-Britton, President, in the chair.—The President announced that H.R.H. Princess Christian and H.R.H. Princess Henry of Battenberg had honoured the Society by the acceptance of its Royal Membership.—Mr. R. A. Ababrelton, Dr. G. A. Auden, and Messrs. M. E. Hughes-Hughes, B. Max Mehl, J. F. Walker, and G. H. Ward were elected Ordinary Members.—Mr. H. A. Parsons read a paper on 'The Mail-Coach and its Halfpennies,' wherein—after a sketch of the history of mail-coaches, and a reference to the conditions existing at the time of their most general employment—the writer recounted the circumstances attendant on the issue of the three varieties of halfpenny tokens struck in memory of the reforms and improvements instituted by Palmer in the latter part of the reign of George III. The writer, Mr. Baldwin, and Mr. Ogden exhibited specimens in illustration of the paper.—Fleet-Surgeon A. E. Weightman contributed a complete historical monograph on 'The Royal Farthing Tokens, 1613-36.' From the evidence afforded by the patents and a close study of specimens of numerous varieties of the tokens dealt

with the writer was able to classify the types presented in periods corresponding with the changes of ownership of the patents conferring the right of striking and issue. He adduced strong arguments to prove that the oval specimens constituted a separate and contemporary issue for circulation in Ireland, and also to show that the small tokens issued in the reign of James I. were intended for half-farthings—not farthings, as has been hitherto maintained. The writer illustrated his subject by enlarged photographs of specimens in his cabinet, and both he and Lieut.-Col. Morrieson showed many rare examples of the tokens themselves.—Mr. L. A. Lawrence exhibited one of the four known specimens of silver pennies attributed to Æthelbald, King of Wessex, and stated that he had, after careful consideration, reluctantly arrived at the conclusion that all the specimens were clever fabrications of the same class as the forgeries of William I. and II., Henry I., and some other coins of the Norman period already exposed by him.—Mr. Hamer exhibited the very rare Bissett's halfpenny token, without the pictures on the field of the obverse.—Presentations to the Society's library and collections were made by Dr. G. A. Auden and Messrs. Spink & Son.

# MEETINGS NEXT WEEK.

- MON. Institute of Actuaries, 5.—Annual Meeting.
- Engineers, 7½.—'The Improvement of London Traffic,' Messrs. C. Scott Meik and W. Beer.
- Aristotelian, 8.—'The Metaphysical Criterion and its Implications,' Mr. H. Wildon Carr.
- Geographical, 8½.—'Exploring Journeys in Asia Minor,' Col. P. H. H. Massy.
- TUES. Royal Institution, 5.—'Velazquez: III. The Impressionist,' Rev. H. G. Woods.
- Colonial, 8.—'The British Empire in the East,' Prof. Alleyne Ireland.
- Zoological, 8½.—'Notes on the Natural History of Western Uganda,' Col. C. Dehné-Radcliffe; 'Descriptions of New Species of Ethionychis and Allied Genera,' Mr. Martin Jacoby; 'On the Intestinal Tract of Mammals,' Dr. F. Chalmers Mitchell.
- WED. Dante, 3½.—'Plato and Dante,' Mrs. Craigie.
- Archaeological, 4.—'Symbolism in Norman Sculpture at Quenington, Gloucestershire,' Miss Josephine Knowles.
- Entomological, 8.—'New African Lasiocampidae,' Prof. Chr. Aurivillius; 'Rhynchota collected by Dr. A. H. Willey at Birara and Lifu,' Mr. G. W. Kirkaldy.
- Geological, 8.—'The Microscopic Structure of Minerals forming Serpentine, and their Relation to its History,' Prof. T. G. Bonney and Miss C. A. Kassin; 'The Tarus of the Canton Ticino,' Prof. E. Johnstone Garwood.
- THURS. Royal, 4½.
- Royal Institution, 5.—'Electro-Magnetic Waves,' Lecture III., Prof. J. A. Fleming. (Tyndall Lectures.)
- FRI. Astronomical, 5.
- Royal Institution, 9.—'Submarine Navigation,' Sir Wm. H. White.
- SAT. Royal Institution, 3.—'Exploration in the Philippines: II. Among the Head Hunters of North Luzon,' Mr. A. H. Savage Lander.

# Science Gossip.

No. 74 of the *Bulletins* of the Lick Observatory contains Prof. Hussey's ninth catalogue of new double stars, which includes the places of two hundred objects, and raises the whole number discovered to one thousand. No. 75 gives a list of twelve stars whose radial velocities vary, and have been observed at Santiago, Chile, under the superintendence of Prof. W. H. Wright, of the D. O. Mills Expedition to the southern hemisphere; and No. 76 a set of elements and ephemeris of Giacobini's comet ( $\alpha$ , 1905) by Messrs. R. T. Crawford and J. D. Maddrill, which assign April 4th as the day of perihelion passage, and make it probable that the orbit is an elongated ellipse with a period of about 231 years. The perihelion distance from the sun is about 1.115 in terms of the earth's mean distance, or 104 millions of miles.

INTENDING observers of the total solar eclipse of next August who can read Spanish will find very useful a little work issued from the Madrid Observatory by D. Antonio Tarazona, entitled 'Memoria sobre el Eclipse Total de Sol del día 30 de Agosto de 1905,' with a preface by the Director, Señor Francisco Iníguez. It gives, with other useful information, a complete list of the towns, in alphabetical order, which are included in the zone of totality, with the times of the different phases of the eclipse; also maps showing the general position of the track, the Spanish portion on a very large scale, and a chart indicating the position of the eclipsed sun amongst the stars.

THE Thirtieth Annual Report of the Savilian Professor of Astronomy at Oxford has been issued, embracing the events of the twelve



months which ended on the 30th of April last. The printing of the measures for the 'Astrographic Catalogue' has been at last sanctioned, the expense to be shared by the Government and the University; it will be commenced in October after the return of the Director (Prof. H. H. Turner) and Mr. Bellamy from the expedition to observe the solar eclipse on August 30th, in Egypt. Several improvements have been effected in the buildings and equipment, but the work has been of rather a miscellaneous character, especially as the Director made a prolonged tour in the United States last summer, visiting most of the observatories there; he had been invited to attend the International Congress of Arts and Sciences at St. Louis, and it is hoped that the International Union for Co-operation in Solar Research will meet at Oxford next autumn. Work with the Eros photographic plates has been continued. The editing of the Rousden variable-star observations led to a request that the MS. observations of the late Mr. Pogson should be placed in the hands of the Director for publication, and, after examination, this has been undertaken.

## FINE ARTS

*The Royal Academy and its Members, 1768-1830.* By the late J. E. Hodgson, R.A., and Fred. A. Eaton. (Murray.)

THIS work appears opportunely at a time when the position of the Royal Academy is the subject of much criticism. It treats of its foundation and of the more noteworthy incidents of its history during the presidencies of Sir Joshua Reynolds, West, and Sir Thomas Lawrence. As appearing under the joint authorship of the late librarian and the secretary, who have had free recourse to the archives of the institution, the book must necessarily be looked upon in the character of an official history, although in substance it is mainly a reprint of articles which have appeared in *The Art Journal*. The collaboration has been within defined limits. Such parts as treat of art in general and of the art of the Academicians in particular are the work of Mr. Hodgson; and in the last five chapters, which were written since his death in 1895, his place has been taken by Mr. G. D. Leslie, R.A. Mr. Eaton is responsible for all that relates to the history of the institution and for the admirable appendixes, which contain lists of Academicians, Associates, and prize-winners down to 1904, of the pictures in the Diploma Gallery, and of those acquired for the nation under the terms of the Chantrey Bequest, together with a copy of the instrument or original charter of the Academy. The clauses from the will of Sir Francis Chantrey which established the Bequest might also have been included with advantage in their entirety, for purposes of reference, though, indeed, there are very full extracts in the book itself. The appendixes, however, are, for reference at any rate, the most valuable portion of the book, forming almost a concise history in outline of the institution.

Of the work as a whole it may be said that it has a full measure of that serenity in face of criticism which is eminently characteristic of official histories. The wind may be blowing outside, but they are written in harbour. After the opening chapters, which treat of the inception of the

Academy, the method adopted is purely biographical, and as a result the value of the letterpress is found to vary somewhat considerably. Where it treats of an artist of any real distinction the work is always interesting. We may instance especially the notices of Richard Wilson and Etty, and the chapters devoted to Gainsborough and Turner. Flaxman, also, among the lesser luminaries, and even a spent light like Angelica Kaufmann, are treated of in a manner at once sympathetic and discriminating, though in the case of the latter it may be observed that the sympathy concerns itself as much with her affections as with her art.

The estimate of Constable, on the contrary, does somewhat scant justice to his merits. We are told that "perhaps his fame now is as much above his deserts as in his lifetime it was below them." This attitude of cautious reserve is in marked contrast to the general tenor of the artistic appreciations. They at any rate fully bear out the author's statement on p. 203 to the effect that the short history of British art is perhaps more thickly studded with geniuses than any other. Constable was not elected to membership until twenty-seven years after the date when he first exhibited, and was then told by the President that he should consider himself fortunate in being chosen an Academician at a time when there were historical painters of great merit on the lists of Associates. We think that current opinion concerning him is rather nearer to the true estimate.

During the whole period under review there were elected in all more than a hundred and fifty Academicians and Associates, and in the accounts of many of these the authors seem somewhat the victims of their method. The lives of the majority really lend themselves to tabular statement only. There are records of the dates of their births and deaths and election to membership, and there is little to add to these other than trivial incident. The art of some may be charitably assumed to have perished with them. As a consequence, presumably, these notices are concerned rather with their personal foibles, and details of their early environments, their interments, and the grants frequently made from the funds of the Academy towards the expenses of the same. Of Edward Bird, R.A., we are told that

"he displayed all the usual precocity of genius; drawing on walls and furniture when quite a child, receiving a box of colours from his sister at fourteen, and being then apprenticed to a tin and japan ware manufacturer at Wolverhampton, where he rapidly distinguished himself by the skill he displayed in the embellishment of tea-trays."

This course of early artistic development might well have served as the theme of one of the famous obituary lyrics in Max Adeler's 'Out of the Hurly Burly,' and we are again agreeably reminded of the same source when we learn that "his friends and admirers in Bristol gave him a grand funeral in the cathedral."

But in general the lives are more colourless, and the impression they convey to the reader may be very fairly summed up in the words of an obituary notice of Joseph Wilton, the sculptor who executed the

monument to Wolfe in Westminster Abbey: "He was a very respectable man, and if not a leading genius in the Arts, he possessed considerable knowledge of them, and had a very correct taste." In the nature of things these qualities represent the extreme practical limit of qualification for membership of academies, and this work shows with what regularity, in the case of the Royal Academy of Arts, this standard is found to recur. The exceptions almost compel notice by their infrequency. Of John Hamilton Mortimer, Associate, we are told that

"at the outset he painted historical subjects, but after his marriage he seems to have relinquished them with other dissipations to which he had before been addicted; and retiring to Aylesbury painted pictures with a moral tendency."

Our authors offer the very natural conjecture that but for his untimely death he would have been speedily raised to the full honour of membership.

The occasional discords are told with considerable detail. We may clearly infer the arbitrary nature of Sir Joshua's rule from the account given of his attempt to get Bonomi elected Professor of Perspective, and of his temporary resignation in chagrin at his failure. His position certainly required tact. On one occasion, after a dinner, we are told that he proposed the health of "Mr. Gainsborough, the greatest living landscape painter," whereupon Wilson jumped up and added: "and the greatest living portrait painter also." Passing, however, from these almost genial differences genially portrayed to the notice of James Barry, we become conscious of a contrast. We are told, "he had the manners of a clown and the language of Billingsgate." Edmund Burke enabled him in his youth to spend four years in Italy. "In return," we are told,

"Barry nobly determined to do nothing whatever to earn his own living; that sort of thing was beneath him, he could condescend to nothing but great monumental art."

The manner of the sneer savours somewhat strangely of the Philistine! Barry's life was one of penury; but we may cite his words when offering to decorate St. Paul's with historical pictures at his own expense:—

"I have taken great pains to form myself for this kind of quixotism. To this end I have contracted and simplified my cravings and wants and brought them into a very narrow compass."

We are told that "for Michael Angelo, Raphael, and Titian he had the supremest contempt." His published works prove the exact contrary. In a letter to Burke, written when at Rome, he says:—

"You will, I hope, do me the justice to remember that I have the highest and justest sense of the beauty, elegance, and propriety of Raffael, though I believe them rather, perhaps, diffused amongst his works than to be found in any particular one; and I hope to give you some, though a faint, idea of Michael Angelo's grandeur, knowledge, and even eloquence and beauty in some of his figures and stories in the compartments of the ceiling of the Sistine Chapel."

We might easily quote a score of passages to the same purport from his letters, his lectures on painting, and his tract on

Titian's colouring. His own impressive series of paintings in the great hall of the Society of Arts, which were designed to form a history of human culture, reveal the influence of Raphael's works in the Camera della Segnatura at the Vatican.

The book repeats his uncivil retort to Reynolds when the latter remonstrated at his delay in delivering his lectures as Professor of Painting; but there is no mention of the fact that the delay was due to his being occupied with the works for the Society of Arts, or that he subsequently became completely reconciled with Sir Joshua.

In the notice of George Stubbs, the animal painter, of whom we are here informed that "solicitous Fame still bears him aloft upon her trembling pinions," the authors proceed to say that

"if we place him alongside his contemporary James Barry, and contrast the inflated utterances, the bumptious life and ambitious art of the one with the unassuming industry of the other, we cannot but chuckle and rejoice in the irony of fate which has so completely reversed their reputations."

This is emphatically not the way in which an official history, or any other history, should be written.

It is somewhat easy to "chuckle and rejoice" on the strength of unsound premises. It would have been more to the purpose to explain the action taken by the Academy when, in 1799, by thirteen votes to nine, they expelled Barry, without allowing him any opportunity of meeting their charges against him. These charges are understood to have been founded upon his published letter to the Dilettanti Society, which contains some intemperate language as to the action of cabals within the Academy, and severe strictures upon the financial policy of the institution. It has been well said that

"both parties appear to blame—Mr. Barry for losing his temper so often, and that public body for ever losing its temper at all, so far as to expel him in consequence of this publication."

In spite of the lapse of more than a century this loss of temper has apparently not yet been made up.

Barry, in his letter to the Dilettanti Society, which dealt with "certain matters essentially necessary for the improvement of public taste and for the accomplishing the original views of the Royal Academy," referred to certain projects which he had urged upon the Academy as worthy of their financial support. These were the establishment of a gallery of pictures by old masters which should, by the generosity of the public, "soon fructify and extend to a National Gallery"; of a gallery of prints and casts of famous statues for the benefit both of students and of the public; and also the reproduction, with the royal sanction, of the anatomical manuscripts and drawings by Leonardo da Vinci which were in the king's possession. He had further urged the holding of loan exhibitions of works by old masters as likely to prove profitable to the Academy and beneficial to public taste. The last suggestion has, of course, long since been adopted, and the

other projects have been realized by the operation of other agencies. Of the originator of these projects Allan Cunningham said, not without some justice, that "he was the greatest enthusiast in art which this country ever produced."

#### TWO EXHIBITIONS.

AN exhibition of old masters in the galleries of Messrs. P. & D. Colnaghi is always certain to contain some fine pictures, and the present show is no exception to the rule. All the works presented, except three, are by British painters, but our national predominance in this case is not a mere predominance of number. Neither of the works attributed to Ruysdael represents that master at his best, and the larger of them is far from pleasant in colour. The single specimen of De Koninck, on the other hand, is one of the best of his smaller works, the greys being most felicitously handled, striking the desired note of gravity and coolness without the least loss of harmony. The actual painting, too, is singularly crisp, keen, and skilful, and might serve as a proof, if proof were needed, that the large landscape in the Wantage Collection which passes under the name of Rembrandt was not beyond the capacity of his gifted pupil.

Yet even this excellent painting fails to hold its own by the side of one of the English landscapes in the same room, although it makes the little Gainsborough sketch look loose and mannered, and Constable's *Hampstead Heath* seem rather poor and thin, both in quality and sentiment. This last represents the same scene as the picture in the Sheepshanks Collection, painted from a slightly higher point of view, and from its style appears to belong to the beginning of Constable's *Hampstead* period. The date 1824 must thus represent the year of its completion. The other picture by Constable, however, is the splendid sketch of *Salisbury Cathedral*, which, when recently seen at Christie's among the pictures of the late Mr. Louis Huth, excited universal admiration. This study for the finished work which was exhibited in 1823, and is now in South Kensington Museum, like so many of Constable's studies, moves us more to-day than does the elaborate picture built up from it, fine as that is. Indeed, it would be difficult to name any work from Constable's hand in which his characteristic excellence shows to better advantage than in this fresh and radiant sketch. The exquisite passages of colour in the sky round the cathedral spire are specially wonderful.

Gainsborough as a figure painter is represented only by a very slight and graceful study of *The Mushroom Girl*, but the specimens of Reynolds are more important. The sketch of *Mrs. Payne-Gallwey*, it is true, is a trifle plausible about the eye, the nostril, and the lip; and the large double portrait of *Lord Ashburton and his Sister*, though enlivened everywhere by passages of delightful brushwork and juicy colour, is not quite satisfactory in its total effect, perhaps from the endeavour to convey a sense of naturalness by posing the two sitters opposite to each other. The *Portrait of Mrs. Irwin*, however, is entirely characteristic, and the slight fading of the carnations has done no more than tone the picture to an exquisite silvery coolness. The accident in the case of Reynolds is, of course, common enough, and at times deplorable too; but there are occasions, like the present, when it is positively felicitous in its results, conveying, as no deliberate process could do, an air of serene distinction which marks off these cultured persons of eighteenth-century England from those born in less fortunate periods or places. The social philosopher may think, perhaps, that our nation has always overestimated the fair sex, and it is not our present affair to dispute the statement; but

whether this British characteristic prove right or wrong in the long run, its effect on English portrait-painting is incontestable. In the hands of Reynolds, Gainsborough, and one or two of those who have inherited some portion of their genius the well-born Englishwoman has become a type unique in art, compared with which the women of all other painters seem childish, wanton, or bovine.

The art of Romney is less searching and profound than that of Gainsborough and Reynolds, approaching nature with an appreciation more purely external. Nevertheless in his masterpieces, such as the well-known 'Miss Cumberland,' and even in less remarkable though fresh and typical specimens of his art, such as the 'Mrs. Drake,' the fascination remains. The large portrait of *Lady Hamilton as Cassandra*, a three-quarter-length taken from the well-known full-length version of the subject engraved for Boydell's 'Shakspeare,' lacks Romney's usual lightness of touch, and therefore his characteristic charm. The strong and vivid picture of two children by Hoppner shows to much better advantage. Hoppner, indeed, is almost always successful in his portraits of children, perhaps because his feeling for youth and innocence was far stronger than his grip of mature character, and the picture in Messrs. Colnaghi's exhibition is one of the best things of its kind, although in ability it may not be on the level of the *Miss De Vismes* by Lawrence. The gipsy-like gaiety of this girl sitter was peculiarly suited to Lawrence's sparkling talent, and since the picture dates from the time when the artist was not yet spoilt by social success, it is a delightful example of his powers, as well as a bold and original piece of colour.

A humbler collection at the Rowley Gallery, Silver Street, Kensington, also calls for notice. It is composed of landscape sketches in water colour, and oil studies of poultry, by Mr. H. M. Livens, who, if we remember rightly, has shown several excellent if rather low-toned interiors in various recent exhibitions. The sketches indicate unusual feeling for design and an unusual taste in the choice and arrangement of colours, derived apparently from intelligent study of Oriental art. Mr. Livens's talents deserve employment on a more extended scale.

#### THE LOUIS HUTH ENGRAVINGS.

THE sale of these engravings at Christie's on the 24th ult. was notable for the fact that a first state, before any letters, of T. Watson's mezzotint after Reynolds's *Lady Bampfylde* fetched 1,260*l.*, the highest price ever realized at auction for a mezzotint. Many other good prices were obtained. Details of the sale are appended. After Hoppner: *The Right Hon. William Pitt*, by G. Clint, 31*l.*; After Van Dyck: *Lords John and Bernard Stewart*, by J. McArdell, 120*l.*; *George, Duke of Buckingham, and his Brother*, by the same, 157*l.*; *Henry, Earl of Danby*, by V. Green, 40*l.*; *Sir Thomas Wharton*, by the same, 77*l.*; After Reynolds: *Sir Joshua Reynolds as President of the Royal Academy*, by V. Green, 168*l.*; *Oliver Goldsmith*, by J. Marchi, 84*l.*; *Dr. Samuel Johnson*, by W. Doughty, 54*l.*; *Master Crewe as Henry VIII.*, by J. R. Smith, 36*l.*; *Mrs. Braddell*, by S. Cousins, 44*l.*; *Lavinia, Countess Spencer*, by C. Hodges, 50*l.*; *Mrs. Payne-Gallwey and Child*, by J. R. Smith, 367*l.*; *Master Bunbury*, by F. Howard, 294*l.*; *Miss Penelope Boothby*, by T. Park, 29*l.*; *Lady Caroline Howard*, by V. Green, 31*l.*; *Duchess of Marlborough and her Daughter*, by J. Watson, 31*l.*; *Mrs. Montagu*, by J. R. Smith, 33*l.*; *Miss Mary Palmer (Lady Thomond)*, by W. Doughty, 54*l.*; *Miss Theophila Palmer*, by J. R. Smith, 65*l.*; *Hon. Mrs. Stanhope*, by the same, 63*l.*; *Miss Jacobs*, by J. Spilsbury, 241*l.*; *Lady Harriet Herbert*, by V. Green, 535*l.*; *Countess of Aylesford*, by the same, 462*l.*; *Mrs. Hardinge*, by T. Watson, 367*l.*; *Duchess of Devonshire and her Daughter*, by G. Keating, 89*l.*; *Lady Stanhope*, by J. Watson, 52*l.*; *Mrs. Sheridan as St. Cecilia*, by W. Dickinson, 147*l.*; *Mrs. Siddons as the Tragic Muse*, by F. Howard, 131*l.*; *Mrs. Mathew*, by W. Dickinson, 810*l.*; *Elizabeth, Countess of Derby*, by the same, 178*l.*; *Anne, Viscountess Townshend*, by V. Green, 63*l.*; *Lady Elizabeth Compton*, by the same, 609*l.*; *Mrs. Musters*, by J. R. Smith, 168*l.*; *Mrs. Carnae*, by the same, 110*l.*; *Isabella, Duchess of Rutland*, by V. Green, 892*l.*; *The Countess of Salisbury*, by



the same, 483*l.*; Mrs. Pelham feeding Chickens, by W. Dickinson, 110*l.*; The Ladies Waldegrave, by V. Green, 99*l.*. After Morland: Child looking into a Pig-sty, by J. R. Smith, 25*l.*; The Public-House Door, by the same, 28*l.*; Smugglers, by J. Ward, 26*l.*; The Carrier's Stable, by W. Ward, 52*l.*; Children playing at Soldiers, by G. Keating, 69*l.*; Children Bird's-nesting, by W. Ward, 69*l.*; The Delightful Story, by the same, 99*l.*; The Farmyard, by the same, 58*l.*; The Farmer's Stable, by the same, 42*l.*; The Warrener, by the same, 115*l.*; Sunset: a View in Leicestershire, by the same, 86*l.*; Travellers, by the same, 25*l.*; Cottagers, by the same, 65*l.*; The Return from Market, by J. R. Smith, 67*l.*. After Gainsborough: Interior of a Cottage, by C. Turner, 147*l.*. The eighty-three lots brought a total of 9,971*l.* 6*s.* 6*d.*

### SALES.

SEVERAL important art sales have just been concluded in Paris by M. Paul Chevallier. The more extensive of these began on May 15th, and continued until May 24th, a total of 1,407,206*fr.* being realized. It consisted of the collection of the late M. Michel Boy (to which we referred last week), and was more particularly rich in works of art of the Middle Ages and of the Renaissance period. The Edwards collection of ancient and modern pictures realized a total of 193,835*fr.* for fifty lots, of which the most important were: G. Dow, Portrait of a Lady of Quality, 9,000*fr.*. Three by Fr. Goya, Portrait of Mariano Ceballos, 14,000*fr.*; Picador enlevé par les Cornes d'un Taureau, 11,000*fr.*; and Portrait of Alberto Foraster, 16,100*fr.*. J. B. Greuze, Le Réveil, 9,500*fr.*. N. de Largillière, Portrait of the Artist, 18,200*fr.*. Sir Joshua Reynolds, Portrait of a Young Gentleman, 13,300*fr.*. P. Wouverman, Le Maréchal-Ferrant, 18,000*fr.*

The collection of M. Henri Heugel, sold on May 26th, consisted of nineteen modern pictures, and these produced a total of 289,330*fr.*. The more important were: Corot, Paysage de l'Artois: Vue prise aux Environs du Village de Sainte Catherine-lès-Arras, 32,500*fr.*. Two by Delacroix, Chasse aux Lions, 1858, 65,000*fr.*; and Le Christ en Croix, 1853, 15,000*fr.*. This latter realized 18,250*fr.* at the Noël sale in 1891. Diaz, Le Repos des Hamadryades, 9,500*fr.*. This realized 5,500*fr.* at the Saulnier sale in 1886, and 9,250*fr.* at the Daupias sale in 1892. Two by J. F. Millet, Baigneuse, 61,000*fr.* (at the first Saulnier sale, in 1886, this was appraised at 29,100*fr.*, and at the second sale, in 1892, 48,000*fr.*); and La Petite Gardeuse d'Oies, 56,000*fr.*. At the Garnier sale in 1894 this sold for 38,200*fr.*. Rousseau, Dans la Forêt, 30,000*fr.*

Messrs. Christie sold on the 27th ult. the following. Pictures: Sam Bough, Loch Lochy Castle, 294*l.*. W. Shayer, sen., The Anchor Inn, 105*l.*. H. Fantin-Latour, A Basket of White Grapes and Pomegranates, 135*l.*; A Bowl of Flowers, 199*l.*; Zinnias, 126*l.*. R. Ansdell, The Stray Lamb, 152*l.*. L. Deutsch, A Dervish Dance, 105*l.*. G. F. Watts, Portrait of a Young Girl, in red dress, with white hat, 136*l.*. Sir L. Alma Tadema, After the Drive, 199*l.*. W. Holman Hunt, The King of Hearts, 220*l.*. H. Herkomer, The Guards' Cheer, 294*l.*. Drawings: J. Israëls, Coming from Church, 105*l.*; Waiting for Father's Return, 115*l.*

The same firm sold on the 29th ult. the following drawings: S. Austin, St. John's Market, Liverpool, 105*l.*. J. S. Cotman, St. Michael's Mount, 101*l.*. C. Fielding, A View of Ullswater, 50*l.*. A. C. Gow, The Last of the Old Squires, 71*l.*. J. D. Harding, Val d'Aosta, 252*l.*. T. Heaphy, The Fish-Market, Hastings, 252*l.*. S. Prout, The Porch of Chartres Cathedral, 141*l.*

The following engravings were sold by the same firm on the 30th ult. By Whistler: Pierrot, 73*l.*; San Biagio, 31*l.*; Putney Bridge, 30*l.*; Battersea Bridge, 38*l.*. The Palace Doorway, by D. Y. Cameron, 26*l.*. A Sunset in Ireland, by Sir F. Seymour Haden, 27*l.*. La Pompe, Notre Dame, by C. Méryon, 32*l.*. After Rembrandt: Rembrandt's Peasant-Girl, by W. Say, 43*l.*. After Romney: Lady Hamilton, by J. Jones, 42*l.*; Lady Hamilton as Nature, by H. Meyer, first published state, 336*l.*; by J. R. Smith, in colours, 69*l.*; Miss Cumberland, by J. R. Smith, 105*l.*. After Reynolds: The Bedford Children, by V. Green, 28*l.*; Countess Spencer, by Bartolozzi, 88*l.*; Lady Smyth and Children, by the same, 37*l.*; Mrs. Pelham feeding Chickens, by W. Dickinson, 178*l.*; Lady Harriet Herbert, by V. Green, 309*l.*; Lady Caroline Price, by J. Jones, 42*l.*. After Hoppner: Sophia Western, by J. R. Smith, 38*l.*; The Daughters of Sir Thomas Frankland, by W. Ward, 152*l.*; Duchess of York, by W. Dickinson, 42*l.*. After Morland: St. James's Park, and A Tea-Garden, by F. D. Soiron, 183*l.*; The Return from Market, and Feeding the Pigs, by J. R. Smith, 89*l.*

After A. Kauffman: Lady Rushout and Daughter, by Burke, 48*l.*; Rinaldo and Armida, by the same, 46*l.*. After Lawrence: Lady Peel, by S. Cousins, 75*l.*. After A. Nasmyth: Robert Burns, by W. Walker and S. Cousins, 52*l.*. After Zoffany: The Flower-Girl, by J. Young, 28*l.*

### Fine-Art Gossip.

MESSRS. HENRY GRAVES & CO. are showing a picture of the Japanese war by Mr. Frederic Villiers, 'Sap and Shell,' which is a study in the colours of modern shell fire.

A SECOND series of Miss E. Fortescue-Brickdale's remarkable water-colours—'Such Stuff as Dreams are made of!'—on which she has been engaged for the past four years, will be shown for the first time early in June at the Dowdeswell Galleries.

WE regret to hear of the death of M. Paul Dubois, one of the greatest of modern French sculptors. Born in 1829 at Nogent-sur-Seine (Aube), it was not until he was twenty-four years of age that he decided to adopt art as a profession; he studied under Toussaint, and first exhibited at the Salon in 1858; after four years in Italy, he returned to Paris, and won a second-class medal with his 'Narcisse' at the 1863 Salon. He executed busts of Henner, Dr. Parrot, Paul Baudry, Pasteur, Cabanel, Charles Gounod, and Bonnat. He has also been a frequent exhibitor of portraits and other pictures in oils. He was appointed Keeper of the Luxembourg in 1873, and succeeded Guillaume in the direction of the École des Beaux-Arts in May, 1878, a post he only resigned some weeks ago. He succeeded Perraud at the Académie des Beaux-Arts in December, 1876. His two greatest works, the equestrian statue of 'Le Connétable de Montmorency,' at Chantilly, and his 'Jeanne d'Arc,' in front of the St. Augustin Church, Paris, are said to have occupied him for nearly ten years.

THE list of the winners of medals of the Société des Artistes Français was published a few days ago. In the section of painting no first-class medals have been awarded; those who have won medals of the second class are MM. Decamps, Lartean, Palézioux, Planquette, Pagès, Lecomte, Bellemont, Alleaume, Tavernier, Cayron, Trigoulet, Laisement, Benner, Camoreyt, Godeby, and Gardier, and Madame Lucas Robiquet. First-class medals for sculpture have been awarded to MM. Marquet, Peter, Charles Jacquot, and Segoffin. In the section of Gravure en Médailles et Pierres Fines, M. Pillet has won the only first-class medal. In addition to these and many other second-class awards, the Prix Maguelone Lefebvre Glaize has been awarded to M. Jacques Patissou, and the Prix Rosa Bonheur to M. Lucien Simonnet.

PROF. ADOLF NICKOL, whose death in his eighty-first year is reported from Brunswick, was well known as a landscape and animal painter.

THE death, in his thirty-sixth year, is announced from Halensee of the portrait painter and etcher Wilhelm Rubach. Among his best-known works are pictures of Shakspeare and Schiller, and his etching of Lenbach's portrait of Bismarck.

A PRIVATE collection of lace and embroideries is now on view at the Fitzwilliam Museum, Cambridge. This collection comprises lace and embroideries from Italy, France, Spain, Greece, Bohemia, Switzerland, Germany, Flanders, Holland, Denmark, Russia, Finland, Sweden, England, Ireland, Mexico, and South America. The Italian, Flemish, and Russian sections, the drawn-muslin, and the Mexican embroideries are special features of the exhibition. It fills some twenty cases, and will be on view, it is hoped, during the whole of the summer.

MR. J. T. PAGE writes regarding our note of May 13th on 'A Northamptonshire Church Chest':—

"The strongly worded note under the above heading is very timely. I trust it may be the means of rousing the public conscience and preventing a repetition of such deplorable incidents as the one you mention. For several centuries, up to the year 1888, there was in the church of West Haddon, Northamptonshire, an old oak-log chest, which formed a repository for the parish books and documents. It was cut out of a solid oak log, being about 8 feet long by 2½ feet wide. The lid was fitted with three locks, the respective keys of which were held by the vicar and two churchwardens. A little prior to the date mentioned it was discarded, and an iron chest obtained wherein to keep the registers, &c. To the regret of some, this interesting relic was on November 29th, 1888, handed over by the then vicar and churchwardens to the Northampton Museum. It is no doubt now in very good hands; but I am one of those who consider that its proper place is West Haddon Church."

THE death, in his seventy-third year, is reported from Amsterdam of Prof. Gugel, the author of several valuable works on architecture, the best known of which is 'A History of Architectural Style.'

### MUSIC

#### THE WEEK.

COVENT GARDEN. — *Tristan, Tannhäuser, Rigoletto, Die Meistersinger.*

WAGNER'S 'Tristan' and 'Tannhäuser' were performed at Covent Garden on Thursday and Saturday evenings last week, and between them Verdi's 'Rigoletto.' During the last twenty or twenty-five years many interesting operas written by Italian composers have enjoyed more or less popularity; but when the historian of the future sums up the history of dramatic music during the nineteenth century, the art-work of Wagner and of Verdi will chiefly engage his attention. Beethoven's 'Fidelio,' produced at Vienna in 1805, will, of course, be mentioned, but that work only counts in the development of opera since Mozart in so far as its magnificent, highly emotional music led Wagner to assign so important a part to the orchestra in his music-dramas.

In 'Tristan' Frau Wittich impersonated Isolde. As Brünnhilde we greatly admired this lady, but as the Cornish princess she was less impressive, and the torpid Tristan of Herr Burrian must have affected her powers. There was plenty of excellent singing on the part of both artists, yet neither acted in downright earnest. For instance, the entry of Tristan in Act I. was singularly lacking in dignity, while the meeting of the lovers in the second act gave no idea of the ecstatic state of mind in which they are supposed to be. Of Madame Kirkby Lunn and Herr van Rooy in their respective parts of Brangäne and Kurwenal there is no need to speak.

Frau Wittich and Herr Burrian were the Elisabeth and Tannhäuser on the Saturday evening, and again in this opera the impersonations were more or less conventional. Elisabeth's intercession in the second act had not the true ring of sincerity. In that act Herr Burrian, however, was very good—indeed, at his best. It must be understood that Frau Wittich and Herr Burrian are able artists; it is the remembrance of certain great exponents of Wagner which leads to comparison and qualified praise. Frau Reinl was a commendable Venus; more con-

vincing, however, in the amorous than in the irate moods of the goddess. In both works Dr. Richter and his band won golden opinions.

Of 'Rigoletto' we need only say that Mlle. Selma Kurz made her first appearance this season, and as Gilda captivated the audience by her excellent singing and clever acting. Signor Caruso, the Duke, was in very fine voice. Signor Scotti impersonated Rigoletto with good effect. Signor Mancinelli conducted with his usual *entrain*.

'Die Meistersinger' was given at Covent Garden on Wednesday evening. Fräulein Alten, the Eva, possesses a thorough understanding of her part; she sings well, though somewhat coldly. Herr Herold, the Walther, acted with marked refinement; his voice is of delightful quality; as yet, however, the tone is not sufficiently round and resonant. Herr van Rooy impersonated Hans Sachs to the life; his singing was wonderfully smooth and telling. Herr Geiss, the Beckmesser, was very clever, though here and there he showed a tendency towards the comic, notably in the trial scene.

The performance altogether was very good. Continual praise of Dr. Richter and his band is apt to become monotonous; yet justice demands that these important factors in the success should be recognized.

#### WALDORF.—*L'Amico Fritz*.

MASCAGNI'S '*L'Amico Fritz*' was revived at the Waldorf Theatre on Tuesday evening. The composer's '*Cavalleria Rusticana*,' produced in London by Signor Lago at the Shaftesbury Theatre in 1891, was first heard at Covent Garden, May 16th, 1892, and ever since then has formed part of its regular repertory. The opera in question was given there for the first time a week later, but after a few performances was set aside. The public is excited by anything out of the way, such as the sensational plot of '*Cavalleria*,' and also its strenuous music; the story of '*L'Amico Fritz*,' on the other hand—of quiet, idyllic character—is not calculated to stir the public pulse. Then, again, although we note clever music in it, and effective numbers—notably the "cherry-tree" duet—the music is often out of character with the personages of the pastoral and their Alsatian atmosphere. Strains more like *Volkstied*, of a homely nature, would have been more in keeping. The revival of the work was, however, interesting. Mlle. Alice Nielsen as Suzel sang well, though she at times unduly forced her high notes. Madame de Cisneros, the gipsy Beppe, has a fine contralto voice, and promises to be a useful member of the company. Signor de Lucia, who created the part of Fritz at Rome, was excellent, and so also was Signor Ancona as David. Signor Arnaldo Conti conducted; the orchestral playing was far better than on previous evenings. The new opera '*Fiorella*,' by Mr. Amherst Webber, is announced for next Wednesday evening, the principal parts being assigned to Mlle. Ferraris, Madame de Cisneros, and MM. Pezzuti, Angelini-Fornari, and Pini-Corsi.

#### Musical Gossip.

HERR FRITZ KREISLER gave his only recital this season at Queen's Hall on Monday afternoon. He is not only a great violinist, but also a great artist. His programme included Bach's Concerto in E, the Beethoven Concerto, and Tartini's 'Trillo del Diavolo' Sonata. It would be difficult to imagine finer interpretations of these works. Now that Dr. Joachim has given up solo playing Herr Kreisler may be regarded as his legitimate successor. There was a small orchestra, under the vigilant direction of Señor Arbos. The organ was introduced into the Bach and Tartini accompaniments; the effect was at times disturbing, and at the end of the Tartini of an unsuitable *ad captandum* character.

WE are unable this week to notice the Hillier Festival, which was to begin on Thursday at the Queen's Hall. The Ostend Kursaal Orchestra—under the direction of its conductor, M. Léon Rinskoff—which makes a first appearance in England, enjoys a good reputation. M. Hillier, moreover, has included a novelty in each of his six programmes; in the second and last, indeed, two novelties. He has engaged good artists, and if the orchestra and conductor prove worthy of their reputation, the enterprise ought to prosper.

M. MAUREL gave his recital at the Bechstein Hall yesterday week, and in songs of various kinds once again displayed his unrivalled artistic powers. His voice may have lost something of its freshness, but his mastery of his art remains unimpaired. The hall was crowded. A duet from 'Don Pasquale' sung by Mrs. Landon Ronald and M. Maurel was highly appreciated. Mr. Landon Ronald, an admirable accompanist, presided at the pianoforte.

MESSRS. BREITKOPF & HAERTEL are about to begin a critical edition of the works of Haydn, which they expect to complete within a period of from ten to fifteen years. Many of the composer's works were destroyed by fire during his lifetime, and some have been lost; yet the number which remains is exceedingly large.

ON the 18th of last month Carl Goldmark quietly celebrated the seventy-fifth anniversary of his birth at Abbazia. 'Die Königin von Saba,' the composer's masterpiece, was produced at Vienna a little over thirty years ago.

ÉMILE JONAS, the French composer of many operettas, produced for the most part at the Bouffes Parisiens, died last week at St. Germain, at the ripe age of seventy-eight. He was of Jewish descent, and in 1854 published a 'Recueil de Chants Hébraïques.'

THE Archbishop of Canterbury has conferred the honorary degree of Doctor in Music on Mr. A. Herbert Brewer, the able organist of Gloucester Cathedral, and festival conductor in that city since 1901.

#### PERFORMANCES NEXT WEEK.

|        |  |
|--------|--|
| SUN.   | Sunday Society Concert, 3.30, Queen's Hall.                  |
| —      | Sunday League Concert, 7, Queen's Hall.                      |
| MON.   | Miss Lila de Berna's Concert, 3, Follan Hall.                |
| —      | Mr. F. Meisels's Recital, 3, Queen's Hall.                   |
| —      | Yvette Guilbert's Songs, 8.30, Haymarket Theatre.            |
| —      | Miss Alice Mandeville's Vocal Recital, 3.30, Bechstein Hall. |
| —      | Special Orchestral Concert, 8.15, Bechstein Hall.            |
| —      | Miss Nora Clench's Quartet, 8.30, Follan Hall.               |
| —      | Mischa Elman's Orchestral Concert, 8.30, Queen's Hall.       |
| TUES.  | Royal Opera, Covent Garden.                                  |
| —      | London Symphony Orchestral Concert, 3, Queen's Hall.         |
| —      | Mr. and Mrs. Hermann Lohr's Concert, 3.15, Follan Hall.      |
| —      | Miss Gladys Law's Pianoforte Recital, 3.30, Bechstein Hall.  |
| —      | Yvette Guilbert's Songs, 8.30, Haymarket Theatre.            |
| —      | Musical Festival, 8.30, Queen's Hall.                        |
| —      | Madame J. Chatterton's Harp Concert, 3, Steinway Hall.       |
| —      | Royal Opera, Covent Garden.                                  |
| —      | Grand Opera, Waldorf Theatre.                                |
| WED.   | Grand Opera, 2.15, Waldorf Theatre.                          |
| —      | Miss C. Stubenrauch's Viollo Recital, 3.15, Bechstein Hall.  |
| —      | Musical Festival, 3.15, Queen's Hall.                        |
| —      | M. Sanzini's Orchestral Concert, 8.15, Queen's Hall.         |
| —      | Mr. Julian Henry's Vocal Recital, 8.30, Bechstein Hall.      |
| —      | Royal Opera, Covent Garden.                                  |
| —      | Mr. Amherst Webber's 'Fiorella,' Waldorf Theatre.            |
| THURS. | Musical Festival, 3.15, Queen's Hall.                        |
| —      | Yvette Guilbert's Songs, 8.30, Haymarket Theatre.            |
| —      | Philharmonic, 8, Queen's Hall.                               |
| —      | Miss Marie Schinde's Pianoforte Recital, 8, Steinway Hall.   |
| —      | Hegedus's Violin Recital, 8.30, Follan Hall.                 |
| —      | Mr. and Mrs. Henry Phillips's Concert, 8.30, Bechstein Hall. |
| —      | Royal Opera, Gaiety Night, 9, Covent Garden.                 |
| —      | Grand Opera, Waldorf Theatre.                                |
| FRI.   | Yvette Guilbert's Songs, 8.30, Haymarket Theatre.            |
| —      | Royal Opera, Covent Garden.                                  |
| —      | Grand Opera, Waldorf Theatre.                                |
| SAT.   | Grand Opera, 2.30, Waldorf Theatre.                          |
| —      | Royal Opera, Covent Garden.                                  |

#### DRAMA

#### THE WEEK.

IMPERIAL.—*Hawthorne, U.S.A.: a Light Play in Four Acts.* By James Bernard Fagan.

THOUGH the search for Utopias, Arcadias, Atlantises, and empires of the sun and moon is apparently abandoned, like that for Ophir or Cathay, out of that Eastern part of Europe which constitutes a sort of debatable land are being carved by our dramatists endless kingdoms, the proceedings in which are only less extravagant and outrageous than those to be witnessed in real states. The latest imaginary kingdom to be thence drawn is the creation of Mr. Fagan, the author of 'The Prayer of the Sword.' It has much in common with imaginary Ruritania and something with actual Servia, the ordinary proceedings in which unfavoured district it can scarcely be held to caricature. The recurrent revolutions in Borrovina, due to the rivalries between the Oberitches and the Unteritches, are, it is hoped, to be settled by a marriage between Prince Vladimir Unteritch, the chief pretender, and the Princess Irma, daughter of the reigning monarch, Augustus III. Unluckily, Prince Vladimir comes in war, not in peace, and his arrival is the prelude to another revolution, which is to end in the deposition of Augustus and his own elevation to the throne. For this change of government there is but too much cause. Borrovina is hopelessly insolvent; salaries, ministerial and other, are months in arrear, and the army, to which a year's pay is due, is on the point of mutiny. The insurrection seems bound to succeed, and would do so, but for the interference of Anthony Hamilton Hawthorne, a penniless American, second Secretary of Legation. By a strange chance Hawthorne has come upon the princess sleeping in her bower, or her orchard, or somewhere else, and has fallen in love with her. Judging by his unconventional proceedings that he is her princely lover wooing her incognito, the princess responds to his passion. Some interesting and tender passages over a ruined sundial in the park of the Summer Palace precede the outbreak of revolution. Meantime a second chance most opportunely befalls Hawthorne. His uncle, known as the Steel King, is, with his only son, killed in a motor smash, and the young Secretary of Legation comes into an immense fortune. When, in a confidential interview with his chancellor, the king says he must have sixty million francs or choose between a revolution and a Russian occupation, Hawthorne blandly offers to supply the money. Surprised at such a response from so unexpected a quarter, the monarch is disposed to treat the matter as impertinence. In the end he acquiesces, accepts the proposed largess, and constitutes the American his chief adviser, giving him entire control of the negotiations with the rebels. When the leader of the opposition, the commander-in-chief, and the mutineers generally are in his presence, Hawthorne has little difficulty in showing them on which side their bread is buttered, and persuading them that a full payment of all that is due to them, together with a



complementary *douceur*, is more to their advantage than a revolution which will bring them nominal power, but leave them impecunious as before. The only person on whom this conclusion jars is the princess. She resents these mercenary engagements, in the course of which she seems to be herself put up for auction. In the end she learns from her father that, instead of making, as she had conceived, a sound and remunerative financial transaction, Hawthorne has virtually thrown his enormous fortune into the sea. Slowly it dawns upon her that this pushing, assertive, and resourceful American financier is another Mark Antony, who, for her sake, regards the world as well lost. She then accepts his advances, and consents to accompany him to his Virginian home, leaving the audience to muse on the question whether, in so magnificently re-establishing and reconstituting a kingdom, Hawthorne has left himself money enough to be able to support so costly a bride. All this is extravagant and futile. It is pleasant and pretty also, and may be accepted by those who, according to childish folk-lore, will "open the mouth and shut the eyes and see what Providence will send them." It is agreeably acted by Miss Evelyn Millard as the Princess, Mr. Lewis Waller as her American benefactor and suitor, and Mr. H. V. Esmond as the King. All that is wanted to express the full measure of charm is an atmosphere of more youth. The extravagances of which the characters are guilty smack of adolescence rather than of full-grown youth. The whole was received with favour, and constitutes an appetizing entertainment.

COURT. — Afternoon Representation. — *Beatrice. In Three Acts.* By Rosina Filippi.

In three short acts, which may almost be regarded as tableaux, Miss Filippi has portrayed as many imaginary meetings between Dante and her whom in the 'Convivio' he calls "il primo diletto della mia anima," and in the 'Vita Nuova' "la mia gentilissima donna." His encounters with her are due to the interference of supernatural beings, who are called impersonations of Love and of Death, and cannot be regarded as wholly satisfactory. In the first act, indeed, he is kissed by the lady, who is already affianced to Simone dei Bardi. This accolade, with all its gracious promise, does not prevent the lady in the second act, when he presents himself at her wedding, from treating him with levity, if not ridicule, and laughing at the verses in her honour he is vain and indiscreet enough to recite. In the third act he gazes on her dead body. This mystical piece, symbolic of we know not what, was accompanied with song and dance. A number of Italian worthies of whom we hear in connexion with Dante were presented, but were sadly sentimental and lackadaisical.

### Dramatic Gossip.

On Wednesday evening Miss Ethel Irving revived at the Criterion Mr. Gilbert's 'Comedy and Tragedy,' playing at the same time 'What Pamela Wanted.'

'LORD DANBY'S LOVE AFFAIR,' announced as a "society romance" in four acts, by the Rev. Forbes Phillips, has been given at the Coronet Theatre with a cast comprising Miss Constance Collier, Mr. George P. Hawtrey, and Mr. Sydney Brough.

MADAME MODJESKA, well remembered in this country as an actress of remarkable power and versatility, has taken her farewell of the stage at the Metropolitan Opera-House, New York, in the sleep-walking scene from 'Macbeth.' Many artists, English and American, took part in the complimentary benefit that was given her.

'HAMLET' is this evening withdrawn from the Adelphi Theatre, and will on Monday be succeeded by 'Under which King?' a drama concerning George II. and "bonnie Prince Charlie," by Mr. J. B. Fagan, in which Miss Lily Brayton and Mr. Oscar Asche will play leading parts.

MR. STEPHEN PHILLIPS is said to contemplate a tragedy on the subject of Harold, which will constitute a species of rivalry with Tennyson.

THE Porte Saint-Martin has witnessed the successful production of 'Pauvre Fille,' a translation by M. Jean Thorel of Hauptmann's 'Rose Bernd.'

THIS evening sees at the Great Queen Street Theatre the closing performance for the present season of the Mermaid Repertory Theatre. A final performance of 'The Knight of the Burning Pestle' was given on Thursday afternoon.

MR. MARTIN HARVEY's production of 'Hamlet' is this evening succeeded at the Lyric by 'The Breed of the Treshams,' a four-act play by John Rutherford, which was given at Kennington on December 7th, 1903, but is now for the first time set before the West-End public.

THE run at the Shaftesbury of 'Renaissance' terminated on Wednesday, though there is some mention of a possible revival.

'ALICE,' a rendering of 'Alice in Wonderland' and 'Through the Looking-Glass,' by Miss Rosina Filippi and Mr. Nigel Playfair, in which Mr. Playfair enacted two characters, was given at the Court on Monday afternoon after the performance of 'Beatrice,' to which we refer elsewhere. It is fairly successful and entertaining.

ON Monday Signora Duse appeared at the Waldorf Theatre in Hedda Gabler, a part in which she was first seen at the Adelphi on October 7th, 1903. Signora Maty Wilson took the part of Thea Elvsted, but the cast in other respects seems to be the same as before.

THE death is announced of M. Ambroise Janvier de la Motte, better known as Janvier, author of various plays. Under the pseudonym Beauvallon he gave, March 22nd, 1876, 'Il ne sait pas lire' to the Palais Royal; on March 2nd, 1880, 'L'Indiscrète' to the Gymnase; and August 20th, 1881, 'La Parole de Barbansac,' all in one act. Subsequently, as M. Janvier, he produced, alone or in collaboration, 'Les Respectables,' comedy in three acts, Vaudeville, November 21st, 1889; 'Cinq Mille Quatre,' vaudeville in three acts, Déjazet, June 10th, 1890; 'Les Petits Côtés du Divorce,' comedy in three acts, Théâtre Moderne, December 5th, 1892; 'Les Amants Légitimes,' three acts, Gymnase, February 14th, 1893; and 'Les Jocrisses du Divorce,' Menus-Plaisirs, October 20th, 1895. Born at Angers, he was a man of leisure and wealth.

TO CORRESPONDENTS—C. J.—H. G. H.—W. M.—C. A. S.—H. H.—J. R. A.—received.

J. A. H. M.—Too late for this week.

R. R. S.—W. R. M.—C. F. G. M.—Noted.

T. H.—Many thanks.

No notice can be taken of anonymous communications.

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No. 4050.

SATURDAY, JUNE 10, 1905.

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## CONTENTS.

|   | PAGE    |
|---|---------|
| THE VICTORIA HISTORY OF SURREY ... ..   | 709     |
| A BOOK OF REMINISCENCES ... ..  | 710     |
| THE HISTORIANS OF BOHEMIA ... ..  | 710     |
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| A GERMAN HISTORY OF JAPANESE LITERATURE ... ..  | 712     |
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| SHORT STORIES ... ..  | 716     |
| FISHING ... ..  | 718     |
| OUR LIBRARY TABLE ('The Times' History of the War in South Africa; The Far Eastern Tropics; Saints and Savages; William Rathbone: a Memoir; The Italian Poets since Dante; Herbert Spencer on Education; Leaves from the Past; A Garden of Eden; Urban VIII.; Sastrow's Journal; Stories of King Arthur and his Knights; Reprints; Printers' Pie; Field Service Pocket-Book ... ..) | 717-720 |
| LIST OF NEW BOOKS ... ..  | 720     |
| LAMB'S LETTERS; CROMWELL AND IRISH PRISONERS; CANNING; 'DICTIONARY OF INDIAN BIOGRAPHY'; SALES ... ..   | 721-723 |
| LITERARY GOSSIP ... ..  | 723     |
| SCIENCE—RESEARCH NOTES; THE ROYAL OBSERVATORY, GREENWICH; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ... ..  | 724-727 |
| FINE ARTS—PAINTED TOMBS AT MARISSA; THE SALONS; FRENCH AND DUTCH PICTURES AT MESSRS. OBACH'S; THE TWEEDMOUTH SALE; SALES; GOSSIP ... ..   | 727-729 |
| MUSIC—LES HUGUENOTS; FAUST; LOHENGRIIN; DON PASQUALE; NORMA; FIORELLA; MILLER FESTIVAL; GOSSIP; PERFORMANCES NEXT WEEK ... ..   | 730-731 |
| DRAMA—THE CABINET MINISTER; THE BREED OF THE TRESHAMS; MADAME RÉJANE'S SEASON; UNDER WHICH KING? WATERLOO; LOUIS XI.; GOSSIP ... ..   | 731-732 |

## LITERATURE

*The Victoria History of the County of Surrey.*  
 Edited by H. E. Malden. Vol. II.  
 (Constable & Co.)

THE second volume of what promises to be a thoroughly good and comprehensive history of Surrey, when completed in the allotted four volumes, has now been issued. It contains several contributions of particular merit. The opening section, by Mr. Malden, on 'The Ecclesiastical History of the County,' is good of its kind, and in some respects the editor strikes out a rather original line, as where he shows, illustrated by diagrams, the usual arrangement of parish boundaries according to geological formations. The Rev. Dr. Cox has treated separately each of the religious houses; they were not very numerous, but included two or three of importance, such as the Cluniac house of Bermondsey and the Cistercian abbey of Waverley. He has brought together in those short sketches much that is unrecorded in the 'Monasticon' or elsewhere, and shows himself conversant with the Winchester registers and the various extant chartularies. The account of the Carthusian priory of Sheen is the most interesting.

The editor adds a short section on the 'Military History of Surrey,' which is of value as to military organization apart from actual warlike operations, giving a chronological account of knight-service, commissions of array, militia, volunteers, and county regiments; but it would probably have been better to include these in the 'Political History' of the first volume.

The treatises on 'Ecclesiastical' and 'Domestic Architecture' are the respective work of Mr. Philip Johnston and Mr. Ralph Nevill; they are both well-illustrated and thoroughly successful essays on the old

buildings of Surrey. In each case it is impossible not to regret their comparative brevity; but it is evidently intended to let much in this connexion stand over for the particular record of each parish.

The account of the schools of the county, compiled by Mr. Leach, shows considerable research, and comprises much information neglected by previous historians of Surrey. Absolute proof of the existence of three pre-Reformation schools is cited—namely, those of Kingston, Guildford, and Croydon; and no real doubt is expressed that there were also early schools of some importance both at Southwark and Farnham. Had, however, the chantry certificates of Henry VIII. and Edward VI. for Surrey been extant, there can be little doubt that incidental references to various small parochial schools would have been forthcoming. If, indeed, search had been made among the ordinations of chantries in the Winchester Diocesan Registers, or in the Patent Rolls, where they sometimes occur, it is possible that further evidence as to early village schools might have been procured. Mr. Leach supplies exceptionally interesting information as to the history of the school at Kingston, which was clearly a public school—that is open to all comers—in the fourteenth century. Guildford school, in the time of James I., must have been rather a terrible place; the hours were from 6.30 A.M. to 11 from March 1st to September 1st, and 7.30 A.M. to 11 from September 1st to March 1st, and 1 to 5 P.M. throughout the year. The usher at 8.45 was allowed a quarter of an hour off, and "on his return the master may in the like sort, and for the like space, withdraw himself out of the sayd schole"; but there were apparently no intervals for the unhappy scholars. It was a free grammar school, so there was no charge for tuition; but there were a few small fees, including 1*d.* a quarter for "brooms and rods." It was ordered that "the fower chief formes shall in all their speeches within the schole use the latyn tongue." The details as to the general school life of the seventeenth and eighteenth centuries are often curious and entertaining. Thus, of the scholars of St. Saviour's, Southwark, it was ordered that

"theire plays shall be shootinge in longe bowes, chesse playe, runinge, wrestlinge, and leapinge, players for monye or betters shall be severely punished and expulsed."

Silver spoons were given as prizes to the two best boys of the Latin School of St. Olave's; the scholars of Dulwich received bread and beer at 8 A.M., and "beere without stint" at dinner. Mills, the head master of Croydon, was accused of being a Jacobite in the time of George I., having made himself unpopular with some Non-conformists by objecting to their sending a boy in fancy dress riding on a donkey, to make ridicule of Christmas Day when the boys were on their way to church.

This account of the schools of the county will prove of real value as an authoritative essay for their early history and origin. But surely the editors, who must find the work of compressing all their material into four volumes very arduous, have been ill advised in allowing Mr. Leach to devote so much space—about a third of the whole on

this subject—to the story of the schools during the last hundred years, most of which can be easily obtained from modern books. Moreover, Mr. Leach's style, when he comes to matters of his own days, is not only too diffuse, but also lacking in the tone and dignity that befit important volumes of this nature. In dealing with the new scheme of St. Saviour's and St. Olave's Girls' School, he writes:—

"There Miss Frodsham, one of the products of the Holloway College, with a staff of ten mistresses (exclusive of visiting teachers for special subjects), now shepherds a flock of 186 girls."

This is the opening sentence of the account of Charterhouse School:—

"On 18 June, 1872, a new planet swam into the ken of the observer of Surrey Schools, destined soon to become one of the first magnitude. This was Charterhouse School, at Godalming."

Mr. E. T. Cook is among the first journalists and scholars of his day, but probably no one will be more surprised than himself at the list of all the papers he has joined being thus dragged into an account of St. Olave's School:—

"These [scholarships] placed the school among the first twenty schools in the kingdom in the 'Public Schools Record,' which was annually published by Mr. E. T. Cook, successively in *The Pall Mall Gazette*, *The Westminster Gazette*, *The Daily News*, and now in *The Daily Chronicle*."

We have no objection to the long summarized alphabetical list of the secondary and elementary schools up to date which are to be found in Surrey; but it is just because we are jealous for the success of this great scheme of county histories that we ask the editors in future volumes to use their pruning shears with greater freedom when dealing with the modern history of schools that can be readily found in books of reference.

Seventeen pages are assigned to the subject of forestry; they are written by Mr. Nisbet, well known as one of the best English authorities on tree culture and preservation. He has a good subject, worthily handled, in a county which contains the home and birthplace of John Evelyn, the author of the great classic of English forestry: 'Sylva; or, a Discourse of Forest Trees, and the Propagation of Timber in His Majesty's Dominions'; and his work in dealing with the Surrey arboriculture of the last two centuries is an admirable piece of condensed writing. It perhaps would have been better if the little-known subject of the early forests had fallen into an antiquary's or historian's hands, for that part of the subject is characterized by many omissions. Abundance of material of considerable interest, hitherto altogether unused, can be found at the Public Record Office, relating to the important Surrey half of the royal forest of Windsor, stretching out to Guildford with its important park, and including Cobham, Chertsey, and Woking. The record of the pleas of the forest held at Guildford in July, 1270, with their wealth of illustration of local venison and vert trespasses, ought not to have been passed by in silence—if any history is attempted; whilst the rolls of the forest justices' eyre at Guildford in 1488 are still more interesting, when the



keepers of four parks and seven woodwards, as well as a multitude of other forest ministers, were in attendance. Presentments were made, *inter alia*, of the deer killed by Henry VII., in his "oon persone," since the beginning of his reign. The account for the park of Guildford records that he killed ten does and a fawn between Michaelmas and All Saints', whilst he elsewhere killed "with his Bowe and his buk-hundes iij bukken." The details as to vert offences in the unauthorized cutting of timber and underwood, as well as the bestowal of gift and fee trees, ought to have been mentioned.

The comprehensive nature of this new scheme of county histories is shown by the considerable space devoted to the story of the industries of Surrey, which has fallen into the capable hands of Mr. M. S. Giuseppi, F.S.A. In the introduction the enormous indebtedness of England to alien workmen for the origin and development of various industries becomes strikingly apparent. Mr. Giuseppi has found a task congenial to an antiquary in telling the stories of the celebrated old ironworks of the county; of the Chertsey tiles; of the Lambeth Delft ware; of the sixteenth-century glass works of Southwark; of the Battersea enamels; of the saltpetre men; of the long-sustained pre-eminence of Bermondsey in the leather trade; of the whilom staple industry of woollen-cloth weaving at Guildford, Godalming, and the adjacent villages; of the fine-art tapestry of Mortlake; of the felt-hat making of Southwark; and of a variety of other trades. Moreover, the different industries are carefully traced up to the present day. Mr. Giuseppi is to be warmly congratulated on the thorough and interesting way in which he has discharged his important share in this volume.

'Sport, Ancient and Modern,' including hunting, racing, polo, shooting, angling, athletics, golf, cricket, and football, is under the general editorship of Mr. E. D. Cuming, who has secured various capable writers for the different parts. It will surprise many to learn that Surrey now possesses "three packs of staghounds, all hunting the carted stag." We are glad to note that this emasculated form of sport is dismissed in a paragraph.

At the end of the volume a beginning is made with the topography of the county, comprehending the small hundred of Farnham. The letterpress, every solitary statement supported by reference to records and other authorities, and the illustrations of this part are excellent throughout. The large plans by Mr. Peers of Farnham Castle, and by Mr. Brakspear of Waverley Abbey, coloured according to successive dates, are the best work of their kind hitherto issued.

*Bygone Years.* By the Hon. F. Leveson Gower. (Murray.)

MR. LEVESON GOWER'S book is, as might be expected, simple, and essentially the work of a man who is a gentleman by nature—which Greville never was—and has lived throughout his life in the best society—the best society in all senses of the phrase,

because, while well enough connected to have been among the "smartest" of the smart, Mr. Leveson Gower has always been the unpretentious friend of men of letters, and has known the best of all worlds. It is strange to find him writing in 1856 of having seemed to cross in a day "the rubicon which separates youth from old age." That is forty-nine years ago, and it is a marvellous fact that one who was thus crippled when he accompanied his brother on the special Coronation embassy to Moscow should nearly half a century later be "still young." It is equally amusing to read of the first introduction to the Holland House set and to true society, under the auspices of the author, of that "handsome Frank Charteris" who now survives in equal, if not more extraordinary, youth. This was about 1841, if we read aright, at the time when the present Lord Wemyss became member for Gloucestershire. Mr. Leveson Gower was a Judge's Marshal in the days when, as he explains, these officials were forced to post, inasmuch as going by coach was low; it might expose them to the company of attorneys. Another pleasing anecdote is one of Sir Henry Bulwer, afterwards Lord Dalling, who begged Mr. Leveson Gower to go to his stables and choose whatever horse might suit him best: "I found he only possessed one, and that one was dead lame." We are accustomed to find members of the Bulwer-Lytton family exhibiting a certain swagger, from which the present head of the family has alone been exempt. But it startles us to find Cobden seated in a carriage drawn by seven mules in red-and-yellow trappings. This was the reception of the Free Trade agitator at Seville, where Mr. Leveson Gower accidentally met him, much embarrassed by the surroundings, in 1846.

"Poodle" Byng, who married his mother's maid, was a source of embarrassment to the family of Leveson Gower. Lord Granville was a great favourite of hers, but unfortunately she continued to embrace him "after he was grown-up." As Lord Granville naturally—being then, we think, Master of the Buckhounds—drew back when he was embraced at dinner, Mrs. Byng had to explain that she observed, "You're not fond of peppermint." The lady, no doubt, had just been sucking a lozenge of the kind dear to Presbyterians of all the kirks.

As Mr. Leveson Gower is not afraid of the well-established scandals of a long time ago, and reminds us of the relations of emperors and kings with famous ballet-dancers, it is noticeable that, when describing how the Comte de Flahault found for him a cook from the kitchen of the Duc de Morny, he does not add that Flahault made no secret of his being the Duc de Morny's father, but was not equally believed when he asserted that he was Talleyrand's son. One of the best anecdotes of the same part of the book has a literary flavour, as it concerns Matthew Arnold. It will be remembered that when the poet was a school inspector, and was sent by Lord Granville to France to make a report, he fought the Treasury about the allowance for his expenses. It now seems that Mr. Leveson Gower, who was in Paris at the time, and had gone to dine with a friend at

the most expensive restaurant, shook hands with Matthew Arnold, who was dining there alone. In a letter to his wife Matthew Arnold told her that he had taken Mr. F. Leveson Gower for his brother, Lord Granville, and had been somewhat put out at attention being called to the sumptuous nature of his dinner. But he added that Lord Granville must have become convinced that the sum allowed him by the Treasury was obviously insufficient.

There are a few unimportant slips in the volume, as might be expected in the case of a "young author," for it seems that this is Mr. F. Leveson Gower's first book. Some of them affect the names of well-known places in Sicily, such as Taormina; but we allude to them only because of the reference to Segesta, of which the last letter has twice gone wrong, while the first letter is printed in different fashions in the same passage. The author, regretting that he was unable to visit Segesta at the time of year when he was in Palermo, adds that one of his friends was nearly drowned on his way to the temple. In old days it was the brigands who prevented this grand ruin from becoming tourist-haunted. Happily, we should say, but for the misfortune to our author, the necessity for being carried across a treacherous ford still makes access difficult, and the result is that Segesta remains less hackneyed than are even the temples of Asia Minor, and continues to add seclusion to its extraordinary charms. Another little slip would appear to make Lady Waldegrave survive her husband; but the context will correct the apparent error. The author's style is pleasant, though singularly familiar. We by no means resent the intrusion into such a book of extremely modern slang. It adds to our respectful admiration for Mr. Leveson Gower, who must have acquired many forms of the English tongue during his experience of society. We do not much like the phrase "to arm them about"—applied to the conducting of beautiful ladies through crowded reception rooms.

We welcome Mr. Leveson Gower's entertaining volume, and hope that now that he has broken the ice, he will continue on his new course.

*Lectures on the Historians of Bohemia.* Being the Ilchester Lectures for the Year 1904. By the Count Lützow. (Frowde.)

It is astonishing that so little interest has been taken in this country in the history and language of Bohemia, although the English have been on more than one occasion brought into close connexion with the Cechs, and the constitution of Bohemia, while it was independent, greatly resembled that of our own country. They are not merely idle words which are used by Count Lützow and Palacky before him, when they speak of Bohemia as being in the vanguard of European civilization at one time. Just ideas of constitutional government and of the right of private judgment in religious matters can be claimed for them. Certainly Milman in his 'History of Latin Christianity' says of Hus that this was the great principle for which he died. Nor in literature was this people behind other European nations. The Bohemian prose of

the fourteenth century—to take the writings of Thomas Stitny as a specimen—was far superior to anything of the kind which we could show at the same time. In spite of these claims upon our attention Bohemia is virtually unknown to us; its people are supposed by many to be identical with the Germans, and the very word Bohemian, by a droll accident, has come to signify a carelessly living person of artistic proclivities.

We welcome, then, these eloquent lectures of Count Lützow, which the Clarendon Press has done well to print. The Count has already produced some good works on Bohemian matters—a history of the country and of its literature, and a charming little book giving a description of Prague, one of the most fascinating cities of Europe. And what memories are gathered round this city—the quixotic adventures of the blind king; the patriotic efforts of his son, Charles IV.; the preaching of Hus; and the battles of Zizka, who was able to defy the Catholic hosts of Germany! Sadder days were in store when the union with Austria took place in 1526, and the country was completely ruined after the battle of the White Mountain in 1620. From her degradation, however, Bohemia was destined to emerge in the nineteenth century under the patriotic efforts of Palacky. It is Palacky who is really the hero of Count Lützow's volume. He taught the Bohemians that past which they had been carefully educated to forget. Their national heroes were insulted, and their language reduced to a peasants' dialect. We remember a Bohemian professor telling us how in his youth, in the district in which he was born, a *fête* was given in honour of Schiller, although hardly any one in the place or near it spoke German, and certainly Schiller was not a national hero among them. Palacky, in the midst of great opposition, carried forward the national flag of his country, and created a school of historians, who have elucidated the earlier condition not only of their own country, but also of the surrounding European lands. We need but mention the names of Tomek, Goll, Gindely, Rezek, and others. With such good work accessible the English student has no excuse for betaking himself to German accounts of Bohemian history. This is the day of archival knowledge, and Bohemia can abundantly furnish him. In the large volume of contributions in honour of the memory of Palacky which was published in 1898, the great difficulties under which his literary career was accomplished are fully set forth. Insult, repression, and contempt were fully meted out to him, and when Austria—after the suppression of the Hungarian revolt—was under military law, there were thoughts of having the historian tried by court martial. We remember, when we were at Prague many years ago, and the unfortunate Prince Rudolf visited the city in his youth, what a snubbing was inflicted upon the historian by the Austrian courtiers who were in attendance upon the Prince. Palacky, however, outlived all these annoyances, and became the idol of his people, as was fully evinced by the thousands who followed the triumphal procession in his honour.

But we must return to Count Lützow. The count, who is a master of our language,

goes through the list of Bohemian historians, estimating their merits and furnishing characteristic extracts. Only the most prominent can be mentioned here; but we must not omit Cosmas of the eleventh century, to say nothing of the mysterious fragment of Kristián, the importance of which is still being keenly debated. The rhyming Bohemian Chronicle of Dalimil is described at some length. It breathes the most intense hatred of the German, and thus at the beginning the note was struck which was to be constantly heard. The autobiography of Charles IV. is very interesting. He was a monarch of whom the Cechs have reason to be proud—the founder of their university and beautifier of their city. Count Lützow devotes his second lecture to the Hussite wars. Here some of the extant letters furnish very valuable material. Count Lützow is able to dispel some of the absurd calumnies which have been circulated about Zizka. We may mention here that the best life of the great fighter and *malleus Teutonicorum* is by Prof. Tomek, now living at a very advanced age. The third lecture treats of Bohemia under the House of Habsburg, the great exemplification of the motto *Tu felix Austria nube*.

After the battle of the White Mountain, in 1620, the country sinks into obscurity. By the efforts of Ferdinand II. the religion and language of Bohemia were stamped out. It was not without just surmises that the Diet, in 1618, made statutes with a view of preserving the national language, always an important element in a free country. The inhabitants were executed or driven out in great numbers, and some of the most eminent people of Bohemia, such as Zerotin and Comenius, were condemned to exile. The latter gave up his learned educational labours, and took to mystic visions and millenary dreams. Everywhere the saints were smitten. During this period, which lasted nearly two hundred years, Bohemia has little to show in the way of literature, historical or otherwise. Count Lützow can mention only one author with just pride, the Jesuit Balbinus, who, though belonging in some respects to the reactionary party, did not forget that it was Bohemian blood which coursed in his veins. Slowly the tide turned, Joseph II. having paved the way by his Edict of Toleration. Joseph did not intend to do the Bohemians any good—quite the contrary—but they profited indirectly by his insane attempts to weld his country, full of heterogeneous elements, into a compact whole. Joseph is well described by Count Lützow on p. 87. He was an enlightened man, but a doctrinaire and a pedant. The attempts which have been made to describe him as a patron of the arts and literature are wholly fallacious. When he allowed a certain freedom of religious belief, the concealed Protestants, whose families had pretended to acquiesce in Catholicism, openly avowed themselves, and among these were the family of the Palackys. Some interesting steps were then taken in the direction of national self-consciousness—old Bohemian authors were edited, and a somewhat grotesque appearance was given by the printing of Cech in Gothic letters. Schafarik wrote of the ethnology of the

Slavs in a book which, although somewhat antiquated, is yet full of valuable matter even at the present day. Kollar in his 'Slavy Deera' sang the ancient glories of his country, and Palacky told its story.

We have already alluded to the dexterous way in which Count Lützow carries us on in his subject by his extracts from the authors of whom he treats. These are translated into very clear and succinct English, and in none of them does the writer appear to greater advantage than in the extracts from Palacky, whose manly, straightforward avowals and glowing appeals to his countrymen cannot fail to attract the attention of the reader. We hope that this excellent book will carry out the object for which it has been published, and that the English reader will learn to sympathize with the gallant little nation which has seen such triumphs, but also such humiliations; has endured so much in the past from the powerful peoples who surround it, and probably has so much to endure in the great *débâcle* of nationalities which seems likely to occur in Europe.

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1815—*La Seconde Abdication—La Terreur Blanche*. Par Henry Houssaye. (Paris, Perrin & Cie.)

LIKE the three preceding volumes of M. Houssaye's great work on the last days of the Napoleonic régime, this book is intensely interesting, far better founded on documents than any earlier history of the time, and evidently inspired by a laudable desire to state not one, but all sides of the questions involved. But as in '1814' and 'Waterloo,' the narrative at last runs away with the author, and too often becomes a mere apology for Napoleon. The period is not a pleasant one for any patriotic Frenchman to deal with: neither the military chiefs, nor the leaders of the Chambers, nor the king and his advisers show to advantage, and it is easy to see that an author, looking around for some sympathetic figure to place in the midst of all this treachery, selfishness, and short-sighted intriguing, is almost bound to fall back on Napoleon as his hero. An historian who did not chance to be a compatriot of M. Houssaye, and had no need to discover a *beau rôle* for at least one Frenchman, would certainly find it easy to represent the emperor as a far less imposing figure during the last days of his stay in France. There was no real magnanimity or unselfishness in his second abdication: when he came back from Waterloo, he fully intended to fight out another hopeless campaign, and he ultimately resigned his throne not because he wished to spare France the horrors of a second invasion, but because his Ministers failed him, and his Chambers boldly offered him battle, and called out the National Guard to depose him by force. Mentally and physically he was exhausted for the moment; if he had been his ordinary self, he would have listened to the counsels of his brother Lucien, and have marched against the Parliamentarians at the head of the small force of regular troops then in Paris and the populace of the Faubourgs. The only really unselfish outburst in his many recorded



sayings during the last days of June was his exclamation that he hated the idea of calling out the rabble, that "he would not be the leader of a *Jacquerie*" (p. 41). All his military instincts, all his early memories, prejudiced him against the idea of using the mob as his tool; mobs, as he had himself observed, are meant to be dispersed with whiffs of grapeshot, and he had a genuine dislike to accomplishing with such followers what he would not have scrupled to undertake with the aid of a well-disciplined division of regulars. The ex-emperor must have his due meed of credit for not starting the *Jacquerie*, but we retain our doubts whether he would not have made the plunge if he had been in his ordinary health and spirits, and had been granted ten days in which to recover from the effects of Waterloo.

It is usual to saddle Fouché with the whole responsibility for the emperor's abdication and the surrender of Paris, and to impute both to him as gross crimes. The Duke of Otranto was as selfish and cynical an intriguer as ever lived, and undoubtedly betrayed his master; but it is certain that the policy which he initiated and carried out between June 22nd and July 8th was the most profitable one for France at the moment. To have allowed the emperor to lead the wrecks of his armies to one more defeat would have entailed upon the country a far worse fate than it actually endured, despite all the miseries of the occupation by the Allies, on which M. Houssaye enlarges so much in the chapter called '*La Terreur Prussienne*.' Blücher would have stormed Paris; we can have no doubt that he would have succeeded when we read the reports on the state of the garrison made by the French generals. The proceedings of the council of war held on July 1st give incontrovertible evidence that the city could not be defended. When a meeting including Davoust, Masséna, Soult, St. Cyr, Macdonald, Mortier, Drouot, and Vandamme voted that "if Paris were attacked at many points at once, there would be no hope of successful resistance," and that "no general can guarantee that a battle now delivered would have satisfactory results," it is absurd to argue that it would have been profitable to continue hostilities. The marshals knew the exact fighting value of the Paris garrison at that moment far better than any writer of the present day can pretend to do.

But if prolonged resistance could only have led to further disasters—a probable storm of Paris by the Prussians, and a certain partition of the frontier departments of France as a punishment for contumacious obstinacy—it was for the undoubted profit of the nation that Fouché and Davoust worked when they engineered the surrender of Paris and the restoration of Louis XVIII. It is clear that by recognizing the old king and receiving him into the capital the Provisional Government placed the Allies in a difficult position. They could not plunder a France which had restored their own friend and confederate as they would have plundered a France which adhered obstinately to Napoleon. All the plans for annexing the North to the Netherlands, for enlarging Sardinia and Switzerland, and for carrying the Prussian frontier into Alsace

and Lorraine were dropped. Louis XVIII. was mulcted of nothing except a few frontier *enclaves*, such as Philippeville and Marienbourg, Sarrelouis and Landau, and one considerable patch of territory on the side of Savoy. The amount of the fines to be levied on France was diminished, the duration of the occupation of the North by the Allies was shortened—most important of all, the king was allowed to maintain an army, by whose existence France preserved her position as a great power. If Louis had not been restored, Europe would not have permitted a single French regiment to be kept under arms.

There can be little doubt that the Provisional Government and the Chambers acquiesced in the restoration of the Bourbons not because they were "hypnotized" by Fouché's plausibility, or dominated by his strong will, but because all intelligent men were forced to acknowledge to themselves that this course was the best for France. It was not a showy policy, nor a particularly dignified one: it involved the swallowing of a number of fine phrases and the surrender of many legitimate hopes, but it saved France from the worst evils of conquest, and so "*il fallait avaler la pillule*." There is no need to attribute to those who allowed the king to be restored judicial blindness, corrupt motives, or shamelessness. If some of them covered their submission to the inevitable by insincere phraseology, or explanations that will not bear investigation by documentary evidence, we must pardon them for "playing to the gallery," in consideration of the unhappy position in which they were placed. Davoust and Lafayette both need a certain allowance of this sort, and many a soldier and politician with them. We think that M. Houssaye is a little hard on the men of 1815, when he showers his epithets and his ironies over their heads.

Dr. Rose and other English writers, who have been dealing of late with the last days of Napoleon's career in Europe, will have some controversies to conduct with M. Houssaye concerning his views on the emperor's surrender to the British blockading squadron off Rochefort. In these chapters we do not find repeated the grosser errors and falsifications of Las Cases, but, nevertheless, Capt. Maitland's conduct is stigmatized as treacherous, he had a "*bouche de mensonge et de perfidie*," &c. The charge against him seems simply to be that he assured Las Cases and Savary that he had no knowledge of how the British Government would treat the emperor, but that he was sure that he would suffer no personal violence, and would find that the nation was not so prejudiced against him as he supposed. As the captain of the *Bellerophon* had by him at the time a dispatch from Lord Hotham, in which the latter used the phrase that "the repose of Europe seems to depend on Napoleon's captivity," and another in which he was ordered to send the emperor directly to England in case he should surrender himself, M. Houssaye argues that Maitland must have guessed from these hints that the emperor would be doomed to imprisonment if he gave himself up, and that he should therefore have warned the French negotiators that

they would be unwise to urge such a course on their master. M. Houssaye cannot dispute that the captain's assurances were literally true—neither he nor Hotham knew what the British Government would do with Napoleon—nor that he warned Las Cases and Savary that he was unauthorized to make any promises or engagements as to the emperor's fate. But it is held that it was Maitland's duty as a man of honour to let the Frenchmen understand that the "asylum" which the fugitive would find in England would not be a pleasant one. There is another side to this: Would Maitland have been doing his duty as a British officer if he had striven to discourage the surrender which would do so much to guarantee the peace of Europe? And in Napoleon's own interest, was not a voluntary visit to the *Bellerophon* the best and safest course left? The alternatives left to him were to stay longer at Rochefort, or to make a desperate attempt to escape by sea. But had he remained one day longer on French soil he would have been arrested by the Royalist Government, which had just come into power—a fate far worse than that of falling into the hands of Great Britain. And the chance of a successful escape to America seems by this time to have grown desperate—it suffices to say that one of the schemes urged on the emperor was that he should face the Atlantic in a 15-ton *chasse-marée*, and another that he should hide in a barrel in the hold of a Danish merchant vessel. Maitland, as a matter of fact, had warnings of these attempts from royalist partisans at Rochefort, and would almost certainly have foiled them. What an end to Napoleon's career would it have been to be discovered stowed away in a tub "lined with mattresses, furnished with an air-tube, and properly provisioned"! We cannot but conclude that he did well to surrender while it was still possible to act as a free agent.

English readers will note some curious misreadings of names and words in their own tongue. Lord "Steewart" occurs many times, and those strangely spelt ships, the *Switzure* (p. 390), the *Lane* (p. 392), and the *Lithey* (p. 353), may cause some questionings. But compared with most French historians, M. Houssaye has a very fair eye for English orthography.

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*Geschichte der Japanischen Literatur.* Von Dr. K. Florenz, Professor a. d. Univ. Tokyo. (Leipsic, Amelung.)

FOLLOWING the example of their earliest teachers in civilization, the Japanese have always been great dictionary makers, encyclopædists, literary collectors, and bibliographers. As early as the ninth century Shigeno no Sadanushi compiled a classified list of books, which must have been mainly Chinese, in a thousand (thin) volumes. This work appears to have been lost. Sadanushi was followed by Fujihara no Atsumoto, who, in the eleventh century, produced a catalogue in 360 volumes. Much later Hanawa Hoki Ichi, a *wagakusha* (Japanese scholar) of the end of the Bakufu period, who died in 1822, published an authoritative list called the '*Gunsho Ruijiu*' ('Classified Collection of the Host of Books'), which ran to 530

volumes, the contents of which were arranged under 1,273 subdivisions. The most generally useful bibliography, however, is that in six stout volumes of Ozaki Masayoshi, who died in 1828, the 'Gunsho Ichiran' ('Compendious View of the Host of Writings'), the preface to which is dated 1801. Ozaki's work is far from being a mere catalogue; the contents are classified according to subjects, and of each book a fairly sufficient account is supplied, so that if not exactly histories of Japanese literature, they constitute ample treatises on that subject. Some years ago Mr. (now Sir Ernest) Satow wrote a valuable and interesting article on Japanese literature in Appleton's 'Cyclopædia,' founded in part upon the 'Gunsho Ichiran.' Though it is concise, the whole field of literary production in Japan is covered, and in particular the *monogatari* (ancient and mediæval romances) are well and amply described. Dr. Aston's 'History of Japanese Literature,' one of Mr. Heinemann's excellent series of "Short Histories of the Literatures of the World," was published in 1899. It was reviewed in these columns (*Athenæum*, No. 3732). And now we have a new history written on a much more extensive scale than Dr. Aston's, for the *Halbband* before us deals only with the literature of the pre-classic and classic periods, extending over the period between the beginning of the eighth and the end of the twelfth centuries.

Both Dr. Florenz and his English predecessor in the field Dr. Aston appear to regard the literature of Japan as extremely voluminous in bulk. In a sense this is true, but a very large portion of the literature of Japan is not Japanese literature. Up to the seventeenth century, for instance, and even long afterwards, nearly all the printed books, as Sir E. Satow has shown in his essay on 'The History of Printing in Japan' (*Transactions As. Soc. Japan*, vol. x.), were reprints of Chinese works, Buddhist or classical. Again, a large division of Japanese literature is composed in pure Chinese—most of the histories, for example—and is too Chinese in tone as well as in language to be considered as Japanese literature, otherwise than in a loose sense of the expression. Pure Japanese literature, in archaic Japanese, free from Chinese, or in the later style charged with Chinese compounds (Japano-Chinese), is not, after all, so very voluminous—we are, of course, speaking of the literature of Old Japan—and much of it is repetition of earlier work. The imaginative literature of the period covered by the present volume is of manageable dimensions.

Dr. Florenz occupies a prominent place in the front rank of Japanese scholarship. His edition of a portion of the 'Nihongi' (the whole of which has been admirably translated by Dr. Aston) is a monument of German industry and accuracy. Dr. Florenz had the advantage of consulting Ihida's great *chushaku* (commentary) on the 'Nihongi,' which was not available when Dr. Aston's version was prepared. His various contributions to the *Transactions* of the German and Anglo-American Asiatic Societies of Japan are among the most valuable essays in those periodicals, and his 'Japanische Dramen' (Terakoya and

Asagao) and 'Japanische Dichtungen' show his capacity as a writer of attractive German prose and poetry. In particular, his version of the curious modern epic, written by Tetsujiro Inouye some twenty years ago in Chinese, dealing with that most dramatic and little-known episode in modern Japanese history, the Satsuma rising of 1877, and intitled 'Song of the Filial Maid Shiragiku' (White Chrysanth), deserves high commendation on account of its fidelity to the original and the skill with which the blank verse is manipulated—no easy task in German.

Of the literature of Old Japan it is not probable that much will attain world-wide reputation, or even survive in Japan itself, as literature pure and simple, beyond what is written in the pure Japanese of the archaic *uta*, or in the nearly pure language of the older and some of the mediæval *monogatari* (romances), inclusive of a few of the *nikki* (personal jottings) and *soshi* (reflections). It is precisely with these tracts of Japanese literature that the present volume deals, in an informed, appreciative, yet fairly critical spirit, too often absent from books treating of things Japanese. It would be out of place to review in any detail, in these columns, Dr. Florenz's elaborate account of the 'Mannyōshū' (ancient anthology), the principal work of the pre-classical age, and of the *monogatari* (romances, &c.), which may be justly regarded as the best production of the classical period (794–1186). Both are amply illustrated by examples—well rendered in imitative metre or simple prose, for which we must refer the reader to Dr. Florenz's pleasant pages. On two points only can we find space to make any observations. Dr. Florenz does not touch upon the question of the age of the *uta* in the 'Kojiki' and 'Nihongi' (the two oldest records). These songs, as their diction amply proves, cannot, for the most part, be anything like so old as the events to which the text refers them. They may, some of them, especially in the 'Kojiki,' be echoes of ancient ritual or phallic songs; but these must have been recast in the language and metre of the seventh or eighth century. Nor is any explanation offered of the replacement of the *naga uta* (poem) by the *tanka* (quintain) and the *hokku* (or half quintain), of which Dr. Florenz truly writes: "Wohl keinen anderen Volke ist es gelungen, aus einem so beschränkten Gestaltungs-mittel....so viel herauszuholen." The justice of this remark is amply exemplified in Prof. Chamberlain's charming essay on 'Bashō and the Japanese Poetical Epigram' in the thirtieth volume of the *Transactions* of the Asiatic Society of Japan. It was the influx of the civilization, language, and literature of China that killed the *naga uta* and arrested the development of a national imaginative literature—not only directly, but also indirectly by the importation of ideas for which the indigenous vocabulary was insufficient, and of ideographs which afforded facile combinations of an eye-reading character.

We may close this notice with a version of one of the "cuckoo" songs of the Anthology, which is a good example of the archaic Japanese muse in her lighter mood:—

Among the fledglings  
of the nightingale  
the cuckoo hath his birth;  
alone is he;  
nor like his father singeth,  
nor like his mother;  
he soareth high, and flieth  
to the moor-side  
amid the white-flowered bushes,\*  
and with his singing  
the welkin all resoundeth—  
the orange blossoms  
be rendeth as he singeth,  
and all day long  
his song I hearken gladly,  
and bribe him would I  
ne'er far away to fly,  
but in my garden  
among the orange blossoms  
to sit and sing for ever!

#### NEW NOVELS.

*Rose of the World.* By Agnes and Egerton Castle. (Smith, Elder & Co.)

It is possible that some readers will find a difficulty in rationalizing the conduct of Lady Gerardine, who is the heroine of Mr. and Mrs. Castle's latest novel. Lady Gerardine was formerly the wife of an English officer, for whom she had no confessed affection. On learning of his death in action, she marries, a little later, Sir Arthur Gerardine, the governor of an Indian province, whose pomposity and self-importance are excellently rendered by the authors. To her "enters" a certain Major Bethune, a friend and associate of her first husband, an obstinate, stiff man, with the request for Capt. English's papers, to assist him in his task of writing a memoir of the dead man. This Lady Gerardine flatly refuses, and it is only by a turning movement that the Major succeeds in getting what he wants; in other words, he secures the aid of Sir Arthur, who lays his commands upon his wife. Now the essence of this story is psychological, and it is Lady Gerardine's mind that is the subject. Here begins the first of the series of developments which furnish the story with its emotional values. The rationalization of a woman's heart is an absurdity on the face of its terms, so that there is no reason in the world why Lady Gerardine should not have moved upon the lines laid down. She had not loved her first husband, and she certainly did not love her second. So far she estranges sympathy. But one is driven by the authors' romantic investment of this *Rose of the World* into, first, a toleration, secondly a respect, and, lastly, an affection for her. The dead man's papers and letters, freshly read after a lapse of years, revive the past and the man. Unaccountably she had not opened his diary before. As she reads she realizes that she now loves the dead husband, the dead lover. To convince the reader of this required exquisite handling; but the authors have achieved their purpose. Awake to her realities now, the full shame of her situation pours upon the woman in a tide. This is treated with knowledge and insight, and with a certain courage and delicacy. It is probably the most subtle passage in the book. But we may not indicate the plot further. It will carry a reader along, and please those who stickle for happy endings. The value is not so much in plot as in psychology, and, as we have shown, this is entirely successful. The characterization is subordinated to the

\* *Deutzia scabra*.



central study, but is quite adequate, and includes a very successful portrait of a young girl. Mr. and Mrs. Castle always write with distinction and with colour. If this is not the best of their novels it takes high rank among them.

*Maid Margaret.* By S. R. Crockett. (Hodder & Stoughton.)

THIS sequel to 'The Black Douglas' is in Mr. Crockett's best vein. The heroine, though something of a romp and dairymaid, qualities which cling more or less to the characters of all his women, has a stout heart and shrewd intuition, and bears not ignobly the hard lot which made her a pawn in the game of violence and intrigue in which her house went down. For she is no other than that Fair Maid of Galloway who saw the extinction of her father's family by the judicial murder of her brothers in their teens; whose husband and cousin, William, eighth earl, was stabbed to death at Stirling by his host and king; and who married secondly the brother of the slain lord, James, last Earl of Douglas. It may be doubted whether the author has made the most of this Æschylean drama; but he has emphasized the actors, and his additions to history tend to fix the picture in our memory.

*Mrs. Galer's Business.* By W. Pett Ridge. (Methuen & Co.)

IN this story of Clerkenwell life, as in most of Mr. Pett Ridge's books, there are obvious faults that may easily cause its undoubted merits to be underrated. Too often the rude sarcasms of the street and the work-room are intended to do service as amusing dialogue; sometimes a mistaken sense of humour is responsible for situations that seem to lack the quality of truth. One of the earliest escapades of Mrs. Galer's precocious boy is an excellent specimen of this humour at any price. Hurrying from the cemetery in which his father has just been buried, he drives off with one of the funeral carriages through the crowded streets! But, despite its defects, 'Mrs. Galer's Business,' with its life-like sketches of laundrywomen, railway porters, dressmakers, and policemen, and its sympathetic study of the social conditions under which these humble people live, is both an amusing and interesting book. Mrs. Galer, a singularly bright and industrious little woman, has a flourishing laundry business and a troublesome but promising son, and the story is mainly concerned with the development of both these possessions. Her lodgers are among the other chief characters in the story—Ballard, a railway porter with horticultural yearnings, being a particularly happy piece of portraiture.

*Millions of Mischief.* By Headon Hill. (Ward, Lock & Co.)

HEADON HILL's fertility in devising audacious plots and tangled situations seems inexhaustible. It is not many weeks since we dealt in these columns with one story of his, and now he is upon us with another, which soars higher than ever into

the regions of the frankly impossible—or, let us say, the hitherto unexperienced. Three Cabinet Ministers, dissatisfied with the policy of their chief, resolve to remove him by the simple method of assassination, for all the world as if they had been living *en pleine Renaissance*, instead of in the unromantic twentieth century. They know of a criminal under sentence of death, whom the Home Secretary, one of their number, is naturally able to get at. They make the mistake, however, of assuming that this culprit is really the cold-blooded murderer that he has been pronounced by a jury of his countrymen to be, whereas he is really as honourable and innocent a gentleman as ever passed through Woolwich. The real murderer—as is soon discovered by the acumen of the convict himself and a young lady to whom he is attached, and who happens by a fortunate coincidence to be at the moment the guest of the intended victim—is still at large, and is closely related to one of the conspirators. Here, then, is the difficulty. If Capt. Rivington does not commit murder he will be given up, and hung for the murder which he has not committed. He does not want either to commit murder or to be hung; the young lady does not want him to be hung; the real murderer, who is also on the spot, does want him to be hung; while the murderer's relative does not much care whether he is or not, so long as he murders the Prime Minister first. Matters are complicated by the fact that the subordinate agent, through whom Rivington is abstracted from Winchester Gaol, and who is told off to see that he fulfils the condition of his release, has an old score to settle with one of his employers, and is glad enough presently to transfer his assistance to the cause of virtue and justice. This personage is indeed the nearest approach to a "character," if not a very original one, in the book.

*A Rough Reformer.* By Ernest Glanville. (Constable & Co.)

IN this book the somewhat breathless atmosphere of the Stock Exchange world is relieved by glimpses of model farming in Surrey and pioneer work in the wholesome open spaces of Canada. The early part of the story is vaguely reminiscent of 'Ready-Money Mortiboy.' A large, gruff-spoken son, who has been adventuring abroad since boyhood, arrives penniless in the suburban home of the thrifty, toiling couple who gave him birth. He carelessly borrows the whole of their savings, some five-and-twenty pounds, because he has invited a peer to dine with him that night. The peer in question is a well-known company director, whose name is wanted by the burly adventurer to adorn the prospectus of a mining venture that he wishes to float. In the course of a few days the adventurer has returned the borrowed twenty-five pounds to his parents, with a large amount of interest, and has purchased a fine estate in Surrey, which he dutifully places at their disposal for life. By devious ways, then, he enters and makes use of society, of a kind—composed principally of titled rascals of both sexes, whose lives are devoted to bridge-playing, dissipation, and stock-and-share

gambling—and within the year becomes a famous and very wealthy financier. Among his companies are one or two of an industrial sort, for the ambition of this rude, callous, unscrupulous Napoleon of finance is to "wake up England," largely by means of teaching its young men to farm, and providing them with farms in Canada. The moral of the narrative would appear to be that "smart" society is a community of very unpleasant and decadent folk, that the speculative financier is a shady and unwholesome person, and that salvation is to be looked for in work on the land, here and in our undeveloped colonies. It is not at all a bad story of a spirited, rough-and-ready type.

*The Millionaire Baby.* By Anna Katherine Green. (Chatto & Windus.)

THE hand of the author of 'The Leavenworth Case' has not lost its cunning. This story, in which the adventures of an American detective in search of a missing baby are related, is ample proof of that. It were unbecoming to inquire too closely into the possibility of many of the incidents that follow in quick succession in these pages. They serve their purpose in exciting the curiosity of the reader, and nothing more can reasonably be required of the class of fiction to which 'A Millionaire Baby' belongs. Granted its fundamental improbability, the plot is skilfully constructed, and the interest of the story is successfully maintained. The book is much better written than most sensational stories. Its simplicity of style, and the absence of any attempt at mere sensationalism in the writing, make it almost convincing.

*The Stigma.* By Jessie Leckie Herbertson. (Heinemann.)

MOST people who read this book will close it with a feeling of relief. Nearly all the men who figure in it are brutal, and nearly all the women are unpleasant. The heroine is morbidly conscious of the baseness of her birth, and the dismal note in her character is deepened by her surroundings. She is a governess in a home for idiot children, and spends her leisure in the house of a Methodist lay preacher, whose exceedingly vulgar wife is carrying on an intrigue with a former lover. Her chief desire is to be sufficient unto herself. She scorns her father's offers of assistance, and cares little or nothing for the friendship of men or women. Even when, forced at last to realize that her attempts to be wholly self-centred are futile, she consents to marry a young village doctor, she has a haunting fear that she is "evading her life." The one merit of the book is the analytical skill with which the heroine is drawn. She has individuality and intensity, and the analysis of her inmost thoughts, if sometimes painfully minute, is unquestionably clever. This gift of character-drawing will be displayed to greater advantage when the author chooses a story less sordid than 'The Stigma,' and narrates it more lucidly.

*The Countermine.* By Arthur Wenlock. (Rivers.)

THE leading idea of this story of military life has done service in a hundred tales and

more. An important chart is stolen, and Capt. Welford, who is prevented by a family secret from proving an alibi, is convicted of the theft. He is, of course, innocent of the crime, and knows that the culprit is a daughter of the officer from whose room the precious drawing was taken, but gallantly refrains from asserting her guilt. If the plot is familiar, the treatment is fresh. The story, which goes with melodramatic force from the first page to the last, contains some happy touches of characterization, and is related with a quiet humour that redeems even the most conventional parts of the narrative. 'The Countermine' is, in truth, an exciting tale excellently told. Mr. Wenlock, not satisfied with merely writing it, has illustrated it. As an artist he does but slight justice to himself as an author.

#### BOOKS ON THE WAR.

WE have to notice together two important volumes on the Russo-Japanese war. The topics which they suggest are of such interest that it would be easy to write of them at undue length, and the best means of avoiding that misfortune is to note in detached form the points which strike us as being of the highest interest at the moment. Mr. McKenzie, in his *From Tokyo to Tiflis* (Hurst & Blackett), covers a good deal of the same ground as that occupied by Mr. Bennet Burleigh. Both writers have taken pains, and both volumes contain useful maps of the engagements. We may add that both our authors are, although they hardly know it, distinctly hostile to the Japanese. There is observable among many of those who have followed the armies in the field a tendency to treat the Russian as, on the whole, like ourselves, in the sense of the American phrase, "a white man," and to treat the Japanese, however intelligent, as an "Injun," with the unconscious addition, "Injuns is poison."

Both Mr. McKenzie and Mr. Bennet Burleigh give dates and facts which increase our stupefaction at the blindness of Russia before the outbreak of the war. Mr. McKenzie was in Japan during January, 1904, and noted at that time that the entire regular army and the whole fleet of Japan were ready from the new year for instant action at spots which pointed to invasion of Korea and naval attack on Port Arthur. Mr. Bennet Burleigh gives his own telegram to the newspaper whose correspondent he was, with its date. He also shows that there was sufficient anticipation of war, even on the Russian side, in the neighbourhood, to cause the Russian fleet to have a patrol outside Port Arthur, steam constantly up, and flashlights in service before the end of January. It seems incredible, in face of these facts, that the Russians should have allowed themselves to be surprised at anchor in a fashion contrary to the teaching of every naval authority in the world. British fleets invariably put to sea when foreign complications cause the slightest risk of war, and this even in quarters of the globe where there seems little risk of torpedo night-attack. Both Mr. McKenzie and Mr. Burleigh describe the circumstances of the intervention of the foreign men-of-war in the case of the *Variag*. Mr. Bennet Burleigh distinctly states that our course was injudicious, and Mr. McKenzie implies the same opinion by pointing out that the American captain refused to participate in the proceedings. We think the Admiralty has taken notice of the action of the *Talbot*, and there can be no doubt that it was unwise. Patriotic prudence has prevented comment on

it in the press and in Parliament. The Japanese show either sound sense or marvellous tact in abstaining from complaint on matters of the kind unless essential, and in making their complaints as easy-natured as possible, even in serious cases such as the use of French bases by Russian ships.

Our authors have much to say on the unfortunate position of correspondents in the present war, and on the general question which is involved. It is difficult to blame the Japanese for the extreme reserve which they displayed in the early stages of the war. It was difficult, too, for correspondents, or newspaper proprietors who had to pay for them, to keep their temper; but Mr. McKenzie rightly admits that, the Japanese being at war on their own account, and not for the benefit of English and American newspapers, the sole question for them to consider was their own interest. He thinks that they made a mistake, and know it; but to some extent answers himself by explaining that it was Japanese courtesy which prevented the definite declaration of exclusion which would have come from Germans in similar circumstances:—

"The Japanese mode of expression is different from our Western way. When a Japanese has to refuse your request, courtesy forbids that he should reply with a direct negative. He points out to you the difficulties involved in your plan; he fears you may suffer if you obtain what you want; he expresses a cordial wish that if you still desire it, it may be possible to grant it in a day or two. Such expressions, from Japanese lips, mean 'No.' Correspondents, imperfectly acquainted with Japanese thought, took them to mean 'Yes.' Hence endless misunderstandings, and many charges of bad faith."

Mr. McKenzie thinks that Japanese authorities have now "learned to trust the right men, and to make an end of the others." The Germans acted on the same principle as long ago as 1870. The only non-German correspondents who were suffered to remain with the Crown Prince's army during the invasion of France were Sir W. H. Russell and two other English journalists.

Mr. Bennet Burleigh's book has for title *Empire of the East*, and is published by Messrs. Chapman & Hall. No one has more experience of war than the author, who fought in the American Civil War, and has followed in almost every subsequent war the fortunes of one or other of the belligerents. His peace experience of our own army in manœuvres is also complete. We turned with great interest to Mr. Burleigh's pages to try to elucidate one of the most important points in relation to the present campaign which remain undetermined—namely, the character of the field guns mainly employed by the Russian and Japanese artillery, a matter on which little light is thrown by Mr. McKenzie's book. It is probably a result of the fact that different kinds of guns were employed in different portions of the field of war that Mr. McKenzie's statements on the subject involve a certain apparent contradiction. He has some general remarks against shrapnel and in favour of the Japanese shell, and some which appear to point to superiority of the Russian over the Japanese field artillery. In his account of one engagement, however, he states that the Japanese fire completely dominated the Russian fire, but ascribes the success to numbers, while he sets very high

"the precision of the Russian fire....The Russians proved again, as they proved at the battle of the Yalu, that, gun for gun (apart from shell and apart from the men handling the guns), they had the better weapons, surpassing the Japanese in range and in rapidity of fire."

This statement agrees with the information in the possession of the various Governments whose representatives have been present at the war. Neither the Russians nor the Japanese were equipped at the commencement of the war with a true quick-firing gun, as

regards the main portion of their forces; but the Russian was an improved gun, while the Japanese was what we style old-fashioned. So greatly do the Japanese differ from other powers in recounting their successes, that they have never given the world a complete view of the extent of their capture of Russian field guns. Much surprise was expressed after Mukden when it was at last stated by the Japanese that they had captured only sixty guns, the figure which is given in Mr. Bennet Burleigh's book. If all the captures of guns announced are added together, they fall short of the number which would be required for even a single army corps. Yet it is the fact that at the present moment, in spite of the difficulty of horsing the Russian guns, which are too heavy for the ponies of the Japanese, the latter have at least 500 of the Russian guns horsed on service in Manchuria. No inkling of this fact can, we think, be gathered from either of the books before us. It is most difficult for any one to ascertain the exact truth upon this matter, but we are certain of the accuracy, so far as it goes, of the statement which we make. It is, however, perhaps, much within the mark. Mr. Bennet Burleigh, in describing the Japanese army, speaks of their artillery as having done "much to win them battles during the war," and says, "They use guns of both French and German pattern, but chiefly the latter." He adds, however, that

"they maintain the strictest secrecy about their guns; on the march they screen them with canvas coverings, and allow no strangers to inspect them."

We suspect that the canvas screen served a different purpose at the beginning of the war and in its later stages, and that it was at first employed to prevent its being known for certain that they had no guns "of the French pattern," i.e., true quick-firers. There is also, perhaps, a little confusion in some other words of Mr. Bennet Burleigh, contained in the same paragraph which we have quoted, referring to guns of the "German pattern" and "guns of well-known Krupp manufacture." The German military gun is not a true quick-firer: a fact which, we may point out in passing, shows that the notion of German attack on France about Morocco was an idle scare. The Krupp gun—which has been sold to all the smaller powers, and with which the Swiss and many other armies are now provided—is a true quick-firer, and, being made in Germany, it is in a sense a German gun. Mr. Bennet Burleigh believes in the superiority of the Japanese artillery throughout the war, and writes: "The Japanese artillery had enabled them to gain two pitched battles, and was to assist them in winning other victories." If this is so, we believe that the superiority must at first have been in the handling of the guns rather than in their character. We note, however, an interesting passage describing a naval funeral at Tokyo, on which occasion Mr. Bennet Burleigh undoubtedly saw a modern quick-firer in the hands of the Japanese; but this was, he says, a small gun of the calibre of a six-pounder. It is probable that these guns were a special purchase at the commencement of the war. That the Japanese have not yet rearmed their artillery generally with a true quick-firer seems certain, from the fact that they are using on a large scale, in spite of the difficulty about horses, the Russian guns which they had captured, and, at all events at first, using them with Russian ammunition.

Mr. Bennet Burleigh complains, very possibly with justice, that our Admiralty were not represented by a sufficient number of good officers in the early days of the naval mobilization and operations of the Japanese fleets. We do not know that the Japanese would have encouraged the presence of a con-



siderable number of our naval officers, although we admit that the attitude of the Japanese navy was from the first far more friendly towards us than was that of the military authorities. It is, we believe, a fact, though it has not, so far as we know, been publicly mentioned, that the British naval officer named by Mr. Bennet Burleigh, our late Naval Attaché in Japan, was the only foreign naval officer on board Admiral Togo's flagship, and probably the only one present with the Japanese fleet on its first appearance before Port Arthur.

Both Mr. McKenzie and Mr. Bennet Burleigh have concluding chapters on the future of the Far Eastern world and of Japan. There is between them a certain similarity, although Mr. Bennet Burleigh shows a natural caution about prophecy. Mr. McKenzie, we think, goes too far when he suggests that Japan will lead the East to conquest of the white races. He suggests that Japan can raise and train four million Chinese troops, an army sufficient "to defeat the combined forces of the Europeans." Why stop at four million? Why not forty million? Why suggest that an army of four million of Chinese troops can march to Calais, without considering at the same time the numbers and character of the forces which would be arrayed against them? We feel certain that there is no present prospect of Japan reorganizing a united Chinese military empire. Mr. McKenzie, indeed, seems to contradict himself when he adds that Japan will not "fight other Western powers unless forced thereto." He may reply to us that his prophecies are explained by him to concern our well-being in "generations yet unborn." In politics, while tendencies may be noted for the direction of thought over periods of ten or twenty years, prophecy more than a year ahead is generally to be avoided, and we must leave Mr. McKenzie's descendants to settle the controversy with *The Athenæum* of their time. In the suggestion, in which we think Mr. McKenzie and Mr. Bennet Burleigh agree, that Japan will threaten our Far Eastern trade, we are disposed to concur. But in the case of a commercial power such as Great Britain, a great deal of profitable trading with successful commercial rivals takes place during the period in which they are establishing themselves in certain special markets. Mr. McKenzie goes further in believing that our prestige and our territory are threatened. In our belief it is, and will be, the interest of Japan to be friendly with so considerable a naval power as the United Kingdom; and, so far from looking to a Japanese invasion of Burma, we do not believe in any danger even to our little colony of Hong Kong.

#### SHORT STORIES.

*Fond Adventures: Tales of the Youth of the World.* By Maurice Hewlett. (Macmillan.)—While Percival Perceforest was pommelling teeth out of the mouth of the stirrup-boy Jenkin in the yard of Hyde Abbey, we are told that "Mawdley Touchett strained in anguish from an upper window, provocatively dishevelled." This was extremely characteristic of one of Mr. Hewlett's heroines, all of whom appear to find the greatest difficulty in keeping their clothes upon their shoulders. In 'Fond Adventures,' as in other works from the same hand, one is occasionally liable, if one is sensitive upon such matters, to resent the presence of a satyr prying for rosy flesh; and this is the principal flaw in an art which is in many respects fine and distinguished. Mr. Hewlett's imagination is at once erudite and picturesque. He has a sense of colour and a lyric impulse. He can tell a highly ornamented tale without forgetting to make it move, and can inform with living

humanity what in the hands of others might become mere puppets in mediæval fancy dress. All these qualities are fully apparent in 'Brazen-head the Great,' which is a Canterbury tale; in 'The Heart's Key,' which is a tale of Provence; and in 'Buondelmonte's Saga' and 'The Love Chase,' which are tales of Italy; although perhaps no one of these reaches the top of the writer's earlier achievement in the *genre* of the *novelle*. But Mr. Hewlett should beware of the satyr.

*Dorset Dear*, by M. E. Francis (Longmans), contains seventeen short stories of Mrs. Blundell's which have appeared in various periodicals. Written in the author's happiest vein, they form a welcome addition to the literature which deals with the simple life of rustic folk. Mrs. Blundell knows her people well, and lets them tell their own tale in their own way—there is no ostentatious analysis of character, no desire to overcrowd her stories with incident; she has happily realized how little is much to country folk, how slowly yet pertinaciously they take in a situation, how deliberately they form their opinions, how ponderously yet shrewdly they carry out their slowly formed intentions. Of the stories here given we like 'Keeper Guppy,' 'The Worm that Turned,' and 'A Woodland Idyll' the best—they seem most typical of the life which is described. Postman Chris is too quick, and too modern for his environment; but then he had been a soldier, and, further, who does not know that the village postman is often a dangerously smart young man with all sorts of new-fangled ideas? So there is excuse for his promptitude. All the stories are well worth reading, especially by those who love the simplicity of country life and regret its disappearance.

*Stingaree*. By E. W. Hornung. (Chatto & Windus.)—Of no importance from the literary standpoint, the present volume yet contains ten very readable and ingeniously worked-out stories, with a common central figure for hero—Stingaree, the Australian bushranger. Of course, Stingaree is depicted as a handsome and very interesting fellow, with "charming manners," "a single eyeglass, and a martial moustache, which combined to give distinction to a somewhat swarthy countenance." This may be rather nonsense—indeed, for the reader whose quest is pure realism it is arrant nonsense—but it is fooling of an entertaining sort, and the escapades of this dandy bushranger are really ingeniously set forth. Bushrangers, when they existed, were not at all like Stingaree. Even the best of them were bloody-minded, coarse-lived fellows, as was natural in view of the lives they led and of the lives they left behind them. Unlike Mr. Hornung's dandy, they had not the exigencies of fiction to consider, but only their own mostly unwashed skins to preserve. Yet we would not have Stingaree less debonair.

*Tales of Rye Town*. By M. Stepney Rawson. (Constable.)—Mrs. Rawson's style is good, because admirably fitted to her material. This she finds in the faded glories of that quaint old Sussex town, once prominent among the Cinque Ports, whose name figures in the title of this collection of fourteen stories. One of the tales is concerned with the nineteenth century, but most are eighteenth-century studies, and a few go further back in the ancient port's history. Mrs. Rawson has here succeeded, as she did in 'The Apprentice,' in impregnating her pages with the soft, briny, rather melancholy, but wholly delightful atmosphere of the Sussex marshland, and of the aged sunny town on the hill. Here and there in the book is a hint of that literary weakness which is indicated by a tendency to preciousness of phrase.

But for the most part a wise simplicity distinguishes these restful stories, and occasionally, without being precious, the author displays a real gift for word-colouring. The first of her stories is a charming little historical picture, which shows Queen Elizabeth, gloriously habited and riding among her squires, intervening to quell a brawl among rustic lovers, and taking into her own hands the task over which the lads had quarrelled: that of choosing a Queen of the May.

#### FISHING.

*An Angler's Hours*. By H. T. Sheringham, Angling Editor of *The Field*. (Macmillan.)—In his introduction to this charming little collection of essays on angling the author says:—

"Were I to formulate a wish as to the future of these sketches, it would be that my readers might find in them one tithe of the pleasure that I have had from so many books on angling. There are volumes which I read again and again with never-failing delight.....Should some other anglers catch here and there a memory or so, a murmur of streams, a gleam of sunshine, or a thrill of spring from my pages, I shall be well satisfied."

We can answer for it that Mr. Sheringham's hope will not be disappointed, for he will, indeed, be a sour-complexioned angler, to use Walton's expression, who will not find in this little book what its author refers to so modestly and much more. At this time of the year, when the May-fly appears on many rivers and lakes in the United Kingdom, Mr. Sheringham's chapter entitled 'The Festival of the Green Drake' will prove most attractive to the angling reader, who mentally, if not fortunate enough to be able himself to enter, exclaims with our author, *Ecce jamna cæli*. If we are to take him seriously, Mr. Sheringham can no longer fish for pound trout with the May-fly, because with it "a fisherman caught a brace of trout weighing seven and a quarter and nine and a half pounds respectively" in one small stream he knows. He ought to have fished in those palæozoic times when, according to Sir Archibald Geikie, the May-fly had a spread of wing measuring five inches across, and could have been taken by nothing much smaller than a salmon. Might it not salve his conscience if he used one of those miniature May-flies no larger than the "large March Brown with yellow twist" with which he landed a "lovely little trout of six ounces" on the Exe? We cannot agree with Mr. Sheringham and other anglers who hold the view that "the passing of the May-fly from such a river as the Test is not an unalloyed misfortune." If all the trout in the kingdom were caught this season, our streams and lakes could easily be repopulated from the continent of Europe, or, better still, from the grand fish of New Zealand; but the May-fly is passing, and all attempts to transplant it have been failures, or at best only temporary successes. Apart from the hundreds of years of, to anglers, hallowed associations in connexion with May-fly fishing—for has not every writer since Dame Juliana Berners sung its praises?—the passing of the May-fly means a lowering in the average size and condition of the trout. No other fly can replace it; indeed, when the May-fly goes, the time, as time goes, is not long for the rest of the ephemeridæ. Unless fly culture can be made as successful as trout culture, the delightful art of fly-fishing will come to be counted among those which are lost.

To the angler—the incomplete angler, if we may venture so to call him—who cares for nothing but salmon fishing, or dry-fly fishing for trout, many of Mr. Sheringham's pleasant chapters will not appeal, for he writes as cordially of fishing for dace, chub, pike,

tench, and other fish sadly misnamed coarse, as for more aristocratic fishes. A practical treatise this does not pretend to be—there are already too many of them—but it is a long time since we had a book about angling in which practical hints were so takingly varied with admirably penned pictures of the delightful surroundings of the art—the things which give it its perennial attraction, the delights of life away from town, by stream and river and lake—things to make a man “newly come from London,” as our author says, “linger over, think about.”

Mr. Walter M. Gallichan, who had already put anglers under an obligation to him for his useful books on ‘Fishing in Wales’ and ‘Fishing and Travel in Spain,’ now gives them a guide to *Fishing in Derbyshire and Around* (Robinson), which we can with confidence recommend to all who want information about the fascinating streams of Charles Cotton’s country. It says not a little for the healthfulness of angling that even after his eightieth year Walton used to pay a visit to Cotton, and stay at his house in Beresford Dale, on the Dove. It was a long journey on horseback from Winchester to Ashbourne for an angler of eighty. Mr. Gallichan is a good angler, he writes well, and supplies just the kind of information which is required by those seeking fishing and fishing quarters in Derbyshire. As frontispiece he gives a little map of the rivers dealt with, which, with a good index, adds to the value of this well-produced and inexpensive little work.

#### OUR LIBRARY TABLE.

‘*The Times History of the War in South Africa*. Edited by L. S. Amery. Vol. III. (Sampson Low & Co.)—The third volume of ‘*The Times History of the War in South Africa*’ comes up to the standard suggested by the author in his preface as “a thoroughly trustworthy and convincing narrative.” With the politics of Mr. Amery and his fellow-workers we have no concern, and we have to repeat with regard to them the reservation which we made in commenting on his first volume. But the military portion of his book is, we think, sound. It is easy to pick out passages in which the generals are blamed with perhaps undue severity, and doubts may be thrown upon the accounts of certain episodes—as they were, indeed, in the examination of Mr. Amery before the Commission on the War in respect of the behaviour of the cavalry at the battle of Ladysmith. We recognize, however, the military picture as substantially a true one. Mr. Amery may, indeed, claim what is known as “Irish impartiality.” He is a little inclined to be rough in his language about everybody concerned, unless it is Lord Milner and Mr. Chamberlain. Lord Roberts is, on the whole, his military hero, but the shortcomings of the Commander-in-Chief are ruthlessly exposed; and as for Mr. Balfour and the Cabinet, while the language used of them is less severe than that which describes Mr. Amery’s opinion of the Liberal party, it is hard enough in all conscience. Much waste of money during the war was caused by the invasion doctrine now abandoned; the complacency of ministerial speeches, and the credit claimed for downright blunders, are exposed for the public edification. We leave such matters aside, and proceed to deal with a few of the topics on which it may be worth while to compare the statements of ‘*The Times History*’ with those made in these columns in reviews of previous books upon the war.

In his treatment of the complications which arose at Kimberley between Rhodes and Col. Kekewich, Mr. Amery becomes a true historian, and displays much judgment in

avoiding prepossession, and in accounting for the messages and the action of Lord Roberts.

There is a certain contradiction in the long account given of the raising of the levies dispatched to South Africa by the colonies. The author thinks that

“the spirit animating their offers was the same as that which inspired the first offers of volunteer forces in England.....But for Mr. Chamberlain the colonial offers would probably have shared the same fate.....The fact alone that the colonial contingents took a leading part in the war has set a precedent which will almost inevitably be followed, and followed on a larger scale, in any great Imperial war the justice of which appeals directly to the political conscience of the colonies.”

On the other hand, it is pointed out later that

“the idea of active participation in the wars of the Empire was not altogether a new one. As far back as 1867 Tasmania had sent a contingent to assist the Imperial forces in the Maori war. More recently a body of New South Wales troops took part in the Sudan campaign of 1885.”

Mr. Amery does not quote the many earlier examples of colonial participation in imperial wars, such as the service of the Barbadian militia in the conquest of Jamaica under Cromwell. It is, too, a notorious fact that the New South Wales contingent was accepted in 1885, at great cost, and without the probability of direct effect on operations, merely for the purpose of encouraging the efforts which had led to the colonial offer.

‘*The Times History*’ not only deals faithfully—as the phrase goes—with Sir Redvers Buller, but also, in the foot-notes, indulges in satire with regard to the Tugela operations. Commenting on a passage which states that “the orders estimated the total Boer force on the Upper Tugela at 7,000,” the editor remarks in a foot-note: “These were, no doubt, the figures furnished by Buller’s intelligence, which rarely over-estimated the enemy by more than 50–100 per cent.” We need hardly say that “intelligence” here means the “intelligence department” of Sir Redvers Buller’s staff.

Mr. Amery, while he attacks much of the strategy of our South African campaign, on the whole praises that of Lord Roberts; but when he comes to tactics no one escapes. The disaster of the loss of the convoy at Waterval Drift is put down chiefly to Lord Roberts’s staff, but then Lord Roberts is held personally responsible for the constitution of that staff. The failure to surround the Boers at Poplar Grove is ascribed chiefly to Sir John French and his cavalry division, but partly to the vagueness of Lord Roberts’s instructions, which the authors think showed Lord Roberts not to have made up his own mind. Lord Kitchener is described as having had little military experience, which is, of course, true; and the general remark is made, after the account of Spion Kop:—

“Of the more specific and secondary causes, the most obvious is, perhaps, the tactical inferiority of the British, from highest to lowest, compared with the Boers.”

As Mr. Amery has, rightly, a very low opinion of the efficiency of the Boer forces, and, in fact, shows that from many points of view they were a contemptible enemy, it may be gathered what is his judgment of the British army. The accounts of the war which have been written by French and German officers of high standing are far more flattering to our army. We doubt whether they are so truthful. The continental nations were anti-British, but there was a strong pro-British current among the professional armies, who thought it a bad thing for such armies that a peasant militia should be successful against regular forces.

We are inclined to doubt whether Mr. Amery succeeded in making good the charges contained in the preceding volume against the regular cavalry. But in connexion with Lord Roberts’s great flank march he has in

the present volume to relate the conspicuous failure of the mounted infantry on the 16th of February, 1900. The advocates of the use in war of mounted infantry not regularly organized in battalions during peace should give their minds to Mr. Amery’s account of this unfortunate day. The forces concerned consisted of four battalions of British mounted infantry, the New South Wales mounted infantry, and portions of Roberts’s Horse, Kitchener’s Horse, and Rimington’s Guides. Under the fire of one Boer gun and one pom-pom this large force broke up, with the result of

“inextricable confusion.....Fortunately the Boers made no attempt to follow up their success, but, even as it was, large numbers of horses were drowned, and the whole Mounted Infantry force completely disorganized.”

One of the most grievous of Mr. Amery’s judgments of the British army is brought home to us by a comparison of his account of Kitchener’s attack at Paardeberg with his final judgment on that battle. It is explained that Lord Kitchener, in his entire inexperience,

“never quite succeeded in making his colleagues or subordinates understand what his plan was, and what part he wished them to play in it.”

Nevertheless, the conclusion is contained in the following words:—

“The defects in the conduct of the battle of Paardeberg are patent. But, after all is said and done, it remains the best conducted and most successful engagement on a large scale in the whole war.”

Fault has been found with Mr. Amery’s view of the operations in South Africa on the ground that he is unduly disposed to support generalship of what is called the “butcher” order, against the opinion of those whose conceptions lean rather towards strategy that involves enveloping movements followed by the flight or surrender of the foe. The more reasonable opinion would seem to be that such questions cannot profitably be argued in the abstract. Regard must be had to the character of the troops engaged on both sides, and to the political objects of the war. Our own army is undoubtedly a tender plant, and continental soldiers are inclined to think that our infantry in particular has become so tender a plant that it can neither be drilled nor killed. In other words, the British enlisting class will not stand the work to which a continental conscript infantry, on a two years’ colour service, is submitted. Our infantry, it is said, has not in recent years displayed, as a rule, sufficient *esprit de corps* to stand the amount of “hammering” which our own artillery, or the Japanese, or even the Russian infantry will bear. It is a striking fact, not very easy to explain, that although it is difficult to defend Sir Redvers Buller’s generalship, or that of many of his leading divisional and brigade commanders, against the charges brought in this volume, Buller’s infantry fought better, except perhaps at Spion Kop, than did the infantry who were commanded by generals against whom less is said by *The Times* historian. One matter which it is only fair to name is, that while the British infantry received in after-dinner speeches much undue praise for their conduct in South Africa, the microscopic examination to which their behaviour has been subjected by close inquiry into some of the battles of the campaign is far more searching than that to which their rivals of other nations are exposed. We mentioned in *The Athenæum*, some years ago, in reviewing books in which such questions were raised, the curious instance of Inkermann. The conduct of the British infantry at Inkermann was invariably held up to us as heroic, until, after a generation, there were printed portions of letters which had not been allowed to see light at the time. From these it appeared that,



although the men who fought at Inkermann fought as well as possible, there was a very large proportion of the infantry who should have been engaged in that encounter who shirked and slunk away. A witness whose competence and whose accuracy are above suspicion, and who has recorded the heroism of those who fought, can now be quoted as the authority for the statement that there was throughout the morning of Inkermann a constant stream to the rear of unwounded men taking advantage of the fog. The force which evacuated Spion Kop was perhaps not inferior to its great predecessor. There was a stream of unwounded men to the rear, but perhaps in a less degree than we now know had been the case at Inkermann. The battles of the Peninsula would perhaps not stand the test which Mr. Amery and some others have applied. The matter is one of interesting historical speculation, but incapable of settlement with certainty.

Military historians are often compared with Napier. While Mr. Amery does not, perhaps, possess the simple style of Col. Henderson at his best, or provide us with passages of the magnificence of those of the finest pages of Napier, he is more searching and accurate than either, and his narrative is more interesting. In strength of language about the slips of his heroes he and those who have worked for him surpass all military historians.

Almost the only matter of actual fact in the present volume that we should be inclined to question is the statement that

"Boer information about what went on in Ladysmith throughout the siege was non-existent, or was confined to what could be picked up by the examination of captured Kaffir runners or from the perusal of private letters and of descriptive articles by newspaper correspondents occasionally captured with them."

We are under the impression that the trains which ran daily to the convalescent camp, remained there for hours, and then returned, had with them persons who used to chat and drink with leading Boer farmers in the neighbourhood, who nominally took neither side, but conveyed through their Boer friends at night the information which they had picked up by day.

MESSRS. CONSTABLE & Co. publish *The Far Eastern Tropics*, by Mr. Alleyne Ireland, whose 'Tropical Colonisation' met with some success. His present volume will be found necessary by all who are interested in British North Borneo, Sarawak, the Malay Peninsula, French Indo-China, Java, and the Philippines. With his account of Burma and of Hong Kong we are less pleased. Mr. Ireland holds somewhat the same views as Froude on what may be called the tropical races, but includes in his unfavourable estimate the Chinese, though they are admitted by him to be mainly non-tropical. He goes too far in his account of Hong Kong when, writing apparently of "all classes," he names "disregard of promises" in such a fashion as to seem to contradict the universal experience of the probity of the Chinese merchants, which has given them the commanding position they occupy at Hong Kong and in some degree in the Straits Settlements. Mr. Ireland even denies that the Chinaman can "feel ordinary physical pain." We are not, however, in the least disposed to belittle Mr. Ireland's book. He is courageous in his outspoken comment upon all that he finds wrong even among Britons, and makes, for example, in the interests of British North Borneo, a fierce attack upon a great firm of English contractors and the consulting engineer for their conduct in relation to the railway which he describes.

In the Burma chapter, in which the principal doctrine is the unwisdom of allowing Burma to form part of India, Mr. Ireland goes

somewhat out of his way to attack the Indian Government for not seeing that "a strong policy" is as much called for on the eastern frontier against France as on the north-west frontier against Russia. There is, however, one gigantic difference between the cases, which Mr. Ireland ignores. France cannot reach Indo-China except by sea, and is in fact in so feeble a military position in that great province that debate after debate has recently taken place in both Houses of the French Legislature as to how it would be possible to resist even a small Japanese expeditionary force. Without exaggerating the Russian danger, the situation of Russia in Central Asia is very different from that of France on the Burma frontier. Russia communicates by railway with the Caspian to a port in regular steam communication, by internal navigation, with almost every port of European Russia, and has two other lines of approach by railway which, although extremely long, are entirely impervious to attack. Mr. Ireland is sufficiently impartial to separate the good from the bad with scrupulous care in his excellent account of French Indo-China. The work of M. Doumer as Governor-General has been attacked or ridiculed in France, probably on account of political partisanship, as he, being a leading member of the French Parliament, accepted his former high office from his political opponents. Mr. Ireland justifies the choice of those who have recently elected M. Doumer to two of the highest positions in the Republic.

In his account of Java Mr. Ireland has the field less to himself than in the portions of the volume to which we have hitherto referred. The Dutch rule in Java has been the subject of careful examination by many writers, such, for example, as M. Chailley-Bert. Mr. Ireland has an excellent bibliography for all his chapters. One of the writings upon Java which he notes is a little tract which is named respectfully by all those who have written on the island, and especially by the considerable French author to whom we have referred. The late Mr. Henry Scott Boys had been a Commissioner in British India, and when he visited Java towards the end of his career, he brought to the consideration of its institutions the trained mind of the Indian civilian, and noted the exact points of similarity and difference between two interesting systems. Mr. Ireland's chapter on the Philippines should be read by every American politician. The general public in this country is altogether unaware of the enormous numbers of the native population and of their remarkable intelligence, and there is some reason to fear that our American friends will have to face serious trouble unless they adopt a good deal of Mr. Ireland's advice. Our author may be listened to where others would not, inasmuch as he does not run counter to the ordinary view on the subject of the tropical races.

MR. ROBERT LAMB spent five years as a medical missionary in the New Hebrides, and he has rendered an interesting account of his experiences in *Saints and Savages* (Blackwood). We cannot quite approve of his method, which seems to consist in throwing parts of the book into the form of fiction. Thus, we should judge that the first part, which describes the education of a young man in New Zealand, and his subsequent training in Edinburgh for the work of a mission, is largely autobiographical. But Mr. Lamb will have it as fiction. Elsewhere he relates his personal experiences, and his observations deserve the respect due to first-hand information. He is naturally opposed to the deportation of Kanakas, and urges their physical unfitness:—

"These natives are not constituted for such hard work. We as missionaries live with them, study

them, and know them.....Look at those 'boys' on the jetty yonder. One of them came to me with a ruptured vessel at the back of the eye. He was carrying a sack of potatoes, and suddenly went blind in that eye. Another was lifting a sack of flour and strained his back. Inflammation followed, and he was carried to hospital.....It is the same with the natives who go to Queensland. They can't stand the long hours and the sudden changes of climate; and you know the great reproach against the trade is that it kills three or four Kanakas to one white man. Their tissues are too soft. They get consumption, come home to die, and infect their fellows. Look at Aneityum. Five thousand people there have dwindled down to some five hundred. The same dismal fate apparently awaits them all. Of six young men who joined one of our mission stations a few years ago, all about the same age, and apparently in good health, four are dead; these deaths seemingly due to the extra strain thrown upon their physical and mental powers by contact with white men."

Mr. Lamb has no opinion of the future of the islanders. He considers that they are "widely infected," and are destined to fade before a "hardier race, brown or white." Was this one of the groups which Dr. Reich thinks should have been absorbed by the Japanese? But Mr. Lamb, as was to be expected, is more concerned with the social and religious side of the life than the political. His book is a series of detached impressions, from which one can get a fair picture of the native life. It is not a solid piece of work. The author is apparently uninterested in ethnological and other questions. But he has a sense of humour for which we are grateful. He stands for the Presbyterian Church; but there is also a Roman Catholic mission on the islands. A native teacher came into conflict with one of the priests, and the two contended for the allegiance of the chief and people of a certain village:—

"In a small way the battle of Whitby was fought over again. As on that occasion in England's history, so here, they [the priests] asserted their superiority: 'We hold the keys, and your church is no church at all.' We had tried to instil into our boys the truth—that faith is the key, and that he who is possessed of Peter's faith holds a duplicate for himself and others. But the teacher was not to be outdone. 'Choose,' he said to the people, 'choose whom you will follow. But let me remind you that Mary is French, and that Jesus Christ is English!'"

Mr. Lamb, as will be seen, is no bigot, though a steadfast holder to his own faith. He has praise for the work of other creeds than his own. But his book is more valuable for the pathetic picture of the fading black man that emerges from it than for anything else.

*William Rathbone: a Memoir.* By Eleanor F. Rathbone. (Macmillan.)—The Rathbones have been settled in Liverpool for five generations. William, the great-great-grandfather of the subject of this memoir, set up a saw-mill there shortly previous to 1730. In time he became a timber-merchant and a shipowner, and all his direct successors up to the present day have been members of the firm which he then founded. His son was a typical Quaker merchant of the eighteenth century. He used to relate how when he was just grown up an old lady, an elder in the Society, said to him:—

"William, thou art a man now. Thou wilt be thinking of taking a wife. Now, do thou look out for a wife with a natural good temper. Religion comes and goes, but a natural good temper is there always."

In 1784 his firm imported the first consignment of American cotton landed in England. It came in eight bales and three barrels. It did not easily find a purchaser, being of a longer staple than the cotton then in use. In his old age he became an ardent Abolitionist, and in 1788 he and his son were among the first eighteen members of the Liverpool branch of the Society for the Abolition of the Slave Trade. This was at a time when the trade was regarded as the mainspring of the prosperity of the port, and it was predicted

that if the Abolitionists succeeded, the grass would soon grow in the streets of the town. On his death in 1789 he was succeeded by his son, the fourth William Rathbone. He was essentially a fighter, and was one of the Liverpool "Friends of Freedom," their leader being Roscoe. He incurred much odium among his fellow-citizens on account of his opposition to the slave trade. He also denounced the war. The Society of Friends took offence at a book he published, and "a testimony of disunion was brought against him." Christianity he considered "of all subjects the most proper for a strictly rigorous and rational examination. Its pretensions are high, and its evidences should therefore be strong." He was always far from being robust, and he died at the early age of fifty-one, after months of terrible suffering; but his spirit remained unsubdued, and within a few days of the end, while perfectly resigned, he said with energy, "But I love the world, and should have wished to stay longer in it." His widow, who survived him thirty years, resided after his death at Green Bank, and Chorley, in his autobiography, gives an account of his visit there in 1819, and remembered through life her welcome to "the awkward, scared, nervous child who entered her home": "It is to me one of the recollections which mark a life, as having decided its aims, by encouraging its sympathies." Her son Mr. Benson Rathbone also gave him timely sympathy, and his friendship, until his premature death, was most helpful. Chorley never forgot his kindness, and he left the bulk of his property to the son of his old friend. Writing to him on December 29th, 1855, he states, "You would not find it easy to believe how often and how affectionately I think of you and your happy household." The affection with which he always regarded the Rathbone family was so great that it is hardly in good taste for the writer of this memoir to refer to Chorley's description as being "couched in a style of whimsically affectionate eulogy."

William Rathbone, the subject of the memoir, was born on February 11th, 1819. He was for three years apprenticed to Nicol, Duckworth & Co., merchants in the Bombay and Mediterranean trade, and afterwards went to study at Heidelberg. On his return to England, in order that he might see something of business in a large London house, he was taken into the office of Messrs. Baring Bros. With Mr. Bates, then the senior partner, he visited America, and on his return entered the Rathbone firm. He was a man of

"impulsive and dynamic temperament, high principled and unselfish of purpose; he had no taste for personal luxury, and a strong sense of frugality. At the same time he observed the weight given to a man's words or principles was greatly determined by the skill which he had shown in the management of his own affairs."

The memoir gives full record of his useful life. The services he rendered to Liverpool will be held in lasting remembrance. On March 6th, 1902, he passed quietly away, a little less than a month after his eighty-third birthday. His last words were, "Never, never, anything but kindness and generosity from all my friends." The book is illustrated by many characteristic portraits.

MESSRS. DUCKWORTH & Co. publish an English edition of Dr. William Everett's lectures, delivered at the Lowell Institute of Boston, on *The Italian Poets since Dante*. The subject is a good one; for though probably no other literature can show a single name as far greater than all others as Italian can do in Dante by comparison with all who have followed him, the mass of literature in that language is considerable, and many of its poets, though far from the first rank in the whole world's list, must be reckoned with by any one who would take anything approaching to an adequate survey of European literature.

Dr. Everett's survey, indeed, embraces only about a dozen names, and treats those for the most part rather sketchily; but it may have served the modest purpose professed by the author of leading some lovers of Italian to read those whom he does not name. When, however, he tells us that no attempt has been made to recast the lectures in a less rhetorical form, we are tempted to ask, Why not? Mild jokes like the suggestion that the Ferrar of the old romance was a direct ancestor of Admiral Farragut, or that the enchanted armour "renews itself like Mayflower furniture," hardly deserve a permanent form; nor is the author's opinion of 'Leaves of Grass' exactly called for in a criticism of Pulci. There are more passages than one of which the English is very questionable; and there are too many positive blunders, which revision might have removed. "The sack of Rome by Bourbon," for example, seems to imply oblivion of the fact that Cellini's lucky shot had prevented the famous traitor from taking a hand in the subsequent proceedings of his army. Alexander de' Medici is not commonly supposed to have died by poison; nor had Berni's death any connexion with his. Berni himself is not known to have employed the *ottava rima* to any great extent, except in his *rifacimento* of Boiardo's poem, a work which, in spite of certain very interesting passages, we should not agree with Dr. Everett in considering more inspired than the original. The following sentence, referring to Torquato Tasso, contains more blunders than lines:—

"In his childhood his father left his home, out of loyalty to a friend who had been exiled for a political uprising, and departed with him to the Court of France, as a result of which Bernardo Tasso was deprived of his property and his civic rights."

There was no uprising; Sanseverino was not exiled, but transferred his services from the Imperial to the French cause of himself; Tasso went to France, not with him, but as his agent; and his property had been confiscated at least four years before he went there. Since more space is allotted to Tasso than to any other writer treated of in the volume, his father's history might have been more carefully got up. Ariosto was born at Reggio, not at Modena—the fact was perhaps not unimportant as turning his thoughts to the Orlando story which a governor of Reggio had begun—and neither Modena nor Reggio is in Romagna, nor was either ever "invaded" by Caesar Borgia. Dr. Everett tells us, no doubt with perfect truth, that the poems which he discusses have been read by him entire and in their native text. That is all to the good, and he is scholar enough to know the value of it. But there is a scholarship in history also, and to the student of a literature it is of great importance to get the "environment" accurately. Why has Dr. Everett killed Prof. Carducci? So far from having died in the spring of 1904, we have the best authority for believing that he was alive and well a few weeks ago.

Dr. William Everett is considered, by many who have heard him, to be as great an orator as was his father, Edward Everett, the American statesman. Oratory, like poetry, is not one of the accurate arts. He doubtless loves his heroes, and we must not hold him more closely to the texts than Homeric scholars held Gladstone.

FROM Messrs. Williams & Norgate comes a cheap and revised edition of Herbert Spencer's *Education, Intellectual, Moral, and Physical*. We are glad to see that the forty-six thousandth copy has been reached. The cheap edition was first issued in 1878, owing to the success which had attended the original issue, and the demand for it in translations abroad; and the present edition includes the author's last corrections, made within a year of his

death. Spencer's views on education are well known, and it may be claimed for him that he was the pioneer of the modern exponents of education, represented by such writers as Sir Oliver Lodge. His standpoint was steadfastly practical, and entirely divorced from sentimental considerations; and the explanation of the popularity of his treatise is its foundation on common sense. Spencer's methods, indeed, are the triumph of common sense. For example, how characteristic is this passage:—

"Not long since we had frequently to hear the reprimands visited on a little girl who was scarcely ever ready in time for the daily walk.....the governess and the other children had almost invariably to wait; and from the mamma there almost invariably came the same scolding. Utterly as this system failed, it never occurred to the mamma to let Constance experience the natural penalty.....In the world unreadiness entails the loss of some advantage that would else have been gained: the train is gone; or the steamboat is just leaving its moorings; or the best things in the market are sold.....Is not the inference obvious? Should not the prospective deprivations control a child's conduct also? If Constance is not ready at the appointed time, the natural result is that of being left behind and losing her walk."

A MORE elaborate family pedigree it would be impossible to find than that which forms the appendix of *Leaves from the Past* (Arrow-smith), which is in effect the six months' diary of one John Allen, sometime brewer of Wapping, edited by his great-grandson, Clement Young Sturge. All the branches of the Allen family are here piously set down and enumerated. The work has clearly demanded much research and more patience. It seems estimably done, and if all the Allens and their agnates are interested enough to purchase this book, it should have a great success. But, to say the truth, it is of no public interest. John Allen seems to have been an honest brewer and a good Quaker, but his diary is not illuminating, consisting as it does constantly of such items of information as "dried brown malt most of this day," or "Brewd ale this day and had a deal work to do." The book is nicely got up, and, as a family record, is above reproach.

It is clear that we are invited to accept Mrs. Edith Barnett's *A Garden of Eden* (Constable) as autobiographical. The book is dedicated to "my dear old nurse and to my sister, who have begged me to write this book for them"; and its sub-title is topographically explanatory: "Kempton Park once upon a time." We gather, then, that once upon a time—forty years ago, it would appear—the author and a sister inhabited as children a piece of Middlesex over which many changes have passed. It is the aim of this narrative to recall and rebuild that Eden of childish fancy. How far away and how different are the eyes of childhood from the eyes of maturity! Did what these little girls, Adam and Eve, saw in their enchanted garden really exist? It is astonishing how disproportionate are facts to the mirage of them in one's memory. Yet when we read that in those days Middlesex still boasted much common land, we are face to face with veritable facts. "Eve can well remember that ague was not an unknown complaint up near the common." Forty years over, let Michaelmas pass, and you shall witness a revolution; and

There where the long street roars has been  
The stillness of the central sea.

This winnowing from the past is a pleasant recreation, and a sad, for it has its pains. Can Mrs. Barnett bear to look on Kempton Park now, on a bright Bank Holiday, with the roaring crowd she remembers even in those pristine days on Molesey Heath? The past wins its glory from being far, but we are glad that the nurse and the sister had their way. For they have inspired a delightful little book, full of charm and tender sentiment.



MR. W. W. WEECH'S Lothian Essay on *Urban VIII.* (Constable) shows considerable research, but very little originality of mind. It presents a clear view of the activities of this exceedingly active Pope, and rather minimizes his French leanings. It certainly deserved the prize. We are not so sure that it was worth publication. But it can "do no one any harm" to read it, as Creighton once remarked of a somewhat similar effort.

WE are pleased to see a cheap edition of the late Mr. Vandam's excellent translation of *Sastrow's Journal*, describing social life in the age of the Reformation. Messrs. Constable are to be congratulated on the success of this book, and the introduction of Mr. Herbert Fisher will help the uninformed.

*Stories of King Arthur and his Knights: retold from Malory's 'Morte Darthur.'* By U. Waldo Cutler. (Harrap.)—Mr. Cutler's summary of Malory is a very satisfactory retelling of the old story, having regard to the audience he sets before himself, and we can recommend it heartily as a gift-book. The cover is well designed, and the book is illustrated by well-chosen reproductions from Rossetti, Burne-Jones, Watts, and Mr. Frank T. Merrill, and by photographs of Mr. Forbes-Robertson (as Lancelot), of the Round Table at Winchester, of Glastonbury, &c. Young readers will find some difficulty in reconciling the Rossetti drawing of 1858, labelled 'Queen Guenever,' with the frontispiece labelled 'Guenever,' the inclusion of which, indeed, excites some wonder at the editor's catholicity of taste.

MESSRS. DENT & CO. have added *Villette*, 2 vols., to their attractive illustrated edition of the Brontë novels.

ONE volume in Mr. Fisher Unwin's Shilling Reprints of Standard Novels is occupied by two stories by Mrs. Craigie, *A Study in Temptation* and *A Bundle of Life*. They make an excellent shillingworth, being good examples of that bitter-sweet style which is the author's secret.

MR. HEINEMANN should secure a large sale for *The Rivals*, *School for Scandal*, and *The Critic* in his "Favourite Classics" series. The little volumes are tasteful in appearance, and each has an introduction by Mr. Gosse and a portrait. What more could be expected for sixpence, even in the new Utopia, we do not know.

*Printers' Pie*, which is sold for the benefit of the Printers' Pension Corporation, is the third annual volume of the sort, and needs no commendation by this time. It is published at the offices of *The Sphere* and *The Tatler*, and Mr. W. Hugh Spottiswoode, who is responsible for its contents, has secured a galaxy of authors and artists. It should be bought as well as talked about—in fact, one can do good to a charity by getting an article at far below cost price, surely a remarkable chance of evading the doctrine that virtue is its own punishment.

WE have received a copy of a *Field Service Pocket-Book* (Harrison & Sons), which is thoroughly suited to its purpose. The author, who is, we are told, a mounted infantryman of the Inns of Court V.R.C., has turned to account his own experience. The book is literally not too big for the pocket of a uniform: between its covers of waterproof canvas (or of pigskin for those who can afford leathern luxury) you shall find all you need for march and manœuvre—a sufficiency (not, as usual, an encyclopædia) of printed information, and, in a booklet that can be removed and renewed, 100 leaves of good tough paper (manufactured by the O.W. Paper and Arts Company) for notes and orders, with carbon

sheets for duplication, and a case for the official envelopes. We commend it in all honesty to the pockets of practical soldiers, for it is as cheap and durable as it is portable.

WE have on our table *Catalog of the Gardiner Greene Hubbard Collection of Engravings presented to the Library of Congress*, compiled by A. J. Parsons (Washington, U.S. Government Printing Office).—*The Bahama Islands*, edited by G. B. Shattuck (Macmillan).—*The Country Gentleman's Estate Book, 1905*, edited by W. Broomhall (2, Waterloo Place, S.W.).—*The History of Pembroke Dock*, by Mrs. Stuart Peters (Stock).—*The United States of America*, by E. E. Sparks, Part I. (Putnam).—*Kummer's Quartic Surface*, by R. W. H. T. Hudson (Cambridge, University Press).—*Problems of the Panama Canal*, by Brigadier-General H. L. Abbot (Macmillan).—*Graphs for Beginners*, by W. Jamieson, (Blackie).—*The Simplest Cure*, by F. M. Burnett (Lawrence & Bullen).—*The Trade Policy of Great Britain and her Colonies since 1860*, by C. J. Fuchs, translated by C. H. M. Archibald (Macmillan).—*Technical Education in Evening Schools*, by C. H. Creasey (Sonnenschein).—*The Mysteries of Schoedering Hall*, by Mrs. Ensell (Burleigh).—*The Evolution of the World and of Man*, by G. E. Boxall (Fisher Unwin).—*Journals of the Continental Congress, 1774-1789*, edited from the original records in the Library of Congress, 2 vols. (Washington, U.S. Government Printing Office).—*The Century Magazine*, Vol. XLVII. (Macmillan).—*Free Opinions*, by Marie Corelli (Constable).—*Ground Ivy*, by M. Swan (Brown & Langham).—*The Fate of Ralph Erard*, by C. Fleming (Digby & Long).—*Marjorie's Mistake*, by Bertha Miniken (Edinburgh, Morton).—*First in the Field*, by Ellen A. Smith (Digby & Long).—*The Story of Fatmah*, by M. J. Street and Sorella (S.S.U.).—*A Girl's Garden*, by M. M. Rankin (Melrose).—*The Intellect and the Heart, and other Sermons*, by the Right Rev. G. A. Chadwick (Nisbet).—*Truth in Conflict with the Creeds*, by J. A. Bowman (Simpkin).—*A New Medea: a Drama in Blank Verse*, by T. Pinkerton (Sonnenschein).—*Mahasena: a Play in Three Acts*, by M. Baring (Oxford, Blackwell).—*Mon Féminisme*, by S. Poirson (Paris, Bernard).—and N. Hawthorne, *sa Vie et son Œuvre*, by L. Dhaleine (Paris, Hachette). Among New Editions we have *Modern Civic Art; or, the City made Beautiful*, by C. M. Robinson (Putnam).—*A School Manual of English Grammar, with Exercises and Examination Questions*, by T. D. Hall (Murray).—*Remarkable Comets*, by W. T. Lynn (Low).—*A Book of Prayers and Hymns for Private Use* (S.P.C.K.).—*Bible Light on Holy Sleepers*, by E. J. A. (Thynne).—*Immortality, and other Sermons*, by the Rev. A. W. Momerie (Allenson).—and *Taken from the Enemy*, by H. Newbolt (Chatto & Windus).

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## LAMB'S LETTERS.

YOUR reviewer counts it to me for a virtue that I have supplied the true reading "*pruna varia*," instead of the impossible "*pruna nana*," in Lamb's Latin letter to Barton. Alas! I must accept the praise with gratification dashed by knowledge and doubt. Lamb may have meant to write "*pruna varia*," and I hope he did; but what he wrote was certainly "*pruna nana*," even as all the editors have it, save one. That one saw reason to pause over a piece of mystical Latinity, and invoked the learned to interpret it if they could. His appeal brought forth responses generous and ingenious, none of them, however, claiming to be satisfactory. In the midst of these consultations "*varia*" occurred to the editor himself as a likely original for "*nana*," and some circumstances that need not be gone into here favoured the surmise. Therefore he entered that emendation upon the proof provisionally, intending to make a special journey to examine the MS. with his own eyes, and so "*mak sikkar*" as to that word before passing the last proof. The too summary closing of his labours precluded doing this; and so what he regarded as merely a forcible private memorandum, a subjective and provisional conjecture of his own, was rapt into literature—or at least surprised into print—where your reviewer has found it, among the accidents of an editor.

But the accident being cancelled, the mystery reappears: What *did* Lamb mean by "*pruna nana*"? Further on in the same letter he says: "*Ænigma mihi hoc solvas, et Œdipus fies*"—and the dictum seems, under the circumstances, clean wasted on the simple and inferior riddle which there follows. I am disposed, upon the whole, to find Œdipus in the Cambridge savant (personally unknown to me) who modestly submits that Lamb may have intended to suggest some sympathetic lapse into nursery language, some infantile expression of naïve gusto, by reduplicating the ultimate of "*pruna*": as who should say, in English, "*plum-um-ms*." What tells against this conjecture is the fact that the two words are not hyphenated in the manuscript, "*nana*" being separately written with painful precision. Again, were it not that the one word is plural and the other singular, we might have supposed Lamb was amusing himself by writing a sort of English-Latin, making a noun in apposition have the value of an adjective: as we say "*spring cabbage*," "*dwarf rose*." In that case we might suppose that his secret soul was rejoicing in the thought of a new version unsuspected by B. B., viz., "*He put in his Thumbkin And drew out a Plumkin*," &c. But this, I confess, is very bad; so I leave the business to Œdipus.

As to the '*American Farmer*,' your reviewer is right in his identification of the book, and yet confuses the book with another of the same (or a similar) name in a curious way. First, there were the famous letters signed "*Farmer*," which began to appear in a Pennsylvania newspaper in the later part of 1767. They were not written by Franklin, but by a former opponent of his, John Dickinson. Franklin had them published in this country in 1768, and wrote a commendatory preface. Lord Hillsborough, the Colonial Secretary, had angrily accused him of being the writer of the '*Letters*'; but in March, 1768, Franklin did not even know who the writer was, nor did he quite share his views. In the following year a translation appeared in France, where the tendency to detect the pen of Franklin in any notable pro-American article or pamphlet was even stronger than in England. As to the second book, the brief version of its very long title is "*Letters of an American Farmer*," by J. Hector St. John." This was the book which Hazlitt praised, and which Mary Lamb wanted to read. Crèvecoeur was not a pseudonym, but the

author's real name, which never appeared upon the book. The book was published (in London) in 1782, and was one of the most widely famed books of its time, and influential withal.

W. MACDONALD.

Epworth.

HIPPOCRAS is undoubtedly "*a medicinal drink*," as Mr. Lucas says in his edition of Lamb's '*Letters*'; and though, as compared with the fabled hippocrène, it may be also "*a strong drink*," it certainly has not very much alcoholic strength if made according to any of the formulæ known to me. That in Alleyne's '*Dispensary*,' 1733, called '*Bates's Hippocras*,' is recommended "*in paralytic and apoplectic dispositions*"; and, indeed, in all nervous cases."

C. C. BELL.

\*.\* We have to thank Mr. Macdonald for clearing up the confusion in our account of the '*American Farmer*':—a mistake due to the misconstruction of an ambiguous passage in Hazlitt's article on '*American Literature*' (*Edin. Rev.*, Oct., 1829), where the names Franklin and Hector St. John occur in close juxtaposition. It is sad to learn that *varia* is, after all, but an unsupported conjecture: sure enough, *nana* appears in the autograph. Possibly Lamb meant to write *rara*, but inadvertently suffered his pen automatically to repeat the *na* of the preceding *pruna*. However this may be, a bracketed *sic* should surely follow *nana* in the printed texts. We tender the proper apologies to Mr. Lucas.

## CROMWELL AND IRISH PRISONERS.

Mount Verdon House, Cork, May 30th, 1905.

THE discussion on the above has wandered not a little from the interesting point raised by your first correspondent, viz., Is it a fact that in certain West Indian islands there is current among the coloured inhabitants a dialect containing debased Gaelic elements—not, of course, English with a droll Irish brogue, as the guide-book quoted by your correspondent puts it—which Gaelic elements were introduced by the Irish women and children sold into slavery by the Cromwellian Government? The belief that such is the case is widespread in Ireland, and not unknown to seamen.

As to the facts of the deportation of many Irish to the West Indies, Prendergast in his '*Cromwellian Settlement*' gives specific instances which show, if his authorities are reliable, that many were actually deported. Thus on p. 323 (edition of 1875) he quotes a letter, dated December 8th, 1655, from the Commissioners for Ireland to the Governor of Barbadoes, "*advising him of the approach of a ship with a cargo of proprietors deprived of their lands, and then seized for not transplanting [i.e., Irish landlords!], or banished for having no visible means of support*." Again (p. 338), because two men were murdered near the castle of Lackagh, in Kildare, Mr. Henry Fitzgerald, of Lackagh, and his wife Margery (both of the house of Kildare), their son Maurice, their daughters Margery and Bridget, and Mary, widow of their eldest son Henry, and all the rest of the inhabitants of Lackagh, in all twenty-one women and sixteen men, were seized and delivered to Capt. Coleman of the Wexford frigate for transportation to Barbadoes. They were assigned to the correspondents of Mr. Norton, a Bristol merchant. This is given on the contemporary authority of Fr. Peter Walsh, and seems pretty circumstantial. Fr. Walsh says that Mr. and Mrs. Fitzgerald were four score years of age and upwards.

On p. 90 he quotes Morison's '*Threnodia Hiberno-Catholica*' for the fate of the three beautiful daughters of Mr. Daniel Connery, of Claro, who in Morison's presence was banished by Ingoldsby in 1657 for harbouring a priest. The daughters were sent to Barbadoes.

Mr. Gardiner, after discussing the evidence for the transportation, holds that there is no proof that some of the projects were carried out; for instance, the order made in October, 1655, to transport one thousand boys and one thousand "*wenches*" from Galway to Jamaica, cited by Prendergast on p. 93. Nor does Prendergast give any authority for his statement on p. 92 that 6,400 Irish in all were transported. But that there was some transportation, especially of the upper classes,\* and of young women seems clear from the other cases he gives.

No doubt by a printer's error, Dr. Mahaffy is made to refer to "*crowds of Irish peasants*" as being the persons thus shipped, or supposed to be shipped, to the West Indies.

The Cromwellian Government was too busy dealing with landlords and "*swordmen*" to have time or inclination to meddle with the lower orders, unless they were vagrants or destitute persons. The constant tradition in Ireland is that those sold into slavery in the West Indies belonged largely to the upper classes.

W. BUTLER.

Vienna, 1. Parkring, 4, May 29th, 1905.

MR. DENNEHY has not apparently followed Prof. Mahaffy's well-meant advice to read Gardiner's '*History of the Commonwealth*.' Had he done so he would soon have convinced himself that it was not a question of "*views*." On the contrary, he would have found all the evidence we possess on the subject carefully weighed by a trained historian, and he would probably have agreed with his conclusion that there is no reason to doubt that, in common with English and Scottish prisoners, numbers of Irish men and women, boys and girls, were transported to the island of Barbados by the Government of the Commonwealth, partly as reprieved individuals, partly under the pretext of vagabondage. On this point, therefore, there is no difference between him and Petty. The only question is whether they were sent as slaves or as servants. Technically the evidence is in favour of the latter view, but Gardiner admits that in any case their lot was a hard one. Here it may be remarked that Prendergast damaged his account of the business by certain insinuations which are the real cause of ill-feeling on the subject. Of a transportation to Jamaica before 1655 there was, and could be, no question. The order addressed in that year to the Irish Government for 1,000 boys and 1,000 girls to be sent thither as settlers had its parallel in Scotland. In the latter country the project was quashed by Broghill; and all the evidence we possess goes to show that not a single soul left Ireland for Jamaica in consequence of that order.

The questions raised by Mr. Stockley in his letter of April 29th (*The Athenæum*, No. 4044) that originated this correspondence are of some interest. There was no doubt considerable passing to and fro among the settlers in the Windward Islands both during the Commonwealth period and afterwards, extending even to the mainland of America, which would easily account for Irish families being found in Montserrat. The fact (if it be one) rather confirms Gardiner's view that the transported persons were treated as servants.

By the way, Mr. Dennehy should verify his references. I have read the letter from Ormonde to Byron (Carte, '*Original Letters*,' ii. 412) to which he refers in his letter of May 13th (*The Athenæum*, No. 4046), and there is nothing in it about the "*thirty survivors*" of the sack of Drogheda being "*shipped to the West Indies to be sold as slaves*." Moreover I would point out that the correspondence to which he refers as being preserved in Dublin

\* See also pp. 145 and 146 of Prendergast for an order dated 1658 re the transporting to Barbadoes of 80 or 100 persons refusing to "*transplant*," and the letter consigning 12 of them to a certain Mr. Edward Smyth or his assigns.



Castle has years ago been transferred to the Public Record Office in the Four Courts. I think I can conscientiously say I have read every word of it, and endorse everything that Gardiner has written on the subject.

ROBERT DUNLOP.

#### CANNING.

THE reviewer of Mr. Temperley's 'Canning' writes:—

"I need hardly say that I had no thought of imputing literary dishonesty to Mr. Temperley. Life is short. The mass of literature relating to Canning is great, and a young writer may be excused for making his selection to some extent on the judgment of his predecessors. Hill's words are: 'An anonymous work, "Memoirs of the Right Hon. George Canning," published in 1828, apparently as a bookseller's speculation..... is a fairly executed compilation from his speeches from the "Annual Register." Mr. Temperley has: "The Memoirs of George Canning," a bookseller's venture, consisting chiefly of press-cuttings (1828).' Neither gives the title with absolute accuracy, but Hill is nearest; and it is clear that Mr. Temperley's description might have been written with no further knowledge than that derived from Hill.

"As to the 'Sôt Privé,' I had, for the moment, forgotten the letter of December 14th, 1824. But it does not convince me that the joke was not of home manufacture. To make it himself, and ascribe it to 'the French,' is quite in Canning's manner. It occurs again in a letter of three days later to Lord Granville, where, indeed, Augustus Stapleton annotates 'A Paris joke'; but Lady Granville, in whose letters, if anywhere, we should expect to find it recorded, does not allude to it. My '[sic]' of course referred to the misspelling, which may have been Canning's own, or may have been E. J. Stapleton's. Augustus Stapleton has it right."

#### 'DICTIONARY OF INDIAN BIOGRAPHY.'

(Fourth List.)

May 27th, 1905.

By the courtesy of the Editor of *The Athenæum*, I have been permitted to publish the following list of names of the deceased persons (901-1150) who have been provisionally selected for inclusion in the 'Dictionary of Indian Biography,' to be published by Messrs. Swan Sonnenschein & Co. in the autumn. This work is intended to contain biographical notices of about 2,000 to 2,500 persons, living or dead, Europeans or natives of India, connected with India since about the year 1750 A.D. Suggestions are invited, and it is hoped that readers of *The Athenæum* will bring any important omissions to my notice, and state where materials for short biographies can be obtained. Letters should be addressed to 61, Cornwall Gardens, S. Kensington, S.W.

C. E. BUCKLAND, Editor 'D.I.B.'

Macpherson, John, Inspector-General of Hospitals, 1817-90  
Macpherson, Samuel Charteris, Major, Political, 1806-90  
Macpherson, William, Legal Adviser to the India Office, 1812-93  
Maddock, Sir Thomas Herbert, Member of the Supreme Council, 1790-1870  
Mahmud, Syad, Judge of the High Court, N.W.P., ?-1903  
Maine, Sir Henry James Sumner, Member of the Supreme Council, 1822-88  
Maitland, Sir Frederick Lewis, Naval Commander-in-Chief in India, 1777-1839  
Maitland, Sir Peregrine, General, Commander-in-Chief, Madras, 1777-1854  
Maitland, Richard, Major, Captured Surat, 1714?-63  
Malan, Rev. Cesar Jean Salomon, Oriental Scholar, 1812-94  
Malcolm, Sir George, General, 1818-97  
Malcolm, Sir John, Governor of Bombay, 1769-1833  
Malet, Arthur, Member of Council, Bombay, 1806-88  
Malet, Sir Charles Warre, Baronet, Member of Council, Bombay, 1752-1815  
Malet, George Grenville, Lieutenant-Colonel, Author, 1804-56  
Malkin, Sir Benjamin Heath, Judge, Calcutta, 1797-1837  
Mallison, George Bruce, Colonel, Historian, 1825-98  
Mallet, Sir Louis, Under Secretary of State for India, 1823-90  
Malthus, Rev. Thomas Robert, Professor of History and Political Economy, 1766-1834  
Mandlik, Visvanath Narayan, Rao Sahib, Government Pleader, Bombay, 1833-89  
Mangles, Ross Donnelly, Member of the Council of India, 1801-77  
Mangles, Ross Lewis, Indian Civil Service, Bengal, V.C., 1823-1905  
Mani Begam, Guardian of the Nawab Nazim, ?-1802  
Manning, Thomas, First to visit Lhasa, 1772-1840

Mansel, Charles Greville, Resident at Nagpur, 1806-86  
Mansfield, Samuel, Member of Council, Bombay, 1815-93  
Margary, Henry Joshua, Major-General, 1811-76  
Markham, Frederick, Lieutenant-General, 1805-55  
Marsden, William, E.I.Co.'s Service in Sumatra, Author, 1754-1836  
Marshman, Hannah, Missionary, 1767-1847  
Marshman, John Clark, Missionary, Historian, 1794-1877  
Marshman, Rev. Dr. Joshua, Baptist Missionary, 1768-1837  
Martin, Sir James Ranald, Inspector-General Army Hospitals, 1793-1874  
Martin, Robert Montgomery, Traveller and Author, 1803?-1868  
Martindell, Sir Gabriel, Lieutenant-General, 1756?-1831  
Martine, Claude, General, 1735-1800  
Martyn, Rev. Henry, Missionary, 1781-1812  
Mason, Rev. Francis, Missionary in Burma, 1799-1874  
Mason, George Henry Monek, Political, 1825-57  
Mason, John Charles, Secretary at the India House, 1798-1881  
Massey, William Nathaniel, Member of the Supreme Council, 1809-81  
Master, Charles Gilbert, Member of Council, Madras, 1833-1903  
Mather, Rev. Robert Cotton, Missionary, 1808-77  
Matthew, Right Rev. Henry James, Bishop of Lahore, 1837-98  
Maude, Francis Cornwallis, Lieutenant-Colonel, V.C., 1828-1900  
Maude, Sir Frederick Francis, General, V.C., 1821-97  
Maurice, Rev. Thomas, Writer on India, 1784-1824  
Mayne, William, Colonel, 1818-55  
Mayo, Richard Southwell Bourke, sixth Earl of, Viceroy and Governor-General, 1822-72  
McBean, William, Major-General, ?-1878  
McCabe, Robert Blair, Indian Civil Service, Assam, ?-1897  
McCaskill, Sir John, General, ?-1845  
McCleverty, William Anson, Commander-in-Chief, Madras, 1806-97  
McChuer, Commander Bombay Marine, Hydrographer, ?-1794?  
McCulloch, Lieutenant-Colonel, Political, 1816-85  
McDonnell, William Fraser, Indian Civil Service, V.C., 1829-94  
McGrigor, James, Lieutenant-Colonel, 1819-63  
McLeod, Sir Donald Friell, Lieutenant-Governor of the Punjab, 1810-72  
McMahon, Charles Alexander, Major-General, 1830-94  
McMahon, Sir Thomas, Baronet, Commander-in-Chief, Bombay, 1779-1860  
McMurdo, Sir William Montagu Scott, General, 1819-94  
Meade, Sir Richard John, Political, 1821-94  
Medlicott, Henry Benedict, Director of Geological Survey, 1820-1905  
Medows, Sir William, Governor of Bombay, 1738-1813  
Melvill, Rev. Henry, Principal of Haileybury, 1798-1871  
Melvill, Sir James Cosmo, Chief Secretary India Office, 1792-1861  
Melvill, Sir Maxwell, Member of Council, Bombay, 1834-87  
Melvill, Sir Peter Melvill, Major-General, 1803-95  
Melville, Henry Dundas, first Viscount, President Board of Control, 1742-1811  
Melville, Henry Dundas, third Viscount, General, 1801-76  
Merewether, Sir William Lockyer, Member of the Council of India, 1825-80  
Merivale, Herman, Under Secretary of State for India, 1806-74  
Metcalfe, Charles Theophilus, Baron, Acting Governor-General, 1785-1846  
Metcalfe, James, Lieutenant-Colonel, 1817-1888  
Metcalfe, Sir Theophilus John, Baronet, Indian Civil Service, 1828-83  
Michel, Sir John, Field Marshal, 1804-86  
Middleton, Right Rev. Thomas Fanshaw, Bishop of Calcutta, 1769-1822  
Mill, James, Historian, in the India Office, 1773-1836  
Mill, John Stuart, Chief of the Office, in the India Office, 1806-73  
Mill, Rev. William Hodge, Principal, Bishop's College, 1792?-1853  
Miller, Sir Alexander Edward, Member of the Supreme Council, 1828-1903  
Miller, William Henry, Major-General, 1805-73  
Mills, Sir Charles, Baronet, Member of the Council of India, 1792-1872  
Milman, Right Rev. Robert, Bishop of Calcutta, 1816-76  
Minto, Sir Gilbert Elliot, first Earl of, Governor-General, 1751-1814  
Mir Izzet Ullah, Traveller, ?-?  
Mir Jafar, Nawab Nazim of Bengal, 1691-1765  
Mir Kasim, Nawab Nazim of Bengal, ?-1777  
Mitchell, Rev. Dr. J. Murray, Missionary, 1814-1904  
Mitra, Raja Digambar, Sheriff of Calcutta, 1817-79  
Mitra, Dina Bandhu, Rai Bahadur, 1829-73  
Mitra, Dwarkanath, High Court Judge, Calcutta, 1833-74  
Mitra, Kisor Chand, Social Reformer, Journalist, 1822-73  
Mitra, Piri Chand, Littérateur, Theosophist, 1814-83  
Mitra, Raja Rajendra Lal, Antiquary, Author, 1824-91  
Mitra, Trailokya Nath, Law Lecturer and Professor, 1844-1895  
Mitter, Sir Romesh Chander, High Court Judge, Calcutta, 1840-99  
Mohl, Julius, Professor, Orientalist, 1800-76  
Money, Sir Alonzo, Indian Civil Service, Bengal, 1723-1900  
Monier-Williams, Sir Monier, Professor of Sanskrit, Author, 1819-99  
Monson, Hon. George, Member of Supreme Council of India, 1730-76  
Monson, Hon. William, Lieutenant-Colonel, 1760-1807  
Montagu, Edward, Lieutenant-Colonel, 1755-99  
Monteith, William, Lieutenant-General, 1790-1864  
Montgomerie, Sir Patrick, General, 1793-1872  
Montgomerie, Thomas George, Colonel, of the G. T. Survey, 1830-78  
Montgomery, Sir Henry Conyngham, Baronet, Member of the Council of India, 1803-78  
Montgomery, Sir Robert, Lieutenant-Governor of the Punjab, 1803-87  
Moor, Edward, Major, Writer on India, 1771-1848  
Moorecroft, William, Traveller, 1765?-1825  
Moore, Sir William James, Surgeon-General, 1828-96  
Morehead, Charles, Bombay Medical Service, 1807-82

Morehead, William Ambrose, Member of Council, Madras, 1805-62  
More-Molynaux, George Hand, Major-General, 1851-1903  
Morland, Sir Henry, Captain, Indian Marine, Bombay, 1837-91  
Morris, John Carnac, Indian Civil Service, Madras, 1798-1858  
Mountain, Armine Simcoe Henry, Brigadier-General, 1797-1854  
Mudaliar, Pandi Runganada, Professor and Teacher, 1847-93  
Muhammad Azimulla Khan, Adviser of Nana Sahib, ?-?  
Muhammad Bahadur Shah, last Emperor of Delhi, ?-1862  
Muhammad Hayat Khan, Nawab, of the Punjab Commission, ?-1901  
Muir, John, Indian Civil Service, Sanskrit Scholar, 1810-82  
Muir, Sir John, Baronet, Merchant, 1828-1903  
Muir, Sir William Mure, Director-General, A.M.D., 1817-85  
Mukerji, Anukul Chandra, High Court Judge, Calcutta, 1829-71  
Mukerji, Bhudeb, Educationist, Bengal, 1825-94  
Mukerji, Raja Dakhinaram, Philanthropist and Patriot, Oudh, 1814-78  
Mukerji, Harish Chandra, Journalist, 1824-61  
Mukerji, Joy Kissen, Landowner, Bengal, 1808-88  
Mukerji, Ray Bahadur Kanti Chandra, Prime Minister, Jaipur, 1835-99  
Mukerji, Sambhu Chandra, Journalist and Author, 1839-94  
Mulji, Damodar Thackersey, Merchant, Bombay, 1847-93  
Mulji, Kursandas, Merchant and Reformer, 1832-75  
Müller, Friedrich Max, Oriental Scholar, 1823-1900  
Munro, Sir Hector, General, 1726-1805  
Munro, Sir Thomas, Baronet, Governor of Madras, 1761-1827  
Munro, William, General, Botanist, 1818-80  
Munster, George Augustus Frederick Fitzelarence, first Earl of, 1794-1842  
Murdoch, John, Philanthropist, 1819-1904  
Murray, Sir John Irvine, General, ?-1902  
Murslidabad, Mansur Ali Faridun Jah, Nawab Nazim of, 1829-84  
Mysore, Maharaja Sir Chama Rajendra Woddyar of, 1863-94  
Mysore, Kristna Raj Wadiar, Maharaja of, 1796-1868  
Naba Krishna, Maharaja Bahadur, 1732?-97  
Nairne, Sir Charles Edward, Commander-in-Chief, Bombay, 1836-99  
Nana Farnavis, Minister of the Peshwa, 1741-1800  
Nana Sahib, chief rebel leader in the Mutiny, 1820?-59?  
Napier, Sir Charles James, Commander-in-Chief in India, 1782-1853  
Napier, Francis, ninth Baron of Merchistoun, first Baron Ettrick of Ettrick, Acting Viceroy and Governor-General, 1819-98  
Napier, of Magdala, Robert Cornelis, first Baron, Commander-in-Chief in India, 1810-90  
Narain, Pandit Sarup, Political, ?-1903  
Nathubhoy, Sir Mangaldas, Social Reformer, Philanthropist, 1832-90  
Natore, Rani Bhabani of, 1716?-95  
Neill, James George Smith, Brigadier-General, 1810-57  
Nelson, Sir Alexander Abercromby, Lieutenant-General, 1816-93  
Nelson, Horatio, Viscount, and Duke of Bronte, 1758-1805  
Nepean, Sir Evan, Baronet, Governor of Bombay, 1751-1822  
Newbold, Thomas John, Oriental Scholar, 1807-50  
Nicholson, John, Brigadier-General, 1821-57  
Nicholson, Sir Lothian, Lieutenant-General, 1827-93  
Nicolls, Sir Jasper, Commander-in-Chief in India, 1778-1849  
Nightingall, Sir Miles, Commander-in-Chief, Bombay, 1768-1829  
Noble, Rev. Robert Turlington, Missionary, 1809-65  
Noer, Prince Frederic Christian Charles, &c., Count von, 1830-88  
Norman, Sir Francis Booth, Lieutenant-General, 1830-1901  
Norman, Sir Henry Radford, General, 1818-99  
Norman, Sir Henry Wylie, Field-Marshal, 1826-1904  
Norman, John Paxton, Officiating Chief Justice, Calcutta, 1819-72  
Northbrook, Thomas George Baring, first Earl of, Viceroy and Governor-General, 1826-1904  
Norton, John Bruce, Advocate-General, Madras, 1815-83  
Norton, Sir John David, Judge, Madras, 1787-1843  
Nott, Sir William, Major-General, 1782-1845  
Nugent, Sir George, Baronet, Commander-in-Chief in India, 1757-1849  
Nugent, John, Member of Council, Bombay, ?-1900  
Nuttall, Sir James Mansfield, Major-General, 1823-97  
Nuttall, Thomas, Lieutenant-General, 1828-90  
Oakeley, Sir Charles, Baronet, Governor of Madras, 1751-1826  
Oakes, Sir Henry, Baronet, Lieutenant-General, 1756-1827  
O'Callaghan, Hon. Sir Robert William, Acting Commander-in-Chief in India, 1777-1840  
Ochterlony, Sir David, Baronet, Major-General, 1758-1825  
O'Halloran, Sir Joseph, Major-General, 1783-1843  
O'Kinealy, James, Indian Civil Service Judge, Calcutta, 1837-1903  
Oldham, Thomas, Superintendent, Geological Survey, 1816-78  
Oliver, William, Member of Council, Madras, ?-1846  
Olpherts, Sir William, General, V.C., 1822-1902  
Omicheand, Principal Contractor of the E.I.Co., ?-1758  
Orme, Robert, Member of Council, Madras, Historian, 1728-1801  
Osborn, Robert Durie, Lieutenant-Colonel, Author, 1835-89  
Osborne, John William Willoughby, Lieutenant-Colonel, Political, 1833-81  
O'Shaughnessy, Sir William Brooke, Director-General of Telegraphs, 1809-89  
Oswell, William Cotton, Linguist, Sportsman, 1818-93  
Oudh, Shuja-ud-daula, Nawab Wazir of, 1731-75  
Ouseley, Sir Gore, Baronet, Political, Oriental Scholar, 1770-1844  
Ouseley, Joseph W. J., Colonel, Professor, Linguist, 1800-1889  
Outram, Sir James, Baronet, Member of the Supreme Council, 1803-63  
Ozanne, Edward Charles, Indian Civil Service, Bombay, 1850-1905  
Paget, Hon. Sir Edward, Commander-in-Chief in India, 1775-1849  
Paikpara, Pratap Chandra Singh, Raja Bahadur of, ?-1868

Palk, Sir Robert, Baronet, Governor of Madras, 1717-1798  
 Palliser, Sir Charles Henry, Lieutenant-General, 1830-95  
 Palmer, Sir Arthur Power, Commander-in-Chief in India, 1840-1904  
 Palmer, Edward Henry, Oriental Linguist, 1840-82  
 Palmer, John, the "Prince of British Merchants," 1767-1836  
 Palmer, William, Lieutenant-General, ?-1811  
 Parke, Sir William, General, 1822-97  
 Parker, Sir George, Judge, Madras, Indian Civilian, 1843-1900  
 Parker, Henry Meredith, Bengal Civil Service, 1796?-1868  
 Parlbry, Brook Bridges, General, 1783-1873  
 Parsons, Abraham, Merchant, Traveller, ?-1785  
 Patechappa, Conjevaram Mudaliar, Merchant, Philanthropist, 1754-94  
 Patiala, Maharaja Sir Narindar Singh of, 1823-62  
 Patiali, Maharaja Bahadur Sir Rajendra Singh Mahendra of, 1872-1900  
 Paton, John Stafford, General, 1821-89  
 Paul, Sir Gregory Charles, Advocate-General, Bengal, 1831-1900  
 Payn, Sir William, General, 1823-93  
 Peacock, Sir Barnes, Chief Justice of Bengal, 1810-90  
 Peacock, Frederick Barnes, Indian Civil Service, Bengal, 1836-94  
 Peacock, Thomas Love, Chief Examiner, India Office, Novelist, 1785-1866  
 Pears, Sir Thomas Townsend, Major-General, 1809-92  
 Pearce, Thomas Deane, Colonel, 1738?-89  
 Pearson, Thomas Hooke, General, 1806-92  
 Peel, Sir Lawrence, Chief Justice of Bengal, 1799-1881  
 Peel, Sir William, Captain, V.C., 1824-58  
 Pellieu, Sir Fleetwood Broughton Reynolds, Admiral, 1789-1861  
 Pelly, Sir Lewis, Political, 1825-92  
 Pelly, Saville Marriott, Inspector-General of Hospitals, 1819-95  
 Pemberton, Robert Boileau, Captain, Envoy to Bhutan, 1798-1840  
 Penny, Nicholas, Major-General, 1790-1858  
 Pennycuik, John, Lieutenant-Colonel, ?-1849  
 Perkins, Sir Rheas, Colonel-Commandant, Royal Engineers, 1834-1901  
 Perron, General, 1755-1834  
 Perry, Sir Thomas Erskine, Chief Justice, Bombay, 1806-1882  
 Peterson, Peter, Professor of Sanskrit, Bombay, 1847-99  
 Petit, Sir Dinshaw Manackji, Philanthropist, 1823-1901  
 Phayre, Sir Arthur Purves, Chief Commissioner of British Burma, 1812-85  
 Phayre, Sir Robert, General, 1820-97  
 Phear, Sir John Budd, Chief Justice, Ceylon, 1825-1905  
 Piddington, Henry, Commander, Meteorologist, 1797-1858  
 Pierson, William Henry, Major, 1839-81  
 Pigot, George, Baron, Governor of Madras, 1719-77  
 Platts, John Thompson, Linguist, Teacher, 1830-1904  
 Playfair, Sir Hugh Lyon, Captain, 1786-1861  
 Playfair, Sir Robert Lambert, Lieutenant-Colonel, 1828-1899  
 Pocock, Sir George, Admiral, 1706-92  
 Pogson, N. R., Astronomer, Madras, 1828?-91  
 Polehampton, Rev. Henry Stedman, Chaplain, 1824-57  
 Pollock, Sir David, Chief Justice, Bombay, 1780-1847  
 Pollock, Sir Frederick Richard, Major-General, 1827-99  
 Pollock, Sir George, Baronet, Field Marshal, 1786-1872  
 Popham, Sir Home Riggs, Admiral, 1762-1820

## SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold in their sale of the 1st to 3rd inst. the following rare and valuable books and MSS.: Two Miniature Paintings of the Nativity and Crucifixion, attributed to Simon Bening, early sixteenth century, 605*l.* Horæ, on vellum, Anglo-French, fifteen miniatures, Sæc. XV., 100*l.* The Countesse of Pembroke's Tragedie of Antonie, 1595, and Discourse of Death, 1600, 560*l.* Books from the Library of Napoleon I. at St. Helena (twenty-nine), 130*l.* Roger Williams on the Language of America, 1643, 50*l.* Blake's Book of Thel, original issue, 67*l.*; Visions of the Daughters of Albion, original edition, 1793, 105*l.*; Marriage of Heaven and Hell, original edition, 150*l.* Psalterium Davidis, Anglo-Celtic MS., Sæc. XIII., 341*l.* Scott's Memoranda of Agreement as to Copyright of Waverley, &c., 89*l.* Horæ, on vellum, Dutch illuminated MS., fifteenth century (1489), 22 miniatures, 164*l.* Two large illuminated Miniatures of the French School, attributed to Jean Bourdichon (12 inches square), 142*l.* Thackeray's Lectures on the English Humourists (Congreve and Addison), 115*l.* Rolle's The Pricke of Conscience, MS., fourteenth century, 50*l.* Biblia Sacra Vulgata, MS., Anglo-French, illuminated, Sæc. XIV., 200*l.* Misale, Festivitates Sanctorum, illuminated Anglo-French MS., Sæc. XIV., 510*l.*

Messrs. Hodgson & Co. included in their sale last week several scarce first editions of seventeenth and eighteenth century writers, many of which were in the original sewn condition as issued. The following were the most important items: Waller's Poem on St. James's Park, 1661, 32*l.* Dryden, To my Lord Chancellor, presented on New Year's Day by John Dryden, 1662, 19*l.* 10*s.* Congreve's The Birth of a Muse, 1698, 14*l.* Pope's Windsor Forest, 1713, 40*l.*; Of the Use of Riches, 1732, 15*l.*; Of the Knowledge and Characters of Men, 1733, 5*l.*; Court Poems: The Basset-Table (by Pope), The Drawing-Room, and The Toilet, 1706 (should be 1716), 15*l.* Addison's The Campaign, 1705, 15*l.* Gay's The Fan,

1714, 5*l.* There were also included Hennepin's New Discovery of a Vast Country in America, 1693, 12*l.* 15*s.* Joutel's Journey to the Gulf of Mexico, 1714, 8*l.* 10*s.* Houbraken and Vertue's Heads, 2 vols., large paper, 13*l.* Holbein's Portraits of Illustrious Persons of the Court of Henry VIII., 12*l.* 10*s.*

## Literary Gossip.

MISS ELEANOR G. HAYDEN'S new novel, 'Rose of Lone Farm,' will be published by Messrs. Smith, Elder & Co. on the 16th of this month. It is a story of rural life and love, a striking episode of which is the description of tramp life in the West Country and New Forest, when Rose—suddenly cast out of the home she imagined to be her own—goes forth on foot to search for the poor vagabond, broken down in mind and body, who is really her mother.

ON August 14th Messrs. Methuen will publish Mr. Marriott Watson's new novel, 'Twisted Eglantine,' which has already appeared in serial form in *The Graphic*. It is a romance of the year 1809, and touches the ill-fated Walcheren expedition in that year. But the main interest of the book centres in the struggle of two men for the affections of a woman. The tale includes an elaborate study of a beau of the period. It will be illustrated by Mr. Frank Craig.

MR. UNWIN has arranged to publish a new book by Mr. Eugene Lee-Hamilton, author of 'Sonnets of the Wingless Hours.' It is entitled 'The Fountain of Youth,' and is a romance of love and adventure in the days of Spanish rule in the Indies.

THE second and third volumes of "The Gentleman's Magazine Library" on 'London' will be published during the present month by Mr. Elliot Stock. These volumes will complete the entire work, which has been running, under the editorship of Mr. G. L. Gomme, for twenty years. It comprises twenty-nine volumes in all, and is a most valuable collection.

THE *Oxford University Gazette* announces the munificent gift by the Worshipful Company of Goldsmiths of London to the Delegates of the University Press of 5,000*l.* towards the cost of production of the next volume of the 'New English Dictionary.' It is well known that the expense of this great work is a heavy strain upon the resources of the Press, and thus of the University, and this handsome contribution will be much appreciated. If only two or three other wealthy companies or wealthy men would follow the example of the Goldsmiths' Company, by assisting the production of the remaining volumes, we have no doubt that the much-to-be-desired completion of the work would be greatly accelerated. We are glad to hear that Dr. Murray has now passed the middle of vol. vii. (O—P), and that the double section to be issued on October 1st will complete another half-volume, at the end of P, and leave the second half-volume to begin with the distinct section or sub-letter Ph. We understand that nearly the whole of the Ph-words are also already in type. The issue on July 1st will be a double section of M by Dr. Bradley.

THE Associated Booksellers of Great Britain and Ireland, as already announced,

are making Edinburgh their playground this week-end, where they are being generously entertained by their northern brethren. Some leading members of the London publishing trade have been tempted thither also. The interesting feature concerning the early Edinburgh booksellers is that they struck out a line of their own and became distinguished publishers. The new or second-hand bookshop developed into the publishing firm. This was the case with William Blackwood, William and Robert Chambers, Adam Black, and Thomas Nelson, all of whom founded still flourishing firms, beginning on a slender basis, and gradually expanding into larger transactions. Archibald Constable, than whom there was no abler bookseller and publisher at the beginning of last century, confounded Paternoster Row with the greatness of his schemes and bargains while he had Scott as a patron. Edinburgh has since specialized in publishing, and if there is less general literature produced, a great deal of London printing is done there, and school-books and encyclopædias are a feature of its book production.

THE valuable and extensive portion of Mr. Joseph Knight's library, which Messrs. Sotheby, Wilkinson & Hodge will sell on June 19th and five following days, is one of the most interesting of its kind which has appeared in the market for some years. There are no great monuments of the early printers, early quarto Shakespeares, or other sport of the wealthy man, though some Elzevirs and Aldines are likely to attract attention; but as a reference library of a busy and many-sided journalist it is probably the most comprehensive and varied ever formed. It contains works not only by the best-known English and French writers of poetry, literature, and the drama of the sixteenth and the three succeeding centuries, but also by others, eminent in their day and generation, if now forgotten by the public. Many of the books have a personal interest, in that they are presentation copies; and others are much more difficult to obtain than far higher-priced books. There are in all 2,007 lots, which comprise probably not much fewer than 30,000 volumes and booklets.

THE annual meeting of the members of the London Library will be held on the 22nd inst. We are glad to see from the report that the society continues in a prosperous condition, and that the preparation of the Subject Catalogue has been started in earnest. After careful consideration, the Committee has decided to set aside 500*l.* a year for this work, and it is calculated that it will take about five years to complete.

*Books and Pictures: a Quarterly Record and Review of Books and Pictures mainly Religious*, is the title of a periodical announced by Messrs. A. R. Mowbray & Co., the aim of which is to supply a complete record of all publications issued in Great Britain or America which, by reason of their subject or their author, are of special interest to Church people. If the publication can only give some idea of the theology worth reading among the mass of books issued, it will be doing a great service.



THE library of John Stuart Mill, consisting of about fifteen hundred volumes, contained in the cottage at Avignon where he lived from 1858 to the time of his death in 1873, was sold by public auction on May 21st to 28th, and bought by Madame Roumanille, the widow of Joseph Roumanille, who was a publisher and bookseller, as well as poet and "paire di felibre." The library contains first editions of Carlyle, Spencer, Malthus, Darwin, Hume, &c., including many presentation copies, which are covered with Mill's annotations. There are *tirages à part* of Carlyle, made up from *Fraser's Magazine*; there is a Pickering Coleridge filled with marks and underlinings; and there are a considerable number of manuscripts, some of them containing the first drafts of essays and books. The catalogue is to be printed in London.

MR. SIDNEY APPLETON announces that, in view of the recent extension of his business, he has taken into partnership Mr. H. H. Warner Circuit. No change will be made in the name of the firm, which will remain Sidney Appleton, as heretofore.

MESSRS. CHATTO & WINDUS will publish the second of the promised Stevenson volumes in July, and the third in September. The second volume will be 'Tales and Fantasies,' comprising 'The Misadventures of John Nicholson,' 'The Body-Snatcher,' and 'The Story of a Lie.' The third volume will contain seven papers on literary subjects. A protest has been raised in the daily press against the alleged breach of faith with the subscribers to the "Edinburgh Edition" caused by this issue. But the publishers deny that there was any understanding that the material now announced for publication should be confined to that edition. The statement, however, was made over the initials C. B., which should stand for the man who was personally responsible for the "Edinburgh Edition." It would be interesting to see how the two views can be reconciled.

THE publication of the Ibsen letters, delayed by an accident to which we referred some weeks since, has now been definitively put off till the autumn.

MESSRS. DENT & Co. write:—

"We notice in *The Athenæum* of the 3rd inst., in your review of 'Paul et Virginie,' that you place Messrs. Putnam's Sons' name first, and ours second. We fear this will give readers the idea that 'Les Classiques Français,' the series of which 'Paul et Virginie' forms one volume, is an importation from America. We should be glad if you would make it known that such is not the case, but that the book is produced here and sent to America."

AN International Congress for the reproduction of facsimiles of valuable historical manuscripts is to be held on August 21st to 23rd, in connexion with the exhibition at Liège. The Librarian of Brussels University, M. Sury, intends to bring forward proposals for the establishment of national bureaux, and a central bureau in Brussels; while M. Gaillard, the head of the Belgian archivists, will deal with the importance of erecting a museum in connexion with the chief State archives, but in a separate building, to minimize the risk from fire.

WE notice the death of the German author Balduin Möllhausen, born in Bonn in 1825. He wrote a number of popular novels and descriptions based on his travels and exploration in the Rocky Mountains in the forties and fifties of last century.

A PROPOSAL has been started to celebrate the 400th anniversary of Columbus's death by erecting a monument to him in the neighbourhood of the Vatican. A committee has been formed at Turin, under the presidency of the archbishop, and an appeal for subscriptions is to be made to all Roman Catholics.

THE Académie des Sciences Morales et Politiques has awarded the Prix Drouyn de Lhuys, of the value of 3,000fr., to M. Richard Waddington, for his 'Histoire Diplomatique et Militaire de la Guerre de Sept Ans.'

THE Parliamentary Papers of most general interest this week are Scotch Education, Continuation Classes, Reports, Statistics, &c. ( $2\frac{1}{2}d.$ ); Statute made by the Governing Body of St. John's College, Oxford ( $\frac{1}{2}d.$ ); and the Annual Report of the Comptroller-General of Patents, Designs, and Trade Marks ( $3d.$ ).

## SCIENCE

### RESEARCH NOTES.

MR. McCLELLAND'S researches into the secondary rays given off by bodies exposed to the Beta and Gamma rays of radium are now fully published, and throw a little more light on the question of atomic structure. Mr. McClelland thinks the active part of the primary radiation consists of the negative corpuscles, every one of which is to be regarded as colliding with or coming within the sphere of action of another negative corpuscle within the substance emitting the secondary radiation. This corresponds with what he before discovered (see *The Athenæum*, No. 4038) as to the strength of the secondary radiation increasing with the atomic weight of the substance emitting it, because the heavier the substance, the greater is the disturbance produced within the atom, and the greater the chance of detaching negative corpuscles from it. But he now sees reason to think that the irregularities in the rate of this increase correspond fairly with the periods of Mendeléeff, so that, as we pass through each series, the secondary radiation is proportional to the rise in atomic weight. When the series changes, however, the increase is much less marked, although it begins to rise again immediately. Hence, he argues, in passing from one series to the next, the additional corpuscles must be added on to the atom in some different way from that in which it receives additions so long as only one series is under observation. On the whole, he thinks this supports the views of Prof. J. J. Thomson, many times mentioned in *The Athenæum*, according to which the removable corpuscles may be detached from either the inner or the outer shell of the atom. It may be noted also that he finds the secondary radiation from uranium is in no way abnormal, but proceeds in exactly the way that might be expected from an element of its high atomic weight.

Further researches into the relations between the various radio-active metals have also been made by the Hon. R. J. Strutt. He finds that, so far as can yet be traced, thorium never occurs without both radium and uranium in association, and his tests show uranium in minerals such as monazite, where its presence had

hitherto been unsuspected. Moreover, he agrees with the American chemist Mr. Boltwood in concluding that the amount of radium in a mineral is roughly proportional to the uranium it contains. Now as all radio-active metals are supposed to be changing into something else, the question arises as to which is here the primitive form. Radium, for many reasons, may be considered the youngest of the group, and uranium, whose rate of disintegration is comparatively very slow, the next. Is, then, thorium the parent of the group? The most serious objection to this view—that is, the low atomic weight of thorium (232) in comparison with that of uranium (239)—may be got rid of by the supposition of Prof. Baskerville that thorium, as we know it, contains some element, hitherto unseparated, of an atomic weight of at least 256, and therefore much higher than any other element known. But Mr. Strutt is not positive about this, and thinks it possible that one of the cerium metals may take the place of uranium as the next descendant of thorium. To the whole group he attributes an age of thirty million years.

In the June number of *The Philosophical Magazine* will be found an article by Mr. Soddy, in which he gives in detail his experiments of the last eighteen months with the disintegration products of the radio-active elements. These will probably leave no doubt with competent minds that radium is itself the product of uranium, and that polonium is its last radio-active form. But into what element does it finally change? Probably, says Mr. Soddy, into lead, which always plays a conspicuous part in the composition of radio-active minerals. If this be so, the problem of the transmutation of metals, though not yet solved, has advanced a long step towards solution.

Some part of Mr. Strutt's experiments were carried out by means of thorianite, the new radio-active mineral from Ceylon, a considerable quantity of which has been put at the disposal of Sir William Ramsay. Dr. O. Hahn has also studied thorianite independently of Mr. Strutt, and has come to the conclusion that it contains some substance nearly 250,000 times as active as an equal weight of thorium nitrate, although he is still doubtful whether it is a new element or not. He imagines that this is present in the soil to a considerable extent, and this agrees with Herren Elster and Geitel's experiments upon the mud of the "Ursprung" at Baden-Baden, which is said, like the new substance, to evolve the same emanation as thorium, though containing no detectable trace of the metal itself. All this, of course, could be accounted for by supposing, as Dr. Hahn is loth to suppose, that thorium changes into another substance which remains radio-active for a long time. After two months the new product, which is a crystalline precipitate thrown down by treating the ore, after elimination of the silica, lead, and as far as possible iron, with ammonium oxalate, still remains luminous in the dark.

The relationship of helium to thorium has also received attention. According to Mr. Strutt, helium has never been found in any mineral that is not radio-active, and Sir William Ramsay's experiments have established that sooner or later the emanation of radium becomes converted into this gas; but Mr. Strutt now suggests that helium is chiefly a product of thorium, and that it appears in the greatest quantity in certain minerals like Brazilian monazite, which, though rich in thorium, hardly contains more than a trace of radium. As helium undergoes no further change, it may have accumulated for a lengthened period in the mineral in which it is found, and this vitiates the argument from mere quantity. Mr. Strutt shows, however, that at the rate at present observed, it would take radium about two thousand million years to produce the quantity of helium found in association with it. He does

not think that it is ever found, except in infinitesimal quantities, in any mineral which does not contain thorium. Sir William Ramsay has also attempted of late to estimate the proportion of helium in atmospheric air, and has determined it as '00000056 per cent. by weight, and '0000040 per cent. by volume. This agrees fairly well with his former guess that the proportion was one or two parts in a million. He used in his experiments the absorptive property of coconut charcoal cooled by liquid hydrogen, as suggested by Sir James Dewar.

Possibly the slow rate of dissociation of the radium atom indicated by the figures given by Mr. Strutt helps to account for the fact that there is any radium left on the earth at all. Had it a radio-active life as short as that of most other metals of its kind, it ought to have dissipated its radio-activity some time since, and it has been suggested that the enormous pressure to which the rocks in which it occurs have been exposed may have had something to do with this. As pressure has been known in other cases to arrest chemical changes like dissociation, Dr. W. E. Wilson lately exposed a small quantity of radium bromide to a pressure of 300 atmospheres, but its radio-activity, as shown by its action upon a barium platino-cyanide screen, was not in any way affected throughout the whole course of the experiment.

One mystery with regard to the physico-chemical action of radium has been cleared up by the experiments of Dr. Dixon and Dr. Wigham, working in conjunction at Dublin. From its action both on growing plants and on bacterial cultures, they conclude that its effect in stopping growth is due to the Beta rays or negative corpuscles emitted by it, which, according to them, attach themselves to the positive ions of the subject, and thus cause the water in the protoplasm of the plants or bacteria to become alkaline. Now it is known that the action of the enzymes or ferments on which the metabolism of the cells depends is arrested in an alkaline solution, and this may explain the sterility produced by both radium and the X rays not only in plants, but also in animals. F. L.

### THE ROYAL OBSERVATORY, GREENWICH.

THE Board of Visitors met at the Observatory last Saturday under the chairmanship of the venerable Sir William Huggins, President of the Royal Society, and the Astronomer Royal's usual Report was presented, but, we regret to say, not by himself, on account of indisposition. We have been accustomed for so many years to read of extensions of the buildings, and additions to the instrumental equipment, that it seems something of a change on this occasion to have a report chiefly dealing with details of work accomplished with the means now provided. It may be interesting to remark that this year is the fiftieth since the late Sir George Airy, then Astronomer Royal, provided the Observatory with an equatorial of what was then considered large size. This was nearly five years after, under his directions, the present meridian instrument was constructed, which only those who have used it can judge in comparison with those previously employed. Profiting by the solidity and strength of the foundation-piers of the great equatorial, and altering the shape of the revolving dome, Sir William Christie placed a much larger instrument in the same building. It is unnecessary here to go over the many other subsequent additions and alterations effected during his rule, which have greatly changed the outward appearance of the Observatory, and enabled the staff to take part in the modern requirements of astronomy, and make (as Prof. Turner well remarks in his work on 'Modern Astronomy') a revolution in the science. The

most important and interesting of these additions is the photographic equatorial, presented some years ago by the late Sir Henry Thompson.

But little is said on this subject or on that of the grounds, &c., in the present Report. The Astronomer Royal proceeds to state that the transit circle has been in regular use as heretofore, applied to the observation of the sun, the moon, the large planets, and fundamental stars. Very great progress has been made in the observation of the reference stars for the Greenwich section of the Astrographic Catalogue, which includes the stars from 65° of north declination to the north pole. It is proposed to begin next year a new nine-year catalogue of the stars of the ninth magnitude and brighter which are situated between the limits 24° and 32° of north declination, these being the boundaries of the Oxford astrographic zone, for which they serve as reference stars. The corrections for variation of latitude (kindly communicated in advance by Prof. Albrecht) have been applied to the planetary observations for 1904, and are being applied to those of stars. The comparison between theory and the Greenwich meridian observations of the moon from 1750 to the present time, undertaken by Mr. Cowell, one of the Chief Assistants, has been completed for the longitudes, and is in progress for the latitudes. It was mentioned in the last Report that the re-reduction of the stars in Groombridge's catalogue had been completed; the present speaks of the rapid advance of the printing of the results. The altazimuth, under the charge of Mr. Crommelin, has been in continuous use according to the new scheme; and the reflex zenith tube has been applied to several other stars besides  $\gamma$  Draconis. Casual phenomena have been carefully attended to with the equatorials, and the plan of occultation observations has been extended. The great 28-inch refractor has been employed, under the superintendence of Mr. Lewis, upon micrometric observations of double stars; the Thompson equatorial on photographs of Neptune and his satellite, comets, and small planets, particularly Eros, of which a large number of plates have been taken and measured. Mr. Maunder has regularly pursued the observations of solar spots and other phenomena with the photo-heliograph. Mr. Hollis has continued the work still necessary for the Greenwich section of the great Astrographic Catalogue, now nearly completed. No spectroscopic observations have been made.

The magnetical and meteorological department is under Mr. Bryant. During 1904 there were no days of great magnetic disturbance, but eight of lesser disturbance. The mean magnetic declination was 16° 15' 0" west; the mean dip, 66° 57' 11". The following meteorological details may be of interest. The mean temperature for the year 1904 was 49° 8', or 0° 3' above the average for the fifty years 1841-90. During the twelve months ending on April 30th the highest shade temperature (on the open stand in the Magnetic Pavilion) was 91° 0" on August 4th; that in the Observatory was 89° 7'. The lowest temperature recorded in that year was 19° 5' on January 1st. The mean daily horizontal movement of the air was 280 miles, which is two miles below the average for the preceding thirty-seven years. The greatest recorded daily movement was 867 miles on November 9th; the least, 49 miles on December 22nd, a day which will be remembered for the dense fog in and near London. The greatest recorded pressure of the wind was 23.5 lb. on the square foot on March 12th, and the greatest hourly velocity 45 miles on December 30th. The number of hours of bright sunshine recorded during the same period by the Campbell-Stokes instrument was 1,486 out of 4,457 hours during which the sun was above the horizon, so that the mean proportion of sunshine for the year was 0.333, constant sunshine being represented by unity.

The rainfall for the same twelve months (ending on April 30th) was 20.21 in., being 4.33 in. less than the average of the fifty years 1841-90. This contrasts strongly with the heavy fall in the corresponding period of last year, which amounted to 35.42 in. The fall for the twelve months ending March 1st, 1904, was over 37 in.; for that ending on the same day in 1905, less than 17½ in. But the fall in March exceeded 3½ in., the greatest recorded in March since 1851.

The Astronomer Royal and Mr. Dyson hope to proceed to Sfax, in Tunisia, to observe the total eclipse on August 30th, taking instruments specially adapted to photograph the details and extension of the corona. Mr. Maunder has been invited by the Canadian Government to take part in an expedition to observe the eclipse at the other end of the track in the early part of the eclipse's course, on the coast of Labrador, and purposes, in concert with his wife (who is to accompany him), to obtain photographs of the corona there. We hope all the parties will be favoured by the weather, and that the health of the Astronomer Royal may be re-established and enable him to take a full part in the programme.

### SOCIETIES.

BRITISH ACADEMY.—May 25.—Lord Reay, President, in the chair.—Prof. Rhys (Fellow of the Academy) read a paper on 'Celtæ and Galli.' The paper began with a description of the fragments of a Celtic calendar of the first century of our era, found in 1897 at Coligny, in the neighbourhood of Lyons, and was devoted to its elucidation, especially the sentences which it contains. It proves to be not in Gaulish, but in a Celtic language resembling ancient Goidelic; so the principal help to the interpretation is supplied by comparisons with Old Irish. The second part of the paper was devoted to two inscriptions dating some two centuries later, and found in an old well at Rom (in the Department of the Deux Sèvres), the ancient town of Rauranum, in the country of the Pictones or Pictavians. The two have been read with great difficulty by M. Camille Jullian, of Bordeaux, who published them in the *Revue Celtique* for 1898: he regards them as both belonging to the class of magic incantations or prayers known to scholars by the general name of *defixiones*, found, for instance, in considerable numbers in Attic tombs. The language of the Coligny calendar is supposed to have been that of the Sequani, and that of the Rom inscriptions a dialect of the same as spoken by the ancient Pictones in the west of Gaul. In connexion with the Rom documents one or two other Celtic inscriptions found in Gaul were discussed; and attention was again directed to a Celtic formula occurring in the text of Marcellus of Bordeaux, and discussed recently by Mr. Nicholson in his 'Celtic Researches,' a work repeatedly cited in the course of the paper, as was also an article by Dr. Thurneysen in Meyer and Sern's *Zeitschrift für Celtische Philologie*. It is remarkable as to Marcellus of Bordeaux that Zeuss, in his preface to the 'Grammatica Celtica,' says, in reference to his text and certain other sources which he names, that the reader would find nothing cited from them in the 'Gram. Celtica': for, as he drily remarks, "in his omnibus enim eisdem nec inveni vocem celticam nec invenio." This was definitive to most philologists except Jacob Grimm, who stuck to his conviction that Marcellus does give some Celtic, and he proceeded to prove it: Zeuss is found to have been wrong, and Grimm to have been right, though he was badly equipped for the discussion of details in a matter so far out of his own field of study. Grimm finally got the assistance of M. Pictet in analyzing and interpreting Marcellus's Celtic formulae. The third and last portion of the paper dealt with the bearing of the documents interpreted on the ethnology of ancient Gaul, especially the question whether *Celtæ* and *Galli* were merely two names for a people which had been one from the beginning of their history. Caesar's words practically embodying that view were discussed and negatived.—Prof. Ridgeway (Fellow of the Academy) read a paper on 'The Date of the First Shaping of the Oldest Irish Epic Cycle,' that which centres round Conchobar Mac Nessa, 'the tall, fair-haired, grey-eyed' king of Ulster, and Cuchulainn Mac Sualtann, whose exploits are laid in the first century B.C. As these poems are the oldest literary remains which still survive of the peoples north of the Alps, it is all the more desirable to ascertain their date. The most important of them, the 'Tain Bo Cualgne,' in the shape



preserved in the 'Yellow Book of Lecan,' goes back to the seventh century A.D., for it agrees in linguistic forms with the oldest Irish glosses, whilst tradition declares that it was recovered from oblivion by the bard Senchan Torpeist, who lived in the latter part of that century. The poem itself is thoroughly pagan, and the tradition that St. Patrick called up a vision of Cuchulainn in his chariot to convince King Loighaire of the truth of Christianity shows that it was believed to go back considerably before the fifth century A.D. Moreover, as has been often observed, the Cuchulainn Saga seems distinctly older than the Ossianic cycle, assigned by tradition to the fifth century, for whilst in the latter poems the warriors fight on horseback, in the Cuchulainn cycle horses are not ridden, but the war-chariot is universal. Now as the war-chariot was in use amongst the Gauls till at least the second century B.C., and was still used along with cavalry by the Belgæ of South-Eastern Britain in Cæsar's day, and was employed solely still later by the Mæatae and Caledones of Northern Britain, there is a *prima facie* probability that the Cuchulainn Saga represents the same period, that commonly known as the La Tène, which was characterized by long iron swords of a well-defined type, an oblong shield, the use of the war-chariot, a costume differing completely from that of mediæval Ireland, the use of brooches of a peculiar character and that elegant form of decoration called "late Celtic," and by the cremation of the dead. This culture is found not only on the Continent, but also in Britain (*e.g.*, the cemetery at Aylesford), and its existence in Ireland can be proved, *e.g.*, by swords of La Tène type, oblong shield, Gallic helmet, cremation, gold ornaments and carved stones with "late Celtic" ornament, and six brooches of undoubted La Tène type, four of which were found at Navan Rath, the ancient Emain Macha, the capital of Conchobar himself. As the La Tène culture had perished in Gaul by A.D. 1, and in England by A.D. 100, it is not likely that the same culture survived much later than the second century A.D. in Ireland. Prof. Ridgeway then pointed out that the Cuchulainn Saga shows not only the use of war-chariots, iron swords, cremation (which never got much hold in Ireland), but that the heroes wear cloaks fastened with brooches clearly of the La Tène type. Thus Conchobar's son wore a "leaf-shaped brooch" (*dealg n-duillech*), which cannot refer to a brooch of the ordinary penannular type used later in Ireland, but exactly describes one of the four brooches found at Emain Macha itself, a sure proof that that place had been a seat of La Tène culture. He submitted that from these and other arguments of dress, physical characteristics, &c., the poems were first shaped in the La Tène period, and therefore probably in the century before or after Christ. As to the question of writing in the poems there was no difficulty, for the Helvetii and the other Gauls were writing freely in Cæsar's time, and the Belgæ of Britain used letters commonly on their coins. If fair-haired invaders from Gaul had passed, as tradition avers, into Ireland in the centuries immediately before Christ, they would have brought their own alphabet with them.—A discussion ensued, in which Sir Henry Howorth, Mr. Alfred Nutt, Prof. Rhys, and others took part.

May 31.—Prof. Stout (Fellow of the Academy) read a paper on 'The Material World and Sensible Appearance.' From one point of view, material things coalesce in an inseparable unity with their sensible appearances. From another, the sensible appearances have an actual existence and history distinct from the history and existence of the things. Our problem is to harmonize these views, while doing justice to both. The distinction between matter and sensible appearance is not a special case of the distinction between appearance and reality. Both are co-ordinately real. Sensible appearance is not merely the appearing of matter; nor is it matter as apprehended in a fragmentary and partially erroneous way. It has a distinct existence and a positive nature of its own. Our problem is in part solved by the theory, Kantian in its origin, that matter is an ideal construction from material supplied by sense, but proceeding according to universal principles of synthesis which are independent of the coming and going of sensations in the private history of the individual. This accounts for the unity or interpenetration of matter and its sensible appearance. But it fails to explain the distinct existence of matter. It makes the distinct being of matter consist in a distinct *order* which is merely an order of the content of sensation separated from its actual existence. But matter, as we know it, is not such a conceptual scheme; matter, as we know it, is a system of actual existences enduring, changing, and interacting with each other. The ideal construction must, therefore, be regarded as a construing in terms of sensation of the nature and behaviour of a system of actual existences other than sensation or any immediate experiences of the

individual. Let us call this actual existence the independent not-self. The independent not-self is known to us, however imperfectly. Knowledge of it does not involve a transcending of experience in any other sense than that in which all knowledge transcends experience. In all knowledge, what is immediately experienced is known only as related to what at the moment is not immediately experienced; and what is not immediately experienced is determined for thought by its relatedness to what is immediately experienced. In principle there is no ground for affirming that what in this peculiar sense is mediately known or represented must be a past future or possible immediate experience of the individual known. On the contrary, such a limitation is impossible. The features of immediate experience which by their essentially fragmentary nature point beyond themselves to an independent not-self are the immediate element in our experience of passiveness in undergoing sensations together with the immediate element in our experience of activity in determining what sensations we shall undergo. Thus from the outset of mental life we are knowingly dealing with an independent not-self in relation to which we are constantly both active and passive, and which is constantly both passive and active in relation to us. The nature of this independent existence is, from the outset, qualified by its relation to sense-experience. Inasmuch as it is thus qualified, it is what we know as matter. But the independent not-self is also known as continuous in nature and existence with our own being. So far as this is the case, it is known not as matter, but as mind.—Sir Frederick Pollock, Dr. S. H. Hodgson, and Prof. Bosanquet took part in the discussion.

GEOLOGICAL.—May 24.—Dr. J. E. Marr, President, in the chair.—The following communications were read: 'On the Igneous Rocks occurring between St. David's Head and Strumble Head, Pembrokeshire,' by Mr. J. V. Elsdon, and 'The Rhaetic and Contiguous Deposits of Glamorganshire,' and 'On the Occurrence of Rhaetic Rocks at Berrow Hill, near Tewkesbury, Gloucestershire,' by Mr. Linsdall Richardson.

SOCIETY OF ANTIQUARIES.—May 18.—Mr. C. H. Read in the chair.—Mr. Cyril Davenport read some notes on enamelled bookbindings, illustrated by coloured lantern-slides.—Mr. A. T. Martin communicated an account of excavations on the Roman town at Caerwent in 1904.

May 25.—Sir E. M. Thompson, V.P., in the chair.—Mr. E. A. Webb read a paper on 'The Augustinian Priory of St. Bartholomew, West Smithfield.' In the course of the paper an unpublished bull of Pope Celestinus, A.D. 1191, was quoted in confirmation of the statement by FitzStephen that Smithfield, a portion of which was granted by the king to Rahere for his church and hospital of St. Bartholomew, was not only the king's market, but more especially also a horse market. An interesting agreement of 1210-12 was also referred to, made by Fitzailwin, the first Mayor of London, with the Prior of St. Bartholomew's and the Master of the Hospital, during the great interdict in the reign of King John, whereby the citizens were allowed to fence off a portion of the east side of the hospital ground to form a burying-place for use until interment in consecrated ground should be once more allowed. By this document it appears that the brethren and poor of the hospital were exempt from the interdict. The complete history of the disputes between the priory and the hospital as regards the election of master and other matters has been traced. In this connexion ordinances were issued by no fewer than four Bishops of London (*viz.*, Richard de Ely in 1197, Eustace de Fauconbridge in 1224, Simon of Sudbury in 1373, and Richard de Clifford in 1420) and by as many Popes (*viz.*, Lucius III. in 1182, Celestinus III. in 1191, Honorius III. in 1216, and Martin V. in 1425). The building of the priory church, commenced by Rahere in 1123, went on continuously until the latter part of the thirteenth century. Alterations began about 1336 with a new Lady Chapel; this was followed about sixty years later by the building of Bishop Walden's chantry chapel on the north side of the quire; and ten years later the great restoration commenced, which Stow calls the rebuilding of 1410. The recently published grant of indulgences by Pope Alexander V. in 1409 to all who offered alms for this restoration gives a graphic account of the state of the monastery at that time; its buildings in great part destroyed or ruined by age, its income reduced, the calls on its hospitality ever increasing, and a heavy debt caused by the rebuilding, by the prior John Watford, of the cloister, bell tower, high altar, and chapter-house. Three bays of the east cloister have recently been recovered by the present Restoration Committee, and they show the Perpendicular

work of this rebuilding in conjunction with the earlier Norman work. By a piece of good fortune the original cloister doors have been found, and rehung in the archway leading from the church into the cloister. Lord Rich, who acquired the monastery at the Dissolution, regranted, among other parts of the church, the cloister to Queen Mary, who put in the Dominicans, and traces of this occupation have been found in the cloister. This grant by Rich gives a very exact description not only of the cloister, but also of the frater and the position of the library above at the north end, adjoining the dormitories. In some early Chancery proceedings in 1596 a description has been found of the thirteenth-century arch which leads from the church into Smithfield, and by this it would seem that it was originally a gateway with rooms over it, as now, and led into the precincts of the priory, and not directly into the church. By the particulars for sale of the priory to Rich in the Record Office, and by the aid of a rental of Sir Henry Rich, made in 1616, also in the Record Office, a map has been drawn showing the situation of many of the monastic buildings, and by whom they were occupied in the early seventeenth century. Lord Abergavenny was living in the "dorter," now the City Union offices; Sir Thomas Neale in a portion of the frater; Sir Percival Hart was in the Lady Chapel, with the crypt for a cellar, and the north triforium for "a chapel chamber... opening into the church within a reasonable distance of the pulpit"; subsequently the chapel chamber became the parochial schools, and the Lady Chapel a fringe-maker's shop. Arthur Jarvis, a Clerk of the Pipe, occupied the prior's house, with the chapter-house in the rear. The office of the Pipe was kept in one of the rooms. Later on, in 1636-40, this house was occupied by the Earl of Middlesex; and after that as a Nonconformist meeting-house, with a Nonconformist school on the first floor, which extended over the south triforium of the church, and many celebrated Nonconformist divines used the chapter-house as a place of worship. It was, with the schools, destroyed by the fire of 1830. The street names of 1616 are also shown on the map; all are different from the present names, excepting Cloth Fair. Each side of the streets had different names. The leases of the houses in Cloth Fair had a clause reserving the shop on St. Bartholomew's Day, three days before, and three days after to be let by Lord Holland as a booth in Bartholomew Fair. The position of the parish chapel in the monastery and the origin of the present parochial bells were fully described.—Mr. F. T. Elworthy read a paper on the 'Mæo Pantea,' or so-called "Votive Hand," and exhibited two typical specimens, recently found in excavations at Tusculum and Gaeta, which he believes to be the only ones at present in a private collection, though many are to be seen in the British Museum and other European museums. The peculiar features of these vestiges of ancient Rome are: (a) All, without exception, are of the same material—bronze. (b) Every one represents the same peculiar manual gesture, a fact of great importance, being precisely that used in the Latin Church, by the Pope alone, in the act of benediction, and not to be found among the multitude of others used by gesticulating Neapolitans. (c) Though all are similar—and Mr. Elworthy has brought together ('Horns of Honour') and illustrated a large number—no two are alike, which shows they were designed and modelled separately. (d) Notwithstanding the great variety of symbols sacred to the gods embossed upon them, no Mano Pantea is without a serpent, often the most important object upon it: an evidence of the inordinate anxiety of the Romans about their health—that of all the gods they worshipped, Esculapius was never omitted. The age when these remarkable hands were in fashion is limited to 150 B.C. to 150 A.D., and they are thus an object-lesson in the well-known adoption of Egyptian and Phrygian deities into the Roman pantheon during the early Empire. A curious fact is that, though so many are still in existence as to prove them to have been quite common and familiar (one of those exhibited may possibly have belonged to Cicero himself), yet no contemporary author, not even Juvenal, has left any reference to them. The few modern writers who have dealt with the subject have accepted them without question as "votive hands," but beyond one or two special inscriptions there is no sort of evidence that they were ever made to be offered in thanksgiving; on the contrary, evidence all points the other way. Mr. Elworthy contended that they were distinctly domestic accessories, intended to be prophylactic and propitiatory, appealing for protection to powerful deities; that in fact they were veritable penates of the houses wherein alone they have been found. As to the original meaning of the special gesture—adopted, like many others, into Christianity—nothing at present can be safely maintained. The only known fact is that it came to Rome with Sabazius, the Phrygian Jove.

SOCIETY OF ENGINEERS.—*June 5.*—Mr. N. J. West, President, in the chair.—A paper was read on 'The Improvement of London Traffic,' by Mr. C. S. Meik and Mr. W. Beer.

ARISTOTELIAN.—*May 1.*—Mr. Shadworth Hodgson, V.P., in the chair.—A paper by Mr. Clement C. J. Webb on 'The Personal Element in Philosophy' was read, and a discussion followed.

*June 5.*—Mr. Shadworth Hodgson, V.P., in the chair.—The Report for the twenty-sixth session was read.—The officers for the ensuing session were elected:—*President*, Dr. Hastings Rashdall; *Vice-Presidents*, Prof. G. D. Hicks, Mr. G. E. Moore, and Prof. W. R. Sorley; *Treasurer*, Mr. A. Boutwood; and *Honorary Secretary*, Mr. H. W. Carr.—A paper was read by Mr. Carr on 'The Metaphysical Criterion and its Implications.' A discussion followed.

#### MEETINGS NEXT WEEK.

- WED. Royal, 43.—'El Ingenio Hidalgo Don Quixote de la Mancha: the Book and its Author,' Mr. P. H. Newman.
- Chemical, 53.—'Influence of Various Sodium Salts on the Solubility of Sparingly Soluble Acids,' Mr. J. C. Phillip; 'The Dielectric Constants of Phenols and their Ethers dissolved in Benzene and *m*-Xylene,' Mr. J. C. Phillip and Miss D. Haynes; 'Synthesis by means of the Silent Electric Discharge,' Mr. J. N. Collie; 'The Ultra-Violet Absorption Spectra of Benzene and certain of the Mono-Substituted Derivatives,' Messrs. E. C. C. Baly and J. N. Collie; 'Association in Mixed Solvents,' Mr. G. Barger; 'The Ultra-Violet Absorption Spectra of Derivatives of Benzene: Part II. The Phenols,' Mr. E. C. C. Baly and Miss E. K. Ewbank; and other Papers.
- THURS. Historical, 5.—'The Beginnings of the Cistercian Order,' Mr. W. A. Parker Mason.
- Linnæan, 8.—'Biscayan Plankton: Part VI. Colloid Radiolaria,' Dr. R. N. Wolfenden; 'Biscayan Plankton: Part VII. Mollusca,' Dr. P. Pelsener; 'Longitudinal Nerves and Transverse Vessels in Bamboos,' and 'Some Indian Undershrubs,' Sir D. Brandis; 'Notes on a Skeleton of the Musk-Duck, *Bizurda lobata*,' Mr. W. P. Pyecraft.
- FRI. Physical, 8.—'On the Ratio between the Mean Spherical and Mean Horizontal Candle-Power of Incandescent Lamps,' Dr. J. A. Fleming; 'The Electrical Conductivity of Flames,' Dr. K. A. Wilson; 'Contact with Dielectrics,' Mr. R. Appleyard; 'The Pendulum Accelerometer, an Instrument for the Direct Measurement and Recording of Acceleration,' Mr. E. Lancaster; 'A New Form of Pyrometer,' Mr. N. V. Stanford; 'Exhibition of a Refractometer,' Mr. R. Appleyard.

#### Science Gossip.

THE recent earthquake in India is responsible for delay in the proposed improvement of the Hindustan-Tibet road by which trade with Gartok *viâ* Simla was to be fostered. The sappers assigned for the work have been diverted to the Kulu Valley, where they will repair the damaged roads. At least a year will elapse before the Tibetan route can be taken in hand, as the needs created by the earthquake will absorb all available funds. All traffic with Gartok will consequently follow the pilgrim route *viâ* Almora during the present and next season.

PROF. W. H. WAGSTAFF is giving at Gresham College four lectures on 'The Infinitesimal Calculus' (third series) from Tuesday to Friday next inclusive.

THE Anthropological Institute has arranged with Mr. J. J. Harrison to publish a full scientific report upon the physical and psychophysical characteristics of the Pygmies whom the latter has brought to this country. For this purpose the Council of the Institute has appointed a select committee of competent anthropologists and medical men.

THE small planet discovered by Dr. Götz at the Königstuhl Observatory, Heidelberg, on January 8th last has received the name Peraga.

#### FINE ARTS

*Painted Tombs in the Necropolis of Marissa.*  
By John P. Peters and Herman Thiersch.  
(Palestine Exploration Fund.)

DR. PETERS, the first American explorer of Babylonia, and Dr. Thiersch, of Munich, were in Jerusalem in 1902, when they were told that the natives had discovered some wonderful tombs at Beit Jibrin, the site of the ancient Marissa. Although rather sceptical on the subject, they allowed a Nubian, who seemed well acquainted with

Dr. Bliss's excavations at Tell Sandahannah, to lead them to the spot, and they were shown a couple of tombs cut in the living rock, and possessing carvings and painted frescoes of great importance. With the help of sketches made on the spot by Father Lagrange and the other Dominicans of the École Biblique set up in Palestine by the convent of St. Étienne, these are here presented in colour, and form a handsome volume. There can be no doubt, from the names given, that the authors are right in attributing them to the work of a Sidonian colony settled at Marissa during the time when the Ptolemies ruled over Palestine, and the very probable date assigned to them is 274 to 175 B.C. They are valuable not only from their historical interest, but also showing the extremely composite character of later Phœnician art, and as an example of the way in which an essentially Semitic people picked up the customs, even in such matters as burials, of the different nations among whom they were cast.

The more important of the tombs seems to have been originally fashioned for Apollophanes, the headman of the Sidonian colony at Marissa. It consists of a *tau*-shaped central chamber having an altar at the junction of the longer limb with the dexter of the two shorter ones, while *loculi* or smaller chambers are driven on both sides of this central chamber throughout. On the right of the main door is a fine representation of the three-headed Cerberus, and above the altar is figured a cock, which the authors claim, with apparent justice, as having a Chthonic significance. But the great feature of the tomb is a frieze painted with figures of animals, and running virtually all round it. On this we find, depicted in brilliant colours and with some attention to natural details, a sort of procession, beginning with a trumpeter blowing into a long straight instrument, and a horseman, assisted by two dogs, spearing a she leopard. Then follow a lion, a bull attacked by a python, a wild boar, an oryx, a giraffe, a rhinoceros, a hippopotamus, a crocodile, an ibis, a porcupine, two fishes, a lynx, and a wild ass gnawing a serpent. These may be taken for representations of animals more or less familiar to the artist, and although the authors point out that one or two—notably the rhinoceros and the giraffe—seem to have been drawn from description only, they are, at any rate, intended for known animals, and not for monsters. Mingled with these, however, are representations of a griffin or lion with an eagle's head, a lion with a man's face, and another most extraordinary animal, rather resembling a wolf, but with upright ears so long that they might easily be mistaken for horns. The Greek letters which appear over most of the animals are too mutilated to be intelligible, and we are therefore left to our powers of guessing for their significance.

These, however, form the main puzzle of the tomb. Dr. Peters conjectures that Apollophanes was a purveyor of wild animals, either for the arena or, perhaps, for the museum of the Ptolemies at Alexandria, and that these pictures were, therefore, put in as illustrating the occupation of the dead. But how, then, can we account for fabulous animals, such as the griffin

and man-faced lion, being included among existing ones? The same problem confronts us in the tombs of Beni Hassan in Upper Egypt, where, among the hunting scenes showing antelopes, gazelles, dogs, and the like, are figured monstrous leopards with snakes' necks and an animal with a human head and bird's wings rising out of a feline body, which the artist certainly never drew from the life. The best explanation, perhaps, is that the Egyptians fancied that such monsters inhabited the desert, in which the town-dwellers thought almost anything might happen, and that the Jamrach and Hagenbecks of the time believed themselves to be always on the point of securing one of them for the delectation of their royal patrons. The fact that the style of art employed in this instance is, like the language of the inscriptions, Greek, serves to illustrate the extraordinary adaptability of the Semites above mentioned.

The second tomb is less rich in paintings, showing only a fresco of a male and a female musician, playing the double flute and a harp respectively. The dresses and attitudes here are also distinctly Greek, and can be matched by the figures on hundreds of well-known Greek vases. They apparently once formed part of some religious scene now destroyed, and the contention of Dr. Peters and Dr. Thiersch that they are here depicted as descending into the tomb to cheer the dead with music seems justified. All the paintings have been much damaged by fanatics in recent times, but, on the other hand, they are covered with *graffiti* and other inscriptions made before they were abandoned. Some of these are very curious, including one which one of the authors considers to be a love-letter containing an assignation, while the other looks upon it as a funeral inscription relating to the mystic marriage of the dead with the queen of the underworld so often referred to in Greek literature. All these should be studied in the volume itself, which proves to be the most interesting and important that the society beloved by Walter Besant and other scholars has issued for some time.

#### THE SALONS.

THE general impression of a visit to the Salons is that the Old Salon is less interesting than ever—that as much as our Academy, or even more, it plays to the vulgar fashionable public. The portraits of M. Flameng, the son of the etcher, which have scored a great success, are in intention precisely similar to the coloured enlargements supplied by photographers. It is only in the smartness and *chic* of the execution that they can claim superiority. And these are typical of the great mass of portrait work to be seen at the older institution. A certain pathetic interest attaches to the efforts of octogenarians like Hébert and Bouguereau; but it would be hardly kind to criticize these in detail. Nor is the landscape work at the Old Salon more interesting. There are, of course, successes, such as Bastida's immense picture of bulls on the sea-shore, in which the power and effectiveness are undeniable, but they have no more real connexion with art than the failures. Their creators only go with more assurance in a direction which will never lead to real beauty or genuine expression.

On the other hand, the younger society,



which for convenience we may still call that of the Champ de Mars, makes a better show this season than we have seen for some years. It is true that the group of which M. Cottet is the centre, and which generally contributes an important element to the exhibition, does not present signs of improvement. M. Simon's great portrait group of a *réunion* in the studio shows great talent, but is hard in the chiaroscuro and not agreeably composed, though the individual figures have unmistakable character and vitality. M. Ménard repeats himself too exactly, but his idyll of two figures in a sentimental classic landscape has charm, and M. Cottet himself has certainly done more striking work before. Another and more recent reputation—that of M. Caro-Delville—is by no means sustained this year. His portraits are heavy in handling, and, strangely enough when one recalls the almost too delicate and attractive harmonies of his last year's exhibits, crudely and flatly coloured.

M. Besnard exhibits part of a ceiling decoration for the Théâtre Français, a vast whirlpool of violet clouds and orange heavens in which struggle Apollo's steeds and attendant Hours. But in spite of the fact that he has accepted the usual seventeenth-century rhetorical conventions for such a theme, M. Besnard here shows at his best. He has never been a close observer or a subtle interpreter of nature, and is most agreeable when, instead of attempting this, he gives rein to a somewhat florid and extravagant fancy. His really remarkable power of constructing forms in all kinds of unlikely positions, and in the most difficult perspective, then makes itself seen. In this and in the wealth of his invention he resembles Willette, who also sends a charming decorative extravaganza on the streets of Paris with a phantom omnibus looming in the air through a crowd of gamins and pierrots. But M. Besnard has none of Willette's humour, nor any touch of his poetry, nor his taste in colour. M. Anquetin, who has shown remarkable power as a decorative painter, exhibits this year only small pieces. A head of a man laughing, slightly reminiscent of Jordaens, is modelled with the certainty of touch of the older masters; and a brilliant little park scene shows once more that M. Anquetin, alone of modern French artists, has arrived at a really scholarly understanding of the technique of oil paint. It is by no means perfect in colour, but, as far as the quality of the paint goes, it is comparable with the finest work of the eighteenth century. The same artist's *Trumeau* shows a certain reminiscence of Watteau's picture of Antiope; but while the Watteau is idyllic and tender, M. Anquetin's conception displays a temperamental harshness, almost a brutality, which affects all that he does. His humour is too ironical for such a subject; but, for all that, the picture interests on account of the scholarly and scientific treatment it displays. It has the elements of design as they were understood by the great masters.

No greater contrast to M. Anquetin's work can be imagined than that of a young painter, M. Maurice Denis. Whereas M. Anquetin uses all the technical science of the past to express a peculiarly modern bitterness of humour, M. Denis uses all the most modern effects of colouring, and unfortunately the modern crudity of handling, to express a really primitive naïveté and pious simplicity of feeling. The result is very curious. At first one is repelled by the barbaric crudity of the colour, the rawness of the surface, but the more one looks, the more one finds to admire—the less to excuse. One ends by being not merely charmed with the delicacy and tenderness of M. Denis's feeling, but also by finding a certain strange decorative beauty in his curious compositions. In one, a portrait of a lady and her three children, we have an entirely new and modern rendering of a *Vierge à la donatrice*. To the left the Virgin,

with the Child lying on her lap, faces the spectator, but inclines towards the group of children, the two elder girls standing demurely, almost stiffly, with bright animal eyes turned towards the Virgin, while to the right the mother kneels to present the baby, who holds out its hands towards the outstretched arm of the Christ child. It is impossible in a description to convey an idea of the singular combination of archaic symmetry with the utmost naturalness and vivacity in the poses, or to explain how penetrating and sympathetic is the observation of childhood. Very similar in idea, though entirely new in composition, is the *Hommage à l'Enfant Jésus* (No. 405), where the background of vine trellises, seen against a distant hill, is reminiscent of primitive Italian art, and the treatment and effect of light are essentially modern. One sees clearly in M. Denis's work the influence of Puvion de Chavannes, but his feeling for colour and form is distinct, and his treatment is more intimate and more naïve. *The Adoration of the Magi* (406) is a strange composition, almost grotesque in parts, but redeemed by the extraordinary beauty and freshness of the conception of the Virgin, the dramatic appropriateness of her pose. The great relief that one feels in looking at such work, in spite of much that is odd and at first displeasing, is due to the fact that here at least the artist has something to say of which he is definitely convinced, and is not merely displaying the apparatus of an elaborate rhetoric because he happens to have learnt it.

Another artist who is equally decided in his attitude to life, though it happens to be a very different one, is M. Veber, whose work we have always found admirable. M. Veber's is, of course, the art of the "gutter press," but it so happens that in Paris this is a real living art, and as such, whatever its origins and aspirations, must be welcomed. Veber has surpassed himself this year in a little piece called *Fermentation*, the irony of which it would be useless, and perhaps scarcely delicate, to translate into words. It is painted with extraordinary skill, and has almost the beauty of a Brouwer and something of the larger poetical sense of a Breughel. Here is surely a man to whom future ages will look for a clear interpretation of the humorous disillusionment of modern life. His *Casino de Frontière* (1184) is more of a caricature, but still a brilliant study of contemporary manners. The hands of the players stretched out to grasp their winnings, or closed heavily upon what they have got, are alone a proof of M. Veber's psychological insight. Even more caricatured are M. Truchet's pictures of *cafés chantants*. They lack, too, the poetical imagination of M. Veber's pictures, though they show great power of observation and expressive design. M. Zuloaga sends this year one of his usual pictures, *Mes Cousines*, with violent over-accentuation of the expression and capricious light and colour; but he also exhibits a full-length portrait of *An Old Toreador* (1236) which shows how genuine a talent he mars by adopting mannerisms which aim only at attracting attention. This is not merely superficially like Goya, it has something of his cruel incisiveness and directness of vision. It is certainly the most sincere and deliberate work by this artist that we have seen. M. de la Gandara is more or less in the same category as M. Zuloaga, in that it is always a question whether he will choose to be a genuine artist or a brilliant *poseur*. His exhibits this year do not solve the problem, but they are decidedly better than his too successful pieces of last year.

Among the landscapes, Dauchez's *Tournant de Rivière* (355) is a remarkable interpretation of the effect of low sunlight. He is certainly one of the strongest of the younger landscape painters, and his pictures, even though they are rather brutal in execution, always have a certain poetical intention.

M. Baudouin's landscapes in fresco are also

remarkable. His interpretation is always in the direction of large decorative effect, and his sense of design is so vigorous that he ought, one thinks, to succeed in decorative landscape on a large scale. In his work, as well as in M. Denis's and that of several of the younger men, there is a notable tendency to revert to a primitive simplicity of vision and directness of statement which may perhaps mark the beginnings of a new movement in French art.

Among the drawings there is much excellent work. M. Guignet, when he draws simply, and does not affect a foolish mannerism of innumerable hatched strokes, is admirable; so, too, are the *sanguines* of M. Perrichon and the water-colours of M. Lottin.

In the sculpture, the most important things are two by Meunier, whose death is a serious loss to modern art, for he never did better work than these two bronzes: one a seated figure of a miner, the other an ideal head of an old man, rather like Michaelangelo, called *Philosophy*. Rodin sends only some mutilated plaster fragments, which have, however, his invariable power of arousing the suggestion of life inspiring the forms and expressing itself in the movement. He also sends a bronze bust. M. Fix-Masseau's *Éducation de Faune* is a finely composed group, and his *Blanche*, in enamelled earthenware, is a brilliant rendering of intensely squalid and ugly forms, relieved by the same kind of humour that one finds in Japanese art. M. Injalbert's large vase, with nymphs and satyrs forming a free pattern round it, is very fine in detail, but wanting in the larger architectural lines.

#### FRENCH AND DUTCH PICTURES AT MESSRS. OBACH'S.

THE so-called Barbizon painters and the kindred masters of Holland occupy a curious position. With one or two notable exceptions, they are men of moderate—or rather, strictly limited—talent, which rarely ventures beyond a somewhat narrow range of subject, emotional appeal, and creative endeavour. Nor have they, either as a group or singly, that overwhelming mastery of technique which arrests the attention and dazzles the eye, even when lavished upon things not intrinsically precious or even interesting.

Nevertheless, the ordeal of the sale-room proves that their popularity is steadily on the increase, and the test of exhibition after exhibition does not make them stale. Corot, Fantin-Latour, Daubigny—none of these deviates from a certain normal type of work to the degree that a good English painter is wont to do. An exhibition of Crome and Gainsborough, not to mention a born experimentalist like Turner, would provide a succession of surprises, each picture differing from its neighbour not only in colour and composition, but in artistic attitude as well. At Messrs. Obach's the bulk of a representative little exhibition is made up of things the like of which has been seen before time after time; yet the show as a whole still strikes a note of freshness, if not of positive novelty.

The charm of the Barbizon painters is generally explained as the result of their sincerity, of the intimacy and frankness with which they approached nature. Certainly, in the case of men of inferior power, such as Mauve, the absence of this sincerity annuls all the man's deftness of hand and cleverness of arrangement, and leaves only an impression of dexterous dullness. James Maris, too, fails often from a similar cause, though in the *View of Dordrecht* (No. 5) he approaches his subject, a group of buildings such as Rembrandt might have drawn, with a gravity befitting his great reputation. One other quality, however, in the making of the fame of the Barbizon painters has been hardly less important than their sin-

cerity, namely, their sense of balance and proportion. What they say may be simple, but they not only say it sincerely: they say it at just the right length. No artists understand better the just proportion of space to subject. They work on a scale exactly adapted to the matter in hand, neither stretching a triviality on a large canvas, nor crowding an important subject into a small one. They paint just so much detail as is required for perfect representation of the whole effect, and so hold a middle course between surplusage and emptiness. Even their slighter works, although they may hold out no very definite or powerful attraction, are thus, in a sense, satisfactory pictures, from the exact correspondence of their matter with their form.

Messrs. Obach's exhibition, however, contains a good many works that rise above this normal type. The *Villeneuve St. Germain* of Daubigny (4), for instance, has an air of precision and cool gravity that suggests almost the early painting of Corot. The landscape, too, by De Boek (11) is rendered with far more real feeling than that clever painter often shows, while the *Water Picnic* (18) of Monticelli displays that master in the mood of Watteau, or rather of Fragonard. The artist will probably prefer Monticelli in his more dazzling world of jewelled pageantry, since with the increase of definition there comes an apparent decrease in creativeness. But with the public the picture should be popular, because it reflects the gaieties of eighteenth-century France, which are now in fashion, with some added fervour of real sunlight.

The *Fishing Village*, by Corot (26), is less conventional in arrangement than the larger picture which hangs next to it. But Daubigny's *Sunrise* (28) is still more interesting. The scene recalls the wonderful little 'Sunset' by Rubens in the National Gallery. A wide, misty landscape, viewed through willow trees from a slight eminence, is lighted by the sun rising over it through a single rosy cloud, set in a pearly sky, which passes above into clear turquoise blue. The whole has an indescribable freshness, while the flush on the cloud by the sun gives a curious sense of reality to the scene, apart from its value in an exquisite colour harmony. Diaz, too, an artist of far less consistent taste and talent than Daubigny, is shown to unusual advantage in an important painting (32), in which black stormclouds advance over a heath, revealing through their rifts flashes of pure white and deep blue. An excellent little *Forest of Fontainebleau* (84), by Rousseau, in which a burst of sunlight illuminates recesses of a massive oak, also deserves notice, although, while the recollection of the splendid picture at the Grafton Gallery is still in our minds, it cannot, perhaps, be considered as a specimen of Rousseau's genius in the rare moments when it attains complete mastery.

#### THE TWEEDMOUTH SALE.

MESSRS. CHRISTIE'S sale on Saturday last was of singular interest, although Lord Tweedmouth's collection could hardly rank as one of high order. The total of 49,548*l.* 12*s.* realized by the fifty-two pictures was, however, unexpected, and was due largely to the amazing prices paid for the Raeburns. Three pictures by this artist, which cost 1,520 *gs.*, now produced 16,800 *gs.*, so that Lord Tweedmouth's investment in paint and canvas will rank as one of the most splendid of its kind to be found in the annals of modern picture sales. There were in all seven Raeburns. Lady Raeburn, wife of the artist, whole-length, in white and brown dress and white headdress, seated in a landscape, reached 8,700 *gs.* Its previous sales were: Raeburn collection, 1877, 950 *gs.*; John Heugh collection, 1878, 610 *gs.*; and Sir William Patrick Andrew collection, 1887, 810 *gs.* Portrait of the Artist, a version of the National Portrait Gallery picture, in dark coat with roll collar, yellow vest, and white stock, his left hand raised to his chin, 4,500 *gs.*, purchased by Messrs. Agnew for the National Gallery of Scotland. At the sale of the Raeburn collection in 1877 it brought

510 *gs.*, and a similar sum at the dispersal of the collection of Sir William Patrick Andrew in 1887. Both these fine portraits are reproduced in Sir Walter Armstrong's 'Raeburn,' that of the artist forming the frontispiece. The portrait of Lucy Johnstone, daughter of Col. Johnstone, of Hutton Hall, and wife of Mr. Oswald, of Auchinervie, a head and shoulders, in white dress, with gold earrings, 3,600 *gs.* At the J. T. Gibson-Craig sale in 1887 this realized 200 *gs.* Portrait of Sir Walter Scott when a young man, a bust, in brown coat with pink vest and white stock, 1,000 *gs.* This was formerly in the possession of Campbell the poet, and at William Russell's sale in 1884 sold for 150 *gs.* The Hon. Mrs. King of Duniva, in grey dress with black lace fichu and a flowered cloak round her arms, 760 *gs.* One of several Raeburn portraits of Henry Mackenzie, author of 'The Man of Feeling,' in dark dress with white stock, 220 *gs.*; and David Haliburton, of Bushey, in brown coat and vest, 200 *gs.*

The Reynoldses included a not particularly pleasing whole-length of Emilia, Countess of Bellamont (she married Charles, Earl of Bellamont, in 1774, and died in 1818), in lilac dress trimmed with ermine and knots of gold braid. This was painted in 1778, the artist receiving 150 *gs.* for it; it remained in the family until 1875, when Sir C. Coote sold it at Christie's for 2,400 *gs.* Mr. Graves, the purchaser, sold it to the Countess of Chesterfield for 2,520 *gs.*; it afterwards passed privately into the collection of Lord Carnarvon, and thence into Lord Tweedmouth's, and now sold for the very high figure of 6,600 *gs.* The version of Simplicity (of which the undoubted original is now at Waddesdon), a portrait of Miss Theophila Gwatkin, in white dress with blue sash, seated under trees, holding some flowers in her lap, realized 2,000 *gs.*, as against the 160 *gs.* paid for it at the William Russell sale in December, 1884. This charming little picture is not in its original "pure" state, and the very high price paid for it caused general surprise. The portrait of Miss Anne Dutton, daughter of Lord Sherborne, and wife of Mr. Blackwell, of Ampney Park, Gloucester, in white dress with blue sash, embroidered with gold, seated, resting her elbow upon a pedestal, fetched 1,800 *gs.*; and that of Viscount Ligonier, as it is catalogued, a sketch for the whole-length portrait, in military uniform, standing in a landscape by the side of his horse, went for 440 *gs.* At W. Russell's sale in 1884 it brought only 22*l.*

Hogarth's "conversation piece," *An Assembly at Wanstead House*, with portraits of Richard Child, Earl Tylney, his wife, children, tenants, and friends, is a composition with twenty-six small whole-length figures and said to be the earliest known picture by the artist; it was painted for Lord Castlemaine in 1728, when Hogarth was thirty-one years of age. In the course of some 'Memoirs of the late ingenious Mr. William Hogarth,' published in one of the newspapers, of which an excerpt is now in the possession of the present writer, there is a most interesting reference to this picture. After referring to Hogarth's early struggles, the writer, who was evidently intimately acquainted with the artist, says: "The first piece in which he distinguished himself as a painter was in the figures of the Wandsworth [evidently a misprint for Wanstead] Assembly. These are drawn from the life, and without any circumstances of his burlesque manner. The faces are said to be extremely like, and the colouring is rather better than in some of his best subsequent pieces." It may be mentioned that an account (with a view) of Wanstead House appears in *The Gentleman's Magazine* of June, 1830. The picture of Hogarth brought 2,750 *gs.*

Morland's well-known picture of dancing dogs, engraved by T. Gauguin in 1790, fetched the very high price of 4,000 *gs.* The three examples of Henry Robert Morland, father of the greater George, and himself the son of an artist, were interesting replicas of pictures which created a mild storm of enthusiasm in the latter half of the eighteenth century. They are portraits of women ironing, washing, and churning respectively. The first two were engraved by P. Dawe, and several pictures with these titles were exhibited by Henry Morland at the Free Society of Artists from 1769 to 1776. The demand for replicas appears to have been great, as there are many in existence still: the two engraved portraits are doubtless those now in the National Gallery. The picture called Churning does not appear to have been exhibited or engraved, and the association of the Miss Gunnings with the portraits in the pictures will not bear investigation. The three pictures now realized 480 *gs.*, 350 *gs.*, and 200 *gs.* respectively. The two family portraits by Hoppner, a lady in white dress with blue sash and long gloves, and her husband in brown coat with white stock, sold for 3,750 *gs.* and 105 *gs.* respectively.

Other early English pictures included: R. Cosway and W. Hodges, Mrs. Cosway in white dress, seated at the window of her breakfast-room in Pall Mall,

looking at a view of the Mall and Westminster Abbey, the King's procession to open Parliament passing along the Mall, engraved by W. Birch, 1789, 510 *gs.* Allan Ramsay, Two Children (afterwards Mrs. Malcolm and Lady Campbell) of the Artist, the elder in white dress with pink sash, embracing her baby sister, 120 *gs.* Two by G. Stubbs, Portrait of Josiah Wedgwood in grey dress, mounted on a white horse, in a landscape, painted on a plaque of wedgwood, 520 *gs.* (this was bought in for Lord Tweedmouth); and a gyrfalcon, 1780, 290 *gs.* Landseer, The Forest in October, pastel, 720 *gs.* R. Ansdell, The New Family, 1860, 110 *gs.* G. F. Watts, Portrait of Russell Gurney, Recorder of London, 550 *gs.* (Rickards sale, 1887, 265 *gs.*).

The old masters included: A. Canaletto, The Piazza of St. Mark's, Venice, with numerous figures, 460 *gs.* M. Hondcoeter, a cock and hen, with ducks and ducklings near a pond in the foreground, signed and dated 1681, 780 *gs.*

The second portion of the sale comprised pictures from various sources. The very indifferent portrait by Alexander Nasmyth of Robert Burns, which the Scottish and other newspapers have so extensively "boomed" during the last few weeks, was "knocked down" (which is not always the same thing as sold) at 1,600 *gs.* Its pedigree is fully given in the sale catalogue; but we have often noticed in connexion with pictures that the longer the pedigree the poorer the picture as a work of art. The finest portrait in this portion of the sale was a superb example of Hoppner, a bust of a lady in white dress, with black lace shawl thrown over her left arm, 5,800 *gs.* Raeburn's Portrait of Anna Maria, Countess of Minto, in dark dress, with white kerchief round her neck, 1,550 *gs.* Reynolds's Portrait of Lady Waldegrave, afterwards Duchess of Gloucester, in grey silk dress with crimson cord sash, a replica of the portrait at Nuneham, 1,270 *gs.* A very Cotes-like portrait, catalogued as by Reynolds, of Miss Milles, in white silk dress with blue and gold sash, holding a bouquet of flowers in her left hand, 660 *gs.* These two were the property of Earl Soudes. There were four early Reynoldses in Mr. Aubrey Cartwright's collection: Mrs. Elizabeth Channey, in plum-coloured dress with white lace ruffles, 480 *gs.*; Richard Channey, in brown dress, with white stock, lace ruffles, powdered wig, 105 *gs.*; William Henry Channey, in similar style, with a wig, 105 *gs.*; and a portrait of the artist, in red coat, white stock, and black hat, from Sir Thomas Lawrence's collection, 310 *gs.*

The only other pictures of note were: R. L. Tournières, Portrait of a French Nobleman, in rich brown dress, with crimson cloak, 690 *gs.* J. Downman, Mrs. Hunter, wife of John Hunter, in white dress and large lace cap, 115 *gs.*; Mrs. Downman (née Charlotte Goodsend), wife of Francis Downman, attorney, in white lace cap, black ribbon round her neck, 120 *gs.* N. Maes, Portrait of a Gentleman, in brown dress with white sleeves and collar, 720 *gs.* Sir W. Beecher, George III., in dark coat with star of the Garter, 360 *gs.* J. Opie, The Cornish Girl, portrait of a girl in dark dress, her left hand holding a gold chain which is round her neck, 460 *gs.* Lady Garrow, wife of Sir William Garrow, in dark dress, with white muslin at the neck, 830 *gs.* J. Raysdael, Woody Landscape, with a peasant and dogs on a sandy road, 560 *gs.* Gainsborough, A Bay Scene, with two fishing-boats on the left, peasants seated in the foreground, 250 *gs.*

The day's sale of 116 lots realized 67,815*l.* 16*s.*

#### SALES.

MESSRS. CHRISTIE sold on the 6th inst the following prints and engravings: After Morland: The Turnpike Gate, by W. Ward, 25*l.*; Guinea Pig, and Dancing Dogs, both by Gauguin, 91*l.* After Reynolds: Lady Beauchamp, by W. Nutter, 26*l.*; Mrs. Carnac, by J. R. Smith, 37*l.* After Cosway: A Lady as a Gipsy Woman, carrying a Child, by J. Agar, 26*l.*

Messrs. Knight, Frank & Rutley sold on the 7th inst. Whistler's etchings The Kitchen, 31*l.* and The Lime-Burner, with pencil inscription "For Mother from J. Whistler," 52*l.*

#### Fine-Art Cossip.

TO-DAY at Messrs. H. Graves & Co.'s Galleries the London Sketch Club Exhibition is open to private view.

THE Fine-Art Society are showing a collection of sculpture by Onslow Ford and Irish water-colours by Miss Mary Burton.

At the Baillie Gallery next Thursday is the opening day of an exhibition of water-colour



drawings by Mary Hogarth; drawings by Lewis Baumer; and paintings by Katharine Cameron, Annie French, and others.

THE arrangement of the bequest of G. F. Watts's pictures, including, as it does, several important centres outside London, will be received with general satisfaction.

VOL. III. No. 3 of *The Museum of Fine Arts Bulletin* (Boston, U.S.) is an interesting report of facts and opinions concerning the new Velazquez, acquired in Madrid by Dr. D. W. Ross in the autumn of 1904. The Report shows a preponderance of opinion in favour of the genuineness of the picture, which has been examined by some English experts. Illustrated articles embodying the same opinion have recently appeared in *The Burlington Magazine* and *The Art Journal*.

A NEW museum has, after many years of agitation, been added to the many already existing in Paris—the Musée of the Union Centrale des Arts Décoratifs, which recently opened its doors at the Pavillon de Marsan. The installation has cost the Union Centrale a sum of over three million francs, and the museum will not pass into the possession of the State for fifteen years. The value of the objects now exposed to the public in a fitting manner has been estimated at eleven million francs, and the successful inauguration is due largely to the continued efforts of M. Georges Berger, President of the Union Centrale.

THE Antwerp Museum has acquired, at the cost of 20,000fr., an interesting and important picture by Jean Prevost of the beheading of St. Catherine. Prevost was a native of Mons, and after residing at Bruges for some time went to Antwerp in 1515, where he became a friend of Albert Dürer, who painted his portrait. The picture by Prevost is described as of excellent quality and of rich colouring.

THE programme of the Sixty-Second Annual Congress of the British Archaeological Association, which will be held at Reading from July 17th to 22nd, has just been issued. Among other places of antiquarian interest to be visited will be the Reading Museum, famous for its Roman objects, found not far off at Silchester, the site of that city itself, Pamber Church, Aldermaston Church, Upton Court (a fine Elizabethan mansion), Newbury, Lambourn, Wayland-Smith's Cave, Uffington Castle, the White Horse, Childrey, Wantage, Wallingford, Crommarsh-Gifford Castle, Sutton-Courtenay Grange, Abingdon, and Donnington Castle. During the week papers will be read on 'The Tenth Iter of Antoninus and Roman Stations in the North,' 'The Palimpsest Brass at St. Lawrence, Reading,' 'The History of Wallingford,' 'The Walls of Wallingford,' and 'The History of Abingdon.'

## MUSIC

### THE WEEK.

COVENT GARDEN.—*Les Huguenots*; *Faust*; *Lohengrin*.

THE revival of 'Les Huguenots' at Covent Garden is welcome. The performance was, on the whole, very good; but, especially in the first two acts, there were signs that it would have been better for further rehearsal. The rôle of Valentine suits Mlle. Destinn, and in the two duets she was impressive; in the second and greater both she and Signor Caruso, as Raoul, were most effective. Mlle. Selma Kurz sang the florid Margarita music with all skill and effect. Signor Mancinelli conducted admirably. There were the

usual cuts, and the omission of the last act. It would be decidedly interesting, and certainly fair to the composer, to give, if only once, a performance of the work in its entirety, beginning, as is done with Wagner's works, earlier than usual. The fine singing in 'Les Huguenots' last Saturday frequently aroused loud applause.

Of other performances we can only just mention the first performance this season of 'Faust,' with Madame Melba as Marguerite and M. Dalmore as Faust; and the favourable first appearances of Fräulein Delsarta and Herr Menzinsky in 'Lohengrin.'

WALDORF.—*Don Pasquale*; *Norma*; *Fiorella*.

A VERY good performance was given of Donizetti's 'Don Pasquale' last week at the Waldorf Theatre. Madame Alice Nielsen and Messrs. Bonci, Pini-Corsi, and Angelini-Fornari entered thoroughly into the spirit of the amusing piece. This comic opera will, no doubt, prove a draw during the present season.—Last Saturday was revived Bellini's 'Norma,' an opera once popular by reason of the great vocalists who sang in it.

Mr. Amherst Webber's 'Fiorella' was produced on Wednesday evening. M. Sardou's "lyric comedy, in one act," of which the English version is by S. A. and C. H., is artificial, and has not that touch of nature which creates interest and sympathy. Mr. Webber has, however, written some clever music. The brief instrumental introduction, the duet for soprano and tenor, and the concerted music near the end show talent. The music is after the manner of Mascagni and Leoncavallo; and the orchestration is often very effective. Madame de Cisneros, Mlle. Ferraris, and Signori Pini-Corsi, Pezzutti, and Angelini-Fornari were the interpreters, but the piece had not received its final touches in rehearsal. Signor Conti conducted, however, with marked tact.

QUEEN'S HALL.—*Hillier Festival*.

MR. LOUIS HILLIER'S musical festival at the Queen's Hall—which began last Thursday week, and concluded last Thursday—was one of considerable interest. The large Kursaal Orchestra from Ostend displayed excellent qualities, while M. Léon Rinskoﬀ proved himself an intelligent and able conductor. Some of the performances were better than others, but in the last two movements of Beethoven's Symphony in A there were exceptional vigour and brilliancy, while in M. Rabaud's charming 'Divertissement on Russian Airs,' and particularly in César Franck's 'Psyché,' there were marked delicacy and refinement. Mr. Hillier introduced novelties into all his programmes, but in these, to judge from the comparatively small audiences, the public unfortunately took little interest. The first of these novelties, 'La Mer, Esquisses Symphoniques,' by P. Gilson, was certainly not striking. Some of the music was graceful, and the scoring was good; of individuality, however, there was little trace. M. Rabaud's 'Divertissement' is simple, but characteristic Russian themes are treated with skill and refinement. Mr. J. Holbrooke's orchestral variations on 'The Girl I Left behind Me' proved somewhat

erratic. There was no lack of skill, and the effort to produce something out of the common order was evident—perhaps too much so. It is, however, fair to Mr. Holbrooke to state that his music is by no means comfortable to play, and although there was *entente cordiale* between the English composer and the Belgian players, there was not complete understanding. César Franck's 'Psyché,' arranged in suite form by the composer from his symphonic poem with choral ending, proved a welcome novelty. It is really astonishing that music of such poetry, charm, and delicacy should not have been heard before now in London.

### Musical Gossip.

A SPECIAL orchestral concert was given at the Bechstein Hall on Monday evening. The programme consisted of works rarely heard. It opened with Méhul's Overture to 'Stratonice,' a one-act Comédie Héroïque, produced at Paris in 1792; but Paisiello's bright Overture to his opera 'Nina, o la pazza per amore,' proved far more interesting; the music, though old (1789), is fresh and attractive. The rendering of Haydn's 'Paukenwirbel' Symphony in E flat, under the direction of Mr. Thomas Beecham, was sound, but too stiff and heavy. Miss Fanny Davies gave an excellent performance of the solo part of Mozart's Pianoforte Concerto in C minor, written in 1786, a work of strength and beauty, which, especially in its first movement, foreshadows his great successor. In the earliest notice of Beethoven's 'Sonate Pathétique' the reviewer refers to the theme of its Rondo as somewhat too reminiscent, meaning, evidently, of the Rondo theme in the concerto in question. The orchestral accompaniment was given with good effect by Mr. Beecham. Mr. Frederic Austin, who has a strong voice, sang Mr. Cyril Scott's clever setting of the ballad 'Helen of Kirkconnel,' given with orchestra for the first time in London. A series of concerts on similar lines may be given next winter.

A VERY brief notice must be given of the excellent London Symphony Concert at Queen's Hall on Tuesday afternoon. Miss Maud MacCarthy's rendering of the solo part of Tschai-kowsky's Violin Concerto was technically perfect, and as regards interpretation most refined. The programme ended with Tschai-kowsky's 'Pathetic.' The power and earnestness with which the music was interpreted under the direction of Herr Nikisch seemed to give it new life. The first movement was too slow; but the conductor follows no tradition; he only gives out the music as he feels it. The whole performance was most impressive; Herr Nikisch is undoubtedly the interpreter *par excellence* of Tschai-kowsky.

THE series of performances now being given by Madame Yvette Guilbert at the Haymarket are most enjoyable. As an exponent of the 'Chansons Pompadour' and 'Chansons Crino-line' this artist has no rival, and the accompaniments, admirably played by Mlle. Marguerite Delcourt on a harpsichord and on an old pianoforte, add much to the charm and character of the songs. But there is another feature of these concerts which more immediately concerns us. The Nouvelle Société des Instruments Anciens, M. Henri Casadesus and his associates, whose instruments are the quinton, viola d'amour, viola da gamba, contrabass, and clavecin, are performing various old works of exceptional interest. They are all accomplished artists, and ought to give a series of concerts in the autumn, when more notice could be taken of them.

THE festival held at Eisenach on the 26th and 27th of last month for the fund which is

being raised to purchase the house in which Johann Sebastian Bach was born passed off successfully. The 'St. John' Passion was performed on the first day in the Georgenkirche. On the second day there was a concert, in which Profs. Joachim and Halir took part. The festival concluded with the 'St. Matthew' Passion. The Berlin Singakademie and the Philharmonic orchestra were under the direction of Georg Schumann. The church and collegiate choir of Eisenach, under the direction of Prof. Thureau, sang the chorale in the opening chorus of the 'St. Matthew' Passion.

MADAME PATTI gave a successful concert at the Albert Hall on June 1st, the programme consisting of familiar items.

JULY 12TH is fixed for the benefit, at Covent Garden, of Mlle. Bauermeister, who has been for forty years before the public. Madame Melba, Signor Caruso, and other notable artists will appear.

MR. N. VERT, the well-known concert agent, died on June 3rd, after a long illness. For many years he was connected with the Richter Concerts.

#### PERFORMANCES NEXT WEEK.

|        |   |
|--------|---|
| SUN.   | Sunday League Concert, 7, Queen's Hall.                   |
| MON.   | Royal Opera, Covent Garden.                               |
| TUES.  | Royal Opera, Covent Garden.                               |
|        | Grand Opera, Waldorf Theatre.                             |
| WED.   | Royal Opera, Covent Garden.                               |
|        | Grand Opera, Waldorf Theatre.                             |
| THURS. | Miss Rogers and Herr Kuhn's Song Recital, 3, Eolian Hall. |
|        | Irish Folk-Song Society, 330, Londonderry House.          |
|        | Royal Opera, Covent Garden.                               |
|        | Grand Opera, Waldorf Theatre.                             |
| FRI.   | Mlle. Hélène Luquiens's Concert, 8.30, Bechstein Hall.    |
|        | Royal Opera, Covent Garden.                               |
|        | Grand Opera, Matinée and Evening, Waldorf Theatre.        |
| SAT.   | Mr. John Thomas's Harp Recital, 3, Empress Rooms.         |
|        | Mozart Society, 3, Portman Rooms.                         |
|        | Royal Opera, Covent Garden.                               |
|        | Grand Opera, Matinée, Waldorf Theatre.                    |

## DRAMA

### THE WEEK.

HAYMARKET.—*Revival of The Cabinet Minister: a Farce in Four Acts.* By A. W. Pinero.

AT its first production at the Court Theatre on April 23rd, 1890, Mr. Pinero's four-act farce 'The Cabinet Minister' encountered considerable opposition. On its revival on the 1st inst. at the Haymarket a complete change of reception seems indicative of a corresponding alteration in public sentiment. The piece has undergone no modification, and is not better acted. It retains its old merits, which are conspicuous, and its faults, which are inconsiderable. Its meek hero still seeks solace from political worry in abortive attempts to play the flute, and its heroine finds an issue from her troubles by gambling successfully on the Stock Exchange on the strength of knowledge, furtively obtained, of Cabinet secrets. Fifteen years ago the blending of frivolity and serious matter bred something like resentment, and it is only in recent years we have reconciled ourselves to theories of Mr. Pinero concerning the distinction between comedy and farce which have enlarged the borders of one order of entertainment, if they have not provided us with another. Circumstance is, as Mr. Pinero conceives, the leading influence in comedy as it is in tragedy, and his view that amusement should spring from the exaggerations and extravagances of real and recognizable people is defensible—has, indeed, won acceptance. Real enough are the characters in 'The Cabinet Minister,' while many of them are drawn with the skill of a trained and admirable humourist. Figures more genuinely comic than the Macphails

have rarely been put upon the stage, and the Drumdurrises, with their feud concerning the future of their infant son, are conceived in a spirit of admirable satire. Some exaggeration attends the characters of Mrs. Gaylustre and her brother Joseph Lebanon; but through the caricature it is possible to recognize real traits. At any rate, the play proved wholly diverting, and conveyed an idea that the earlier audience must have been unreasonable or exigent. Miss Winifred Emery succeeded Mrs. John Wood as the Minister's good-hearted, but extravagant and passably unscrupulous wife, and played with much comic spirit, though with a less transparent enjoyment of her own extravagance. Her boxing of her son's ears was less delightfully vigorous and emphatic. Mr. Cyril Maude gave a good specimen of a Jew moneylender of the highly plausible type, and was most artistically odious and repellent. Mr. Norman Forbes assigned a true Gaelic physiognomy to the Macphail, whose heroic and imaginative mother was played by Miss Carlotta Addison. We cannot deal with the various features of an interpretation comic throughout, and can only say that the success of the experiment suggests the expediency of further revivals of the same kind.

LYRIC.—*The Breed of the Treshams: a Drama in Four Acts.* By John Rutherford.

A CURIOUS product of amateur effort is 'The Breed of the Treshams,' a four-act work which first (in 1903) saw the light at Newcastle-on-Tyne, and was subsequently given for a few days at Kennington. It shows a certain measure of familiarity with history, and is in some respects original in conception, but strives to compound by bustle and bloodshed for the absence of dramatic sense. What is best about it is its title, with its suggestion of Browning. Its story is, however, frankly unintelligible, and its incidents recall a score of pieces, including 'Don Caesar de Bazan' and 'La Tosca.' The period of action may be put somewhere near 164—, at the time when the fortunes of Charles I. were on the wane, and depicts the proceedings in a royalist regiment. For some reason not easily grasped, the officers, headed by the colonel, are occupied with a plot to yield up to the Parliamentarians the Castle of Faversham which they garrison, while the body of the regiment is on the point of mutiny, presumably for want of pay. These things give rise to much melodramatic and not very significant incident, including a considerable amount of bloodshed and some approach to rape. By these things the public was greatly stirred, and the piece must be pronounced a popular success. The central figure in it, a Lieut. Reresby, generally known as "the Rat," is a soldier of fortune, a compound of Cyrano de Bergerac, Don Caesar de Bazan, Dugald Dalgetty, and other characters of fiction, who, amidst many qualities commending him to a drumhead court martial, a long rope, and a short shrift, has capacities for exemplary devotion and self-sacrifice. This character is played with vivacity by Mr. Martin Harvey, and is warmly greeted by the public. Other characters are assigned Mr. Charles Glenney, Miss Maud Milton, Miss Coleridge, and Miss N. de Silva. The

whole would be better placed at the Adelphi than in its present home, but will probably last through the season.

TERRY'S.—Season of Madame Réjane.—*L'Age d'Aimer: en Quatre Actes.* Par Pierre Wolff.

SOME abridgment of delight is involved in the fact that in visiting London with one of the best members of her company and the latest and most considerable additions to her repertory, Madame Réjane has been compelled to resort to a house such as Terry's, the stage of which is scarcely adequate to her requirements. The occasion has, however, attractiveness and value. In opening with her latest novelty, 'L'Age d'Aimer' of M. Pierre Wolff, a piece produced at the Gymnase on the 1st of April, she has chosen to appear in a part totally different from the line in which she is ordinarily seen. 'L'Age d'Aimer,' though announced as a comedy, has scarcely more claims to be so described than has 'La Dame aux Camélias,' with which it has, indeed, something in common. It paints a world to which nothing at the service of the dramatist corresponds in this kingdom—a world in which the *amant* supplants *le mari*, and in which a temporary union, or what is called *collage*, is treated with as much seriousness and respect as espousal—a world, moreover, into which no coarseness and little levity intrude. Accepting the advances of Maurice Gérard, a good-hearted volatile youth of twenty-nine years, by whom she is coveted and adored, Geneviève Clarens (Madame Réjane), the *femme de quarante ans*, discovers, after living for a few months on honeycomb, that her lover is inconstant, and is leaving her, not for the first time, for Colette, a girl of twenty-five, who, on her part, is also betraying a jealous, worthy, and devoted lover of fifty-five. No room is presented in the part of Geneviève for what is humorous or essentially Parisian in the art of Madame Réjane. She has, with aching heart, to pardon his escapades, eat her soul out in patience, break with him when his infidelity is too patent, and ultimately, in answer to his penitence, to concede a reconciliation which guarantees nothing but renewed torture. This she does with consummate art and with poignant sincerity, showing complete mastery in the exposition of the tragic aspects of modern existence. Of the brilliant company by which she was supported at the Gymnase, Madame Réjane brings over two: Mlle. Renée Felyne, the exponent of a *mannequin*, or wearer of clothes in the shop of a modiste, and M. Huguenet, an unrivalled representative of a grumbling, good-hearted lover. A trace of caricature is to be found in a performance which, however, is undeniably diverting.

ADELPHI.—*Under which King? a Play in Four Acts.* By James Bernard Fagan.

Pistol's famous adjuration, "Under which king? Bezonian, speak or die," has suggested, apparently, to Mr. Fagan something more than the title of his new Adelphi production. There is in the play but one Bezonian—a fine specimen of the race—and he is almost the only person in it who dies. Speech could scarcely, however, have



saved him, since he is a deaf mute; and though it is alleged that he could and did write, and so imperilled the life of Prince Charles Edward Stuart, those who see him and know the epoch are justified in questioning the assertion. 'Under which King?' deals with the adventures of Charles Edward during the wanderings which followed the defeat at Culloden. It introduces the Young Pretender himself, who, without an effort at disguise, enters the house of one of his adherents, a Cameron, where, with unpardonable rashness, he allows himself to be addressed as Royal Highness, and receives all compromising forms of homage. As the lady of the house, Helen Cameron, is young and lovely, an expert horsewoman, addicted to masquerading in male attire, and an ardent devotee of the house of Stuart, she is expected by the spectator to undertake some such escort as was accomplished in the Hebrides by Flora Macdonald. Nothing of the kind comes off; and though Helen Cameron rides alone through the glens at midnight, it is to save the honour and life of her lover, who is in the service of King George, and is the unconscious bearer of a document betraying the whereabouts of the fugitive prince. The Hanoverian colonel to whom she hands this is madly in love with her. So soon as he realizes its import, he offers her in exchange for her embraces the life of her lover, now hopelessly imperilled. This invitation she rejects with scorn. When she finds out, however, that she is herself the betrayer of the young prince, and when immunity for him is proffered as the payment for her favours, she is for a while disposed to treat. Such is in the end her influence over the colonel that he betrays his trust for the sake of ungratified love. Not in the least convincing is this, but it escapes the charge of being commonplace. The scenes between Helen and the colonel have some strength. It is, however, impossible in interpretation to charge them with that amount of passion absolutely unbridled which alone could vindicate them. Though the piece accordingly pleases an unsophisticated public, it is not entitled to rank as considerable. Miss Lily Brayton must resist a tendency to exaggeration in facial play. In the scenes between herself as the heroine and Mr. Oscar Asche as the Hanoverian colonel, a point of some intensity is reached. Mr. Walter Hampden is picturesque as her lover; and Mr. Lyall Swete, Mr. Alfred Brydone, and Mr. Charles Rock play well. The introduction of a character such as M. Latour is not to be defended.

DRURY LANE.—*Waterloo; Louis XI.*

WITH his appearance on Monday as Gregory Brewster in 'Waterloo,' as 'A Story of Waterloo' is now renamed, and on Tuesday as Louis XI., the promised programme of Sir Henry Irving is complete. If to the four pieces in which he has been seen we add 'Hamlet,' the revival of which is not now to be anticipated, the high-water mark of his accomplishment is indicated. Charles I., Mathias, Mephistopheles, Wolsey, King Arthur, and other parts spring up in the memory; but those given during the present season are fully representative, and constitute in themselves

a noble repertory. Corporal Gregory Brewster is one of those *genre* pictures which we class with the Noel ('La Joie fait Peur') of Regnier and the Rip van Winkle of Jefferson, as in their way unequalled. In the minds of those who recall it—as what English playgoer does not?—it remains unsurpassable.

In Louis XI. Sir Henry had a predecessor whom none now remembers, but whose performance was comparable with his own. On the occasion of a revival for a day or two only it is superfluous to indulge in comparison or contrast. Louis XI. is one of Sir Henry's great characters, psychologically the most interesting, and in every way the grimmest. In the presentation of cruelty, malignancy, cowardice, and cunning, we know nothing on the stage that may be compared to it. Separate scenes retain their former hold upon the imagination, and excite or torment us as before. Sir Henry's reception has throughout been passionate and overwhelming, proving that there is no shrinkage of power, and that the influence of the actor over the public is one of the strongest of forces.

#### Dramatic Gossip.

So clumsy are the arrangements in connexion with the foreign artists now in our midst that it is impossible to devote to them the attention which they solicit and merit. Signora Duse has thus appeared at the Waldorf in 'La Femme de Claude,' 'La Locandiera,' 'Visite de Noces,' and 'Adrienne Lecouvreur'; Madame Réjane at Terry's in 'L'Age d'aimer,' 'La Petite Marquise,' 'L'Écuyère,' and 'L'Hirondelle'; and MM. Coquelin at the Shaftesbury in 'L'Abbé Constantin,' 'Les Romanesques,' 'Les Précieuses Ridicules,' 'Notre Jeunesse,' and monologues. This combination, to deal with which is obviously impossible, takes place during a week in which novelties are presented at the Adelphi and the Criterion, and in which Sir Henry Irving at Drury Lane demands two or more evenings.

MR. PATRICK KIRWAN promises at the Botanical Gardens, with his company of Idyllic Players, a series of outdoor performances, including three of Shakspeare's plays, 'The Tempest,' 'A Midsummer Night's Dream,' and 'Love's Labour's Lost,' and—thus we read—'La Marquise,' a play of John Lyly unseen on the modern stage. What this last name signifies baffles conjecture.

THE Mermaid Repertory Theatre is to reopen on September 4th with 'The Duchess of Malfi,' to be followed by 'Love for Love,' 'Bellafront,' a verse play by Mr. Laurence Binyon, and the cycle of Shakspeare's historical plays, including, we must presume, the three parts of 'King Henry VI.'

THE Pioneers is the title of yet one more society established for the purpose of producing new plays and revolutionizing, it may be assumed, the conditions of the stage.

'LE DÉDALE' has been adapted by Mr. W. L. Courtney for Miss Olga Nethersole, who will appear in it in New York and subsequently bring it to the West-End.

'THE TEMPTATION,' a comedy-drama in four acts by Mrs. T. P. O'Connor, has been successfully produced by Mr. Laurence Irving at the Shakspeare Theatre, Liverpool.

At the Kennington Theatre 'Human Hearts,' a comedy-drama which has enjoyed eleven years' run in America, was produced on Monday for the first time in London.

TO CORRESPONDENTS—J. E. P.—E. D.—H. A. V.—T. F.—E. B. B.—F. H. F. B.—received. V. B.—Many thanks.

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A. SILVA WHITE, Assistant Secretary.  
Burlington House, London, June 15, 1905.

BRITISH ARCHAEOLOGICAL ASSOCIATION,  
32, SACKVILLE STREET, PICCADILLY, W.—MEETING,  
JUNE 21, 1905, 8 P.M. The following Paper will be read:—Notes on the INCH lter of Antoninus, with special reference to the Sites of Venta Icenorum and Setonagus, by Rev. Dr. ASTLEY, Editorial Secretary.  
GEO. PATRICK, A.R.I.B.A., Hon. Sec.

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CONTENTS.

|  | PAGE    |
|--|---------|
| MEMORIES OF OXFORD ... ..  | 741     |
| THE UPTON LETTERS ... ..   | 742     |
| LANGUAGE AND FOLK-LORE OF THE MASAI ... ..   | 742     |
| SOME EIGHTEENTH-CENTURY CORRESPONDENCE... ..   | 743     |
| BEWAYS IN THE CLASSICS ... ..  | 744     |
| NEW NOVELS (The Flute of Pan; The Golden Hope; The Silence of Mrs. Harrold; A Prince of Lovers; The Adventures of an Equerry; A Woman and her Talent; The Middle Wall; The King's Friend; Avant l'Heure) ... ..  | 745-747 |
| RUSSIA AND THE TSAR... ..  | 747     |
| TRANSLATIONS ... ..  | 748     |
| OUR LIBRARY TABLE (Carthusian Memories; Spring in a Shropshire Abbey; Lectures on the British Army; La France en Afrique; Admiral George Johnson; The "Log" Series; The Old Shipmasters of Salem; John Howes' MS., 1582; A Second Latin Course; Helen Murdoch; Reprints and New Editions; The Mosaic) ... .. | 749-751 |
| LIST OF NEW BOOKS ... ..   | 752     |
| STEVENSON'S OCCASIONAL PAPERS; 'FROM TOKYO TO TIFLIS'; THE MYSTERY OF TILSIT; THE SHERBORNE PAGEANT; HOTHAM AND NAPOLEON; LAMB'S LETTERS ... ..  | 752-754 |
| LITERARY GOSSIP ... ..   | 755     |
| SCIENCE—MODERN PHYSICS; ANTHROPOLOGICAL NOTES; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ... ..  | 755-758 |
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| MUSIC—HILLIER FESTIVAL; PHILHARMONIC CONCERT; SONGS FROM DAVID HERD'S MANUSCRIPTS; GOSSIP; PERFORMANCES NEXT WEEK ... ..   | 761-762 |
| DRAMA—ELEONORA DUSE; MADAME RÉJANE; THE MAN OF THE MOMENT; SHAKSPEAREANA; GOSSIP ... ..  | 762-764 |
| MISCELLANEA—THE PEDIGREE OF THE BRUCES ... ..  | 764     |

LITERATURE

*Memories of Life at Oxford and Elsewhere.*  
By Rev. Frederick Meyrick, Rector of Blickling. (Murray.)

"'Tis opportune," says Sir Thomas Brown, "to look back upon old times: great examples grow thin, and to be fetched from the passed world." So thinks Mr. Meyrick, as he recalls the academic giants of his youth, and surveys the *ætas pejor avis* on which his waning years have fallen. When he gained a Trinity scholarship in 1843, Achilles, to be sure, was sulking in his Littlemore tent, but his myrmidons were still loyal to the cause from which he had begun to quail. Outside their ranks Clough was tutor at Oriel; Stanley was raising University out of the mire, and had just published his unsurpassable biography; Ward's 'Ideal' was fresh from the press; William Palmer was coquetting with the Orthodox Church; "Tommy" Greswell, drawn out by a precocious young Macmullen, was spouting Greek and Latin inscriptions in Corpus common room; Manning was a Select Preacher; Guille-mard and Church were the non-placeting proctors of the year; Sewell was lecturing on Plato in Exeter College hall; Foulkes's red head was to be seen daily in the Turl; while men foredoomed to future fame, Freeman, Thorold Rogers, Stubbs, Goldwin Smith, were in their larva stage as undergraduates. Crowned after a time with a First Class and a Fellowship of Trinity, young Meyrick gained personal acquaintance with many or all of these; had access also to a higher social set, being private tutor to Lord Lothian and his brother Schomberg Kerr, intimate through them with Lord Robert Cecil, looked up to as guide, philosopher, and friend by all the better specimens of *la jeunesse surdorée* then

resident. So, though the motive of his book and the bulk of its contents are controversial, he seasons it for us, like Horace's *blandi doctores*, with *crustula* in the form of personal reminiscences.

Personalia depend for acceptance on crisp epigrammatic handling, on the prominence of men and events described—above all, on dexterous marshalling. "Let an old man," Kinglake was wont to say, "gather his recollections, and glance at them under the right angle, and his life is full of pantomime transformation scenes." Not all of Mr. Meyrick's retrospects are adequate: we would gladly hear more of his pupil Lothian, whose portrait looks sadly out from its Bodleian canvas to remind us of his extraordinary promise and untimely death; of Burgon, vicious and winning, intolerable and irresistible; of Patterson, musical and chatty, who followed afterwards in the Manning wake, and died only the other day as Bishop of Emmaus. The inception of *The Guardian* newspaper—the "Beadle" it was long profanely called—might have been more fully told. Its founders, besides Frederick Rogers and Thomas Haddan, were Church, James Mozley, and Bernard. The last was for many years its editor, writing always the opening page, unequalled at the time, it was said, in journalistic literary performance. Of Short, tutor in his own college, and for half a century the most amusing man in Oxford, our remembrancer tells us only that he drank after dinner "his two glasses of port" and played whist for sixpenny points, a statement to which the writer of this notice, having, in the forties, watched his play and passed the bottle to him at dessert, ventures to demur. He ruled the College as vice-president well and firmly, lenient to venial trespasses, savagely severe on black-guardism; was a foe to ascetic practices, on which "I threw not only cold, but dirty water"; insisting on external devotion and decorum. "Men do not attend Holy Communion now as they did when I was Dean," he late in life remarked; "to be sure," he added thoughtfully, "they would have been gated if they had stayed away." On the other hand, we are grateful for Mr. Meyrick's sketch of that strange, brilliant paradox William Palmer of Magdalen; for James Riddell's Greek *jeux d'esprit*; for the story of Mackonochie's appointment to St. Alban's, Holborn, through a mistake on the part of Hubbard; for the proctorization of Jacobson the well-beloved; for Pusey's unspeakably delicious dispensation to the insubordinate members of the Holy Trinity Brotherhood.

All this, however, may be called merely "crustulan"; the main scope of the book is theological controversy. Not the Synod of Dort, nor the Marprelate shocks of strife, nor the Hoadly, Hampden, Gorham scandals spawned such a brood of tracts and essays as did the Newmania, in its storm and in its after-swell. And to these Mr. Meyrick contributed at least his share: his bibliography reckons more than fifty pamphlets, articles, reviews; twenty-five papers in religious journals, English and continental; eighteen editings of seventeenth-century and other treatises. A wide traveller, accomplished linguist, and practised disputant, he wrote on the Church of Spain, on the morality of

Liguori, on Italian clerical legends, on Vaticanism, on Irish Church missions. A staunch upholder of the English Church, as at once Catholic and Protestant, primitive and reformed, he set up an Anglo-Continental Society for the enlightenment of foreign Catholics, and co-operated vigorously with Dr. Döllinger in his protests against Papal infallibility. He was a vehement opponent of Manning, on moral even more than on ecclesiastical grounds, revolted by the things which the Cardinal's biographer and friend revealed to all the world; but in attributing the Cardinal's Socialism to selfish motives, he is unaware of the passionate anguish over human suffering, which was as acute in Manning as in Mazzini.

"He never spoke of it [the proletarian wretchedness of London] without a sound in his voice and a light in his eyes which meant depth of restrained passion,"

says one who knew his altruistic fervour, while combating his metaphysics and repudiating his priestly assumption. Mr. Meyrick is, we think, even more unjust to Newman. He interposed when a young man in the famous duel between Newman and Kingsley, criticizing with an ability which won Gladstone's approval the adroit logic of the Cardinal and poor Kingsley's *impar congressio*. Probably the antipathy then generated makes him less than judicial now in his narrative of Newman's subsequent attitude towards Manning. No doubt English Romanists would be glad if that quarrel could be forgotten—but for the sake of Manning's memory, not of Newman's. So, again, his ferocious attack on Mark Pattison seems to us alike unnecessary and unfair: it recalls something of Burgon's malevolence without his wit: the vilipending of a man dead and gone, unless sustained and softened by the saving grace of humour, leaves an unpleasant taste. The comment on Dr. Pusey's 'Eirenicon' will be new to most of us; we are told that in those three now forgotten letters, which destroyed the universal popularity gained for Pusey by his paper at the Norwich Congress, the marked tenderness displayed towards Rome was due to his love for Newman. "Non tali auxilio!"

We should like to know why the author of these matterful though not sparkling pages has remained a country parson. His youthful friend, afterwards Lord Salisbury, quarrelled with him when in 1865 he voted for Gladstone at Oxford, and the deep resentment shown in his letter written at the time was possibly permanent. But what was Gladstone about, in his numerous episcopal creations, to pass over a man so active, learned, pious, so sober, and, above all, so safe? No one ever followed the workings of that strangely convoluted brain. Perhaps it was as well for Mr. Meyrick: endowment with mitral trappings might not have compensated for deterioration of moral fibre; anyhow, he remains Vicar of Blickling to the end. The theological alarms and excursions of his middle age have long lost vitality; but for him even in their ashes live their wonted fires, and he discourses on them to a shoulder-shrugging generation with unwearied fervour. His closing note



is sad; he is vexed by a twofold animosity: the intelligent few amongst the clergy he sees committed to what are conceived to be the spectral potentialities of the Higher Criticism, while the unthinking, unreasoning majority is absorbed by neo-ritualism, a Jannes and Jambres rabble labouring to imitate Rome as the magicians imitated Moses. These things, however, are the cakes and ale of a diocesan-collegiate breed; in defiance of virtuous elders they will continue to be consumed.

With sincere hope that the book may pass into a second edition, we venture to point out a few errata. The princely Primate of Ireland in the fifties was Lord John Beresford. Charles Wordsworth had resigned the Second Mastership of Winchester some time before Gladstone, to the great loss of the Church and the community, persuaded him to relinquish for the Wardenship of Glenalmond an offered Deanery of Rochester. The prosaic truth as to Sewell's cremation of Froude's book is given, from Froude's lips, in Max Müller's 'Auld Lang Syne.' Let Mr. Meyrick look out Marvell's 'Horatian Ode,' and rectify his misquotation of a noble line. The movement from within for university reform did not begin with Mr. Goldwin Smith's rejection for a fellowship; it had gone on developing ever since Tait's famous pamphlet in 1839. Short did not die in Trinity; college rooms, he used to say, were very good to live in, but very bad to die in; and, as the end drew near, he had himself removed to a place near Birmingham. Lastly, we recommend a revision of the index: for several names and incidents demanding mention the reviewer has been compelled to hunt laboriously through the pages of the book.

---

*The Upton Letters.* By T. B. (Smith, Elder & Co.)

THE anonymous writer of this book says in his preface that the letters were returned to him, shortly after the death of the friend to whom they were written, by his widow, and apologizes for the literary shortcomings with which hurried compositions abound. Although it is hardly our province to inquire into the personality of the author, or the reality of his friend, it seems highly probable that the friend is a fiction, and that the letter form is merely a convenient device for giving expression to a number of short detached essays. The fiction, if it is such, is well sustained, although the reader's interest is centred in the character of the writer. If we may hazard a conjecture, he is a retired schoolmaster, falling back on the resources of a well-kept diary. His attractive style, which is the chief charm of these pages, proves that for many years literature has been to him a vital and practical interest, and in this way he is a pattern to his class. For by such occupation the schoolmaster may keep the current of his mind—apt to stagnate in the long levels of boyish associations—flowing smoothly on, and bring into the class-room a wholesome breeze wafted from pleasant places. The good all-round man the public expects to find in a schoolmaster may, in his fourth or fifth decade, feel himself falling away from

his Periclean versatility; what more natural—if he can find the time, and this is the problem—than that he should devote himself to studies in which his early career, and even his daily tasks to some extent, give him some chance of excelling, and which bring him more closely into that contact with maturer minds which his daily work tends to deny him? It is possible that such interests will diminish his chances of or desire for scholastic preferment, but they will secure him some meed of happiness. It is of a man so disposed that T. B. presents either an autobiographic or imaginative account in 'The Upton Letters.' Considering the education of schoolmasters, one may wonder that the list of schoolmaster writers is so small. But T. B. naturally falls into this select company.

We are greatly attracted by T. B.'s personality as revealed in these frank outpourings of his innermost thoughts. If he has a gospel to preach, it is that of simplicity and reality, of sincerity and hatred of pose. He admires naturalness in living and the swift writing of a frank man. Hence we find him writing, "Wordsworth is all pose and self-absorption, Scott all simplicity and disregard of fame," and preferring Scott accordingly. In literature he insistently demands lucidity and purity: George Meredith is not a favourite of his. He confesses to an "insatiable appetite for trifles," is a lover of the ultimate fact, and recognizes that "precision is the essence of diarising." To be worth saying, a thing must be conceived in perfect sincerity; it need not be original or new, but must have the impress of one's own inmost mind. T. B.'s pet aversion is conventionality—"sheep-like grazing—forty feeding like one"; and he has little tolerance for the appetite for recognition. Two prominent tenets of his philosophy are that we should aim more at simply living; and that only in independence, after the barest claims of conventionality have been satisfied, is happiness to be found. His cast of mind is deeply religious, but not dependent on doctrine and dogma. However, his extreme openness to delicate impressions makes him, to use his own words, "absurdly sensitive, ill fitted to cope with unpopularity and disapproval." Various symptoms suggest that he is overworked; indeed, his own account of the manner in which he snatches time from the intervals of his school tasks shows why he is so sensitive and easily irritated. We detect in him at his worst moments an affectation of the superiority he so much deprecates. Thus, when arguing on the classical system of education as it exists, he says pettishly that his colleagues say all the stock things, and a few moments later we find him rebutting their arguments by complacently urging points equally trite. T. B., in short, is a lonely man, and, in spite of his conviction that he is a better schoolmaster for being unmarried, we could heartily wish him the possession of a wife and children, a garden, and a more genial feeling towards golf.

In these pages he has a threefold theme—criticisms of public-school life, criticisms of current literature, and descriptions of character and scenery. He is equally happy in each department. He knows boy nature

thoroughly, and it is difficult to abstain from quoting some of the shrewdest of his sayings on this subject. Most of his attacks on the present public-school system are more remarkable for their evident sincerity than for their originality. Thus he hammers away at the indictment that the public schools tend to develop a type and to suppress originality and intellectual interests; he cannot forget "the hideous insistence of the athletic craze"; his opinion is that "the majority of boys educated on classical lines are models of intellectual debility." Still, he occasionally offers excellent suggestions, e.g., on school chapels and school sermons, the exaggerated horror of priggishness, and the necessity of improving the moral code of big schools. On the side of literary criticism T. B. attracts rather by felicity of expression than by freshness of thought. The most interesting of his contributions in this way are some pages on modern novelists, the pattern school story, and an attack on Mr. Kipling for writing 'Stalky & Co.,' and so giving schoolmasters "a push back into the ugly slough of usherdom." In fiction he demands, above all, the "quality of hard reality," and accordingly we find him setting Mr. George Moore on a very high pinnacle. There is a suggestive letter in which Herbert Spencer and Farrar are contrasted as two types of egotism. T. E. Brown, as a *poseur*, he finds disappointing. One "landscape-letter" shows descriptive power of a high order; our author does not "disable the benefits of his country," but is a convinced lover of the rich and comfortable peace of tranquil, healthy, prosperous England.

So far as the public schools are concerned, he is silent on what, after all, is the greatest fallacy of the traditional system—the house-master who is chiefly remunerated by the privilege of catering. The comments on certain aspects of modern life are always very readable, sometimes valuable; but the book is notable mainly for its poetical outlook and unflinching facility of expression.

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*The Masai, their Language and Folk-lore.* By A. C. Hollis. With Introduction by Sir Charles Eliot. (Oxford, Clarendon Press.)

THE Masai were, to all intents and purposes, first made known to the reading public twenty years ago through the now classic work of Joseph Thomson, the first European to penetrate their territory. Krapf and Erhardt had long before heard of them, and come sufficiently in contact with individuals of the race to prepare vocabularies of what were then erroneously considered as two separate languages—Masai and "Kwafi" (Kwavi). Very little was known about the language for many years, beyond the fact that it was not Bantu. Mrs. Hinde's 'Grammar,' published in 1901, advanced matters a step further; and considerable attention was devoted to the language and its affinities in Sir H. H. Johnston's 'The Uganda Protectorate.' Mr. Hollis's is the fullest study yet made, and comprises not only a very clear and excellent grammar, but also a number of texts, some of which are made doubly useful by an interlinear translation.

Masai was provisionally placed by F. Müller in his "Nuba-Fulah Group"—really a receptacle for languages not otherwise classifiable. Prof. Meinhof is positive in regarding it as Hamitic, while Capt. Merker—whose full and careful monograph is worthy of serious attention, whatever may be thought of his theories—considers it Semitic. What appears to be certain is that its nearest relationships are with the Bari and Latuka tongues on the Upper Nile, and with the languages spoken by the as yet little-known Turkana and Nandi.

Masai is distinguished at once from the Bantu languages by the possession of grammatical gender and the absence of inflexion by prefixes. There are masculine and feminine articles, which assume different forms through the action of phonetic laws. Gender is indicated for the first and second persons, as well as the third. As in Bantu, real adjectives are very scarce, but, by way of compensation, "almost any part of the verb can [by prefixing the relative] be turned into an attribute or relative sentence."

There are no fewer than six ways of forming the plural—not counting exceptions—which entail the division of nouns into as many classes. In one of these, comprising

"the names of tribes, a few communities of people, most insects, some birds and small animals, and a number of words which were probably first known in their collective form,..... the singular appears to be formed from the plural by adding *i* or *ni*."

The "Lumbwa Masai" (*Il-Oikop*, sing. *Ol-Oikopani*), together with the Dorobo and many others, were thus, as it were, only individualized by an afterthought. Other authorities, by the by, will have none of the assertion that "the Lumbwa," or "German Masai," "call themselves 'l-Oikop,'" maintaining that the latter is only a term of abuse in the mouths of those who dislike them, and means (Merker, 'Die Masai,' p. 9) "Totschläger, rohe, gewalt-same Menschen."

The traditions gathered by Mr. Hollis seem to assume that the "helot tribe" of the Dorobo (Wandorobbo) have been a different race from the beginning. More than one story sets forth how, wanting the sense to appreciate the gifts of a bountiful Providence, they were deprived of them by the more wideawake Masai, who, of course, are the "chosen people," and attract property to themselves by virtue of their inherent superiority. Consequently, when cattle or other desirable possessions are found, at the present day, in the hands of the despised *Il-Meek* (*El-mēg* = heathens—the Bantu tribes), they are clearly in the wrong place, and the only course open is to rectify matters by "the good old rule, the simple plan." The original Dorobo, says Justin Ol-omeni—a Lumbwa and a convert of the C.M.S., from whom Mr. Hollis derived much interesting information—behaved with the greatest baseness to his coevals, the serpent and the elephant. Notwithstanding this, he had another chance given him, which he threw away—apparently by want of promptitude, for the Masai was first on the spot, and got the cattle. Napisyeki, an elder of the Aiser

clan, gave a slightly different version of this affair:—

"The Masai were formerly Dorobo, and had no cattle; it was the Dorobo who possessed the cattle. Naiteru-kop came one day and said to a Dorobo: 'Come early to-morrow morning, I have something to tell you.' The Dorobo replied, 'Very well,' and went to sleep. A Masai named Le-eyo, having heard what had been said to the Dorobo, arose during the night, and waited near the spot where Naiteru-kop was. When it dawned, he went to Naiteru-kop, who said to him, 'Who are you?' On Le-eyo telling him his name, Naiteru-kop asked where the Dorobo was. Le-eyo replied that he did not know. Naiteru-kop then dropped one end of a piece of hide from the heavens, and let cattle down one by one until the Masai told him to stop. The Masai cattle wandered off, and as they went the cattle which belonged to the Dorobo mingled with them. The Dorobo were unable to recognize their beasts again, and they lost them. After this the Dorobo shot away the cord by which the cattle had descended, and God [*eng-Ai*] moved and went far off. When the Dorobo were left without their cattle, they had to shoot wild beasts for their food."

According to Justin Ol-omeni, it was *eng-Ai* who let the strip of hide down, and the Masai who cut off the supply of cattle by uttering "an exclamation of astonishment" after the kraal was filled. Had he not done so their arrival would have gone on indefinitely. Naiteru-kop (*Neiterkob*, *Naiterogob*) seems to be regarded as a kind of Demiurgus, but in some accounts he is the first man, or even (as related to Capt. Merker) the first woman. This writer maintains that the Dorobo are really Masai who have lost their cattle and been forced to take to hunting, an occupation almost as greatly despised as agriculture and the smith's craft. They belong to all three branches of the Masai nation (it appears that there were three waves of immigration: the *Asa*, the *Kwavi*, and the *Masai* proper), but some of them have an admixture of *Tatoga* and other blood. Their language is archaic *Masai*, adulterated with *Tatoga* and Bantu elements.

With regard to the smiths, the information obtained by Mr. Hollis amounts to little more than the following:—

"All Masai do not know how to make spears and swords; this is the work of the smiths. It is they who make the weapons, and the others purchase from them..... Every clan has its smiths; but there is one clan, the *Kipuyoni*, to which most men of this class belong. The other Masai do not marry the daughters of the smiths, for it is not considered correct. The smiths marry amongst themselves. If a Masai takes in his hand a spear or sword or other thing which a smith has held, he first of all oils his hand, for it is considered improper for him to take it in his bare hand. The smiths are not rich in cattle, like other Masai. They have no luck with cattle. If you find one possessing forty head, it is a very large number. The smiths have their own language, which, although a corruption of the *Masai*, is not understood by the ordinary *Masai*. Not all of them can speak this language; it is only a certain number of them who know it."

This, so far as it goes, does not necessarily imply that the smiths are not merely separate (and perhaps dreaded as conversant with occult arts), but also despised and abhorred as unclean. Yet that such is the case is emphatically asserted by Capt. Merker

(pp. 110-11), who further adds, on the authority of the Masai themselves, that they are accursed because their trade—the making of weapons—is a direct contravention of the Divine command against bloodshed, while their ill-luck with cattle is a constantly repeated manifestation of the Divine displeasure. Considering the light in which the warrior's occupation is looked upon by the Masai at large, we cannot help thinking this somewhat far-fetched, and wishing that Capt. Merker had followed the same plan as Mr. Hollis, and quoted the exact words of his native informants with a literal translation.

It is impossible to do justice in the course of an ordinary notice to this exceedingly interesting book, which is, moreover, absolutely free from padding of the ordinary kind. The stories will at once attract every student of folk-lore. They nearly all contain elements frequently to be found in the tales of Bantu Africa, but usually in novel combinations or a fresh setting. Thus we have the hare outwitting the elephant, and getting the foolish hyena into trouble; the transformed crow who married a woman; and the "devil" who, his thumb and little finger being cut off, restored to life the people and animals he had eaten. The enigmas and proverbs are also worth note, and the numerous photographs will help to give definiteness to the reader's notions of a curious and interesting people.

*Memoirs of a Royal Chaplain, 1729-1763: the Correspondence of Edmund Pyle, D.D., Chaplain in Ordinary to George II., with Samuel Kerrich, D.D. Annotated and edited by Albert Hartshorne. (Lane.)*

We learn from Mr. Hartshorne's preface that the family papers from which he has quarried the Chaplain's memoirs form a collection of seven thousand letters, filling twenty-eight folio volumes. They came to him through his mother, who was a Kerrich and descendant of pluralist Pyle's pluralist correspondent, the Vicar of Dersingham and Rector of Wolferton and West Newton, Norfolk. Certainly they could not have fallen into better hands. The editing of them has evidently been a labour of love, and the only question which suggests itself is how soon we are to have more of the collection printed. The present work is made up only of the Pyle papers, with occasional extracts from other letters to Dr. Samuel Kerrich, of whom as well as of his friend the chaplain the editor has drawn up a memoir. Kerrich's son Thomas's correspondence is, we are told, "replete with artistic and antiquarian information" (he left two volumes of letters from Francis Douce); and an earlier batch of letters includes many addressed to John Postlethwayt, Chief Master (High Master?) of St. Paul's School, who numbered among his friends John Evelyn, and among his pupils Addison's intimate, John Wallis. Meanwhile we must be grateful for what we have got. Pyle's father was a friend of Bishop Hoadly, and he himself was proud to call that able controversialist his patron. "My Lord of Winchester" took him to live with him in the capacity of "Friend and Companion" in his house at Chelsea (then, as



the editor reminds us, separated from Westminster by fields), and obtained for him a royal chaplaincy and a prebendal stall in his own cathedral. This last piece of preferment did not come till late in life; but with the chaplaincy were held livings in Norfolk and Lincolnshire, and some years later their holder became also Archdeacon of York. He judiciously declined the Mastership of St. Cross, which went to his "Patron's" son, and seems, on the whole, to have thought he had done well for himself, though he still from time to time cherished hopes of further recompense for his "eighteen years' service at Court." He gives Kerrich in 1756 his "scheme of abode, if I outlive my patron." It runs:—

"May, June, July, August, at York and my livings [a fairly liberal allowance for the last in those days]; thence to the end of January at Winton, the other 3 months in London."

Pyle's life at Chelsea, as recounted to the Vicar of Dersingham three years earlier, does not appear to have been exacting:—

"My life passes here in a most delightful manner both within doors and without; for riding in the King's Road is exceedingly pleasant, and so is Hyde Park, on account of the company one sees, as well as the goodness of the country. I go little to London, though now the time of my waiting comes on I shall be there daily till the middle of May [it was then March 27th] I shall match you then for sauntering and not reading, which last—God forgive me!—I do very little of here, notwithstanding the temptation of a fine library. When Mrs. Hoadly has not ladies with her (which is very seldom) the Bishop makes me read to him in an evening Burnet's History—or some such book; his observations upon which are worth more than my pains. He is going to put forth a volume or two of Sermons, which will go through my hands, before and after they have been at the press. I believe Mr. Knapton must pay well for the copy, for 'tis certain they will sell fast enough. And I believe also that the money will be given in charity to some grandchildren of Bishop Burnet, who, by the death of the judge, their uncle, are left in distress. But this is what I am not sure of—nor must be quoted for, if I was sure."

The last sentence is characteristic. Contact with courtiers had taught the clerical gossip caution, and he often repeats similar admonitions. By the by, Mr. Hartshorne in his annotations on this letter relating to the episcopal historian of his own time is for once at fault. Burnet may have been "the ablest prelate of his day," but he was certainly not "a consistent high churchman, both in politics and doctrine." The other notes to the same letter are, however, models of what such things should be.

Prebendary Pyle's letters do not, as a rule, breathe a deeply religious spirit. The atmosphere was charged rather with restless calculations of the chances of promotion than with anything approaching the devotional. The Bangorian bishop's pupil comes out in such things as his satisfaction at "my Lord of London's comparison of popish absolution to a dram," with the addition that he had himself always considered it "as the very humpty dumpty of divinity." His definition of an archdeacon as "a joint (almost the last) in the tail of the body ecclesiastico-political" has humour, and is less open to objection on other grounds. The nearest approach to unction is his

account of the impression produced upon his mind by the sight of the Hessian camp near Winchester:—

"The discipline as well as the structure of it is delightful. Of 8,000 men living surrounded by fields of corn, not a man has dared to step over a hedge or pluck an ear. Their evening's devotion, which is by singing and prayer, in a vast circle (I should have said two circles, one of Lutherans, the other of Calvinists), is decent and edifying to the last degree. Woe to the man that is without a book or behaves remissly. The Psalm is reared by a sergeant of grenadiers, a stately fellow, with a vast pair of whiskers, and part is born [sic] in it, from the general to the lowest private man. One of the general officers (Fustemberg) who is a papist never fails to attend. It is not to be thought how far the minister's voice is heard in his praying, yet he does not strain."

The Prebendary goes on to say that the example had produced a "very slovenly" imitation in the English camp near Blandford, and adds: "You can scarcely imagine how much the officers and poor soldiers of Hesse are cheated by the good subjects of Great Britain," who had called them in to repel the threatened French invasion.

The staple subject of the correspondence is, as we have said, the struggle for the loaves and fishes of the Establishment. Here is a typical specimen:—

"My Lord of London has left this dirty planet since you wrote.....who will succeed bishop Sherlock, of the two candidates, Rochester or Norwich, is a point I think not yet settled. The latter is beyond all doubt the fittest person for that see. But he has great opponents. Yet I hope he'll carry it. The Duke of Newcastle is against him tooth and nail. The Archbishop of Canterbury is against him certainly, tho' not professedly—because a bishop of London is (as such) so often concerned with any Ministry and has so many opportunities of ingratiating himself with those at the helm, that if he is a man of address and parts, and understands business, he'll quickly make a cypher of an Archbishop of Canterbury. This Gibson did by Wake, and he knew that Sherlock would have done the same by him, and therefore ever (in Sir R. Walpole's and Queen Caroline's time) laboured against his promotion to the primacy. The same two persons are strenuous to serve the bishop of Rochester. Newcastle wants Rochester and the Deanery of Westminster for his favourite Young, bishop of Bristol. My lord of Canterbury wants a quiet hum-drum man who cannot make himself a competitor with him for power and influence. And besides these Lord Bath (who, I'm sorry to say it, goes up the backstairs at St. James's when he pleases) will leave no stone unturned to serve his old friend Scarse. And on the other side Hayter has a good assistant in that wicked fellow Lord Talbot. These are the hinges upon which the affairs—the spiritual affairs—of this world turn. God be praised! I have nothing to do with 'em."

It is satisfactory to know that the better man won ("by Lord Talbot's influence with Lord Bute and the P. Dowager"), though Bishop Hayter did not live long to enjoy his succession to Hoadly's old antagonist.

Pyle gives Kerrich several anecdotes of the eccentric Bishop Mawson, some of them not over choice. We hear much, also, of his predecessor in the see of Ely, Sir Thomas Gooch, who was also Master of Caius. He was a fair type of the eighteenth-century bishop, and took good care of his relations; but he wore his own hair instead of a wig.

On the whole, the Church dignitaries of

the day do not gain by familiarity, and there can be little doubt that King George II. had some justification for telling Archbishop Potter that he was "a Man of a little dirty Heart."

We must find room for one more excerpt from the lively chaplain. He passes on to the Vicar of Dersingham a story told by a Winchester colleague of a

"little Bishop.....reading a First Lesson in a hot summer afternoon about the gods of Hamath and of Arpad—the gods of Sepharvaim, Hena and Ivah—as if it had been the very pith and marrow of all holy writ—and his father, old Lynch, a snoring, to a degree that diverted the reader from the Lesson, to that object—with a 'Good Luck! it is my cousin Lynch.'"

Mr. Hartshorne, in commenting on this, aptly recalls how South, preaching before Charles II., had to call out to rouse the Earl of Lauderdale, who, he said, "snored so loudly he would wake the king." The editor's notes are almost too abundant for enjoyment, but constitute a mine of information not infrequently brightened by dry humour. Thus, in expressing a preference for even the "sordid eighteenth-century apathy" with regard to architectural matters rather than the ignorance of nineteenth-century "restorers," he falls thus sharply upon the latter:—

"All know the sorry picture of the climax, with the gaping congregations glammed by the shiny tiles, the pitch-pine seats, the gaudy organ, and the lawn sleeves, rejoicing, in their simplicity, that all things are become new!"

Of the few slips we have noticed we need only mention that Compton, the suspended Bishop of London, was not one of the seven bishops, and that Wrington, Hannah More's village, is not in the Vale of Cheddar. For the rest, Mr. Hartshorne does not seem altogether fair to the first Marquis Townshend (whose life, published a few years ago by a descendant, he does not appear to have seen); and his note on Francis and "Junius" will scarcely be found adequate by readers of *The Athenæum*. But these slight blemishes detract little from the value of a book which is tastefully illustrated and carefully edited. East Anglians, in particular, will find it a storehouse of interesting family history.

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*Byways in the Classics, including 'Alia.'* By Hugh E. P. Platt. (Oxford, Blackwell; London, Simpkin, Marshall & Co.)

WE have here a collection of proverbs with parallels and various jottings on the classics, some of which, being mere notes on single passages or idioms, seem a little trivial for inclusion in a book. But Mr. Platt's divagations are very pleasant to a scholar, or, indeed, to any one who cares for Latin. Of great interest are the thirty-six pages on 'Some Modern Applications of the Classics,' in which he presents many English passages introducing classical quotations, a form of allusion which now possesses the charm of an old-world art. Parliament offers, perhaps, the best-remembered applications of Virgil and Horace. Such are rare nowadays, and the last we remember (from Sir William Harcourt, was it not?) was printed the next day in so odd a form—it was "solvuntur

tabula rasa" in one great newspaper which has scholars on its staff—as to be hardly recognizable. Learned legislators may well shrink from the perils of a press which mangles their efforts or omits them.

He speaks Latin,  
And that would daunt the devil,

was all very well in Beaumont and Fletcher's day; but now it only daunts reporters, and almost carries with it an implication of inefficiency, of tampering with useless studies not fondled by sociologists like Mr. Carnegie or Mr. H. G. Wells, or those self-appointed and popular quasi-experts on all questions, the novelists of the present day. In the fifties it was different. We take up at random a popular and sensational novel concerning the sad, wild hero of those days, and find in it Homer and Æschylus both quoted in the original, the former three times, not to speak of Horace and Virgil, and numerous allusions to classical mythology. Ouida, too, in earlier days, ventured into Latin. 'Strathmore' held a worldling whose motto was "not pro Deo, but pro ego," and in 'Tricotrion' was a gentleman who "interpolated with Aristotelian terseness" a sentence that has floored our powers of translation for ten years or so: "Qui respiciunt ad pauca di facili pronuntiant."

This terseness, at any rate, is a sound point in the classics, and an age which is in a hurry might reconsider the advantage of saying so much in so few words. Take "Neque semper arcum," for instance. Who or what could convey all that these three words do to the initiated with such admirable brevity and point? It is to be feared that the favourite way of saying things neatly nowadays is minor verse, which calls forth a responsive chord in a very limited circle.

Mr. Platt deals largely with Parliament in his 'Modern Applications' above mentioned. He quotes Fox's rule for such occasions: "No Greek; as much Latin as you like; no French; no English poet who has not completed his century." Greek is excluded as not easily apprehended. Something like a debauch of Greek lament is quoted from the end of Beaconsfield's 'Life of Lord George Bentinck,' but a much more interesting passage is the following, which our note-book records as from a speech by that statesman at Glasgow University, November 19th, 1872:—

"A fine writer of antiquity, perhaps the finest, has recorded in a passage his belief in Divine providence, and in the necessity of universal toleration:—

Ἐγὼ μὲν οὖν καὶ τὰ πάντα καὶ τὰ πάντα ἀεὶ  
Φάσκοιμι' ἂν ἀνθρώποισι μηχανᾶν θεός·  
Ὅτι μὴ τὰ δὲ ἐστὶν ἐν γνώμῃ φίλα,  
Καὶνός τ' ἐκείνα στεργέτω, καὶ γὰρ τὰδε.

These lines were written more than two thousand years ago, by the most Attic of Athenian poets. In the perplexities of life I have sometimes found them a solace and a satisfaction; and I now deliver them to you, to guide your consciences and to guard your lives."

The lines are, in fact, of special interest as showing the spirit of religious toleration which is sometimes wildly stated to be a Christian invention. Disraeli knew the dignity of Latin when he paraphrased out of Tacitus his "Imperium et Libertas," but

the frigid jest of Robert Lowe "ex luce lucellum" did not avail to bolster up his tax on matches, or lucifers, as they were then styled.

Mr. Platt hazards the opinion that quotations in the House of Commons will be confined in future to the Bible and Shakspeare. There is a third source of quotation which ought to be coupled with these—Dickens. As a matter of fact, he is more quoted by public speakers than either, possibly because he supplies humour ready made, or because he is much better known to the average Englishman than either the Bible or Shakspeare. Most men of letters love the Vulgate, which is, as a famous scholar said, not dog Latin, but lion Latin. Somebody might do for Horace and Virgil what Mr. R. E. Prothero has done for the Psalms, and make a book of the occasions on which they have supplied consolation or encouragement. Thus "Fortuna læto sæva negotio," &c., mentioned in a famous speech by Pitt (p. 64), was also a favourite sentiment with Thackeray, and dramatically repeated before Frederick the Great at Leipsic in 1757, at a time when it was most suitable to his temper and fortunes. As to "Nonumque prematur in annum," it is noted that "Cowper.....thinks one year is enough." We allow ourselves to recall a longer comment by Heine which is amusing. It is from his 'Ideen,' chap. xiv.:—

"When Horace gave the author his celebrated rule to let his work lie in his desk nine years, he should at the same time have given him the recipe for getting through nine years without eating. When Horace evolved this rule, he was sitting, perhaps, at the table of Mæcenæ, and eating roast turkey with truffles, pheasant puddings with venison sauce, ribs of larks with braised turnips, peacocks' tongues, Indian birds' nests, and the Lord knows what else—all gratis. But we, the unlucky later generation, live in different times. Our Mæcenæses have altogether different principles; they believe that authors and medlars do best when they have lain some time on straw."

We have mentioned first what is probably the most popular application of the classics, if any can be so called, but the preceding classical proverbs with modern equivalents and variants in English and occasionally French in 'Alia' are also very good reading. We may note that Tacitus can be widely paralleled in French, where his terse wit has found its happiest imitators. Many of Mr. Platt's examples will be familiar to the lover of such things, but he has found much that is modern in a little-read author, Petronius, and floored some modern slang by the aid of Lucian, Plautus, and Terence. Pleasant are the occasional reminiscences of English scholars, such as Sir Robert Peel, who, being set on at "Suave mari magno" "in Viva Voce for Greats, began in true parliamentary style, 'It is a source of melancholy satisfaction.'" Did not Cyril Jackson, another famous Oxford scholar, render *Trōés ῥα*, in Homer, "The Trojans, God bless 'em!"? To "Cherchez la femme" one might add Juvenal vi. 242. A nearer Latin equivalent to "shutting the stable-door, etc.," is "Maxima pars pecore amisso præsepia claudit," in the 'Zodiacus Vitæ' of Manzoni. Of course, such commonplaces appear in many languages. Against a remark by

Mrs. Gamp we have written passages due to Simonides and Seneca of similar import.

'Some Mottoes,' which follow, include pretty things, like

Miscueruntque herbas et non innoxia verba

for golf, communicated by Mr. A. D. Thorburn, and for spring cleaning, the excellent

Et si nullus erit pulvis, tamen excute nullum,

due to Mr. S. P. Platt. Many similar specimens could be gathered from *The Cambridge Review*, which has allowed itself such learned levity for many years on the festival of St. Valentine; but wit of the sort, like some of Mr. Platt's Oxford lore, is too local to appeal to a large audience. The jest, moreover, which rises to a special occasion, seldom keeps its aroma. We remember a friend saying when Madame Albani had been announced to appear at a concert and did not: "At tu dictis, Albane, maneres." For an editor who "restores" the text of a classic "Improbe facit qui in alieno libro ingeniosus est" (Martian) is neatly quoted by Mr. Platt. Amazed at the confidence of such innovators, we have been impelled to quote the Æschylean maxim,

τὸ γὰρ τοπαῖζειν τοῦ σαφ' εἰδέναι δόξα.

The *adversaria* on various passages which abound in the volume are all interesting, but we have not space to consider them in detail, though they lead up to many delightful, if secluded paths. Principles of rhythm in English and Latin prose, and euphony in English and Latin verse, are mentioned, and both subjects would repay investigation, for we know no thorough treatment of them. Tennyson, we may note, was proud of his successful endeavours to reduce the hissing *s* in his poems, or, as he said, "to cast out the geese," which Mr. Platt notes in *Ἐρωσά σ', ὡς ἴσασιν Ἕλληρῶν ὄσοι*, Eur. 'Med.', 463. We find suggestive little skeleton essays on the right of kissing in the Roman world, Roman poets as lovers, and Roman comedy, with special reference to the licence of the stage. The possible prototype of Uncle Toby's famous oath in 'Tristram Shandy' (p. 115) has nothing to do with the ancient classics, but there is generally a thread of connexion by which interesting English passages or translations are brought in. Mr. Platt is occasionally too brief to state a case fairly, and a larger range of quotation or argument is needed. We are amused by the unfair paraphrase of "Nemo repente fuit turpissimus," "it takes five years to make a solicitor." Scholars have, it is said, a lively way of correcting the errors of other scholars (p. 123); in fact, are pronounced ruder than lawyers on such occasions. In modern days there is no harvest of mistakes such as old philologists used to reap. Bentley, if he were alive, could hardly find an Arch-Blunderer again. Macaulay was kind enough to make a conjecture which saved Chatham from inaccuracy in his Latin lines on the Cæsar "who loved nothing but punch and fat women." Here, however, is an instance of severe castigation. Bernardakis, in the introduction to the Teubner Plutarch, 'Moralia,' vol. ii., retorts thus on a famous scholar who had criticized him severely:—



"En optativus προσπίπτει ab Ud. Wilamowitzio inventus. Ὁ Ζεὺς καὶ θεοί! Quis cum hoc sermonis Græci testimonium, quod litterarum Græcarum professor publice omnibus coram dedit et quod certissime neque ulli librario debetur neque typothetæ, sed ipsi viro clarissimo, legerit, mihi non concesserit statum Udalicum de Wilamowitz-Moellendorf illotis manibus scriptores Græcos attricare?"

Mr. Platt strikes us as original as well as ingenious, and so we rather wonder that he should think it worth while to reproduce hints on Latin prose from Potts, whose work is known to most classical scholars, and some elementary remarks concerning English and Latin phrasing.

However, we have got so much pleasure out of his collection that we do not mind some "crambe repetita." But we have the right, we think, to censure Mr. Platt for a want of practical sense which reduces the value of his diverting book. He calls his admirable injunction at the end, to "read the classics rather than books about the classics," his "last crime." But there is a later, and heinous crime of omission: he has actually given us no index, though most of his quips, quotations, and *obiter dicta* are not numbered in any way, and the table of contents is meagre. If, as we hope, another edition is called for, he should preserve classical traditions by repairing this odd deficiency. And, if we had our way, we should add a little bibliography of articles and books bearing on the subject, such as Bishop Welldon's paper mentioned in the introduction, without place or date (*The Nineteenth Century*, April). Some of the books are out of print in an illiterate age, others are comprehensive but curious. One renders, for example, "Fallentis semita vitæ," "The pathway of my decaying years." The translation should not be taken on trust by modern quoters of Latin who have not time to investigate the meaning of the words, for the original conveys a sentiment out of date and repute.

#### NEW NOVELS.

*The Flute of Pan.* By John Oliver Hobbes. (Fisher Unwin.)

THE conversion of a play into a novel has been tried many times, but we do not remember that the experiment has ever been an unqualified success. Perhaps the best-known instance is 'Peg Woffington.' And recently Mr. and Mrs. Egerton Castle made a story of 'The Secret Orchard,' which had already been seen on the stage. The fact is that the unities which are observed by drama are out of place in fiction, and, rendered in it, give an air of unreality, of constriction, of unnecessary artifice. The author declares that she was so greatly pleased by a story relating to an hereditary princess that she made it into both a comedy and a romance. "There are things," she says in her introduction,

"in the romance which are omitted from the comedy, and there are things in the comedy which are omitted from the romance, and each must be regarded as a work quite independent of the other."

We hardly think this claim can be made. The tale has been dressed up in two ways,

but the features of the stage comedy are conspicuous in the romance. For one thing, the comedy is built on a misunderstanding that would hold nowhere except on the stage. For another the characters bear the hallmarks of the stage. It is, indeed, impossible to criticize 'The Flute of Pan' away from the footlights. Its plot is thin, and it may be styled a comedy of intrigue. But it is very readable, and bright and pleasant.

*The Golden Hope: a Story of the Time of Alexander the Great.* By Robert H. Fuller. (New York, the Macmillan Company.)

'THE GOLDEN HOPE' is well and carefully written, and a good deal of conscientious study has evidently gone to the making of it, while at the same time it avoids several of the faults common to novels of its class, such as the obtrusive display of technical knowledge and the introduction of irritating archaisms. Yet in a work of fiction these are more or less negative merits, and we are bound to add that it is by no means so strong in the more essential qualities of romance. The characters are conventional, the plot is laboured, and an air of unreality hangs about the whole. The plan of the book reminds one somewhat of 'The Three Musketeers.' A trio of friends—an Athenian, a Theban, and a Spartan—share a multitude of dangers and adventures while they track an abducted maiden and accompany Alexander on his march against the Persians, taking part by the way in the battles of the Granicus and the Issus, and aiding at the siege of Tyre. The incident is piled up mountain high. Plots and counter-plots, battle, murder, and sudden death succeed each other so rapidly that the reader finally grows weary and bewildered, the more so as many of the scenes strain his credulity to the utmost. A greater moderation, both in the quantity and the quality of hairbreadth 'scapes, would have benefited the novel, which, as a matter of fact, is at its best in its more sober passages. Several of the scenes in which the writer follows historical authority, and does not do violence to his imagination, are distinctly successful, and go far to redeem the exaggerations of the rest.

*The Silence of Mrs. Harrold.* By Samuel M. Gardenhire. (Harper & Brothers.)

MRS. VIOLET MAY, an attractive young widow, consents to marry Mr. John Harrold, a New York lawyer, on condition that he never asks any questions as to her past. After faithfully observing the condition for several years, he is tortured by whispers against his wife's fair name, and presses upon her the inquiries he swore he would never make. Her only reply is to accuse him of being false to the pledge that was the basis of their union. Husband and wife part, to be reunited in the closing chapter, in which Mrs. Harrold's silence is satisfactorily explained by one of those benevolent bachelors who exist—in fiction and in drama—to heal the differences of married folk. Many other characters figure in the forty-three chapters to which the story runs. More than one millionaire moves through these pages, speaking the

language of Wall Street. A New York actor, of the stage stagey, maintains a melodramatic pose through the greater part of the book. All the characters, as if to make up for the silence of Mrs. Harrold, talk at prodigious length, and even Mrs. Harrold is very rhetorical on every subject except her past. That Mr. Gardenhire is not wanting in power is proved by the scene in which husband and wife part. What he chiefly lacks is restraint. Had it been half as long, 'The Silence of Mrs. Harrold' might have been twice as good.

*A Prince of Lovers.* By Sir William Magnay. (Ward, Lock & Co.)

SIR WILLIAM MAGNAY wafts us away to the realms of pure romance, where the hard facts of a prosaic century are forgotten in the Hercynian Forest of two hundred years ago. The princess is loveliest of the lovely, the villains craftiest of the crafty; gallant deeds are done and gallant words are spoken, and the whole flows smoothly on to a happy conclusion, leaving the reader under a debt of gratitude for a pleasing entertainment. All our old friends of the small German principality are here, but Sir William Magnay invests them all with so much freshness and charm that one is glad to renew the acquaintance.

*The Adventures of an Equerry.* By Morice Gerard. (Cassell & Co.)

THOSE readers who are fond of meeting in the pages of a novel the famous men and women of other days have ample reason to be grateful to the writer. His canvas is crowded. Among the chief figures in 'The Adventures of an Equerry' are Charles II., Lady Castlemaine, James II., the Duke of Montrose, Lady Wentworth, William of Orange, Lord Rochester, the Duke of Marlborough, and Sarah Jennings. The story opens with an attack on a coach on the Oxford road, from which Francis Lesterne, a young country gentleman, rescues Lady Castlemaine, who immediately sends him with an important message to Col. Churchill. With two faithful serving men—most heroes have to be satisfied with one such prodigy of fidelity and strength—Lesterne follows the famous soldier, whose equerry he becomes, through perilous campaigns in France, exciting adventures in Holland, and dangerous intrigues at Whitehall. Some of the incidents have no relation to the main thread of the story, but that is a defect not uncommon in tales of adventure. The narrative, if episodic, is brisk, and the characters, if conventional, are carefully drawn. The Duke of Marlborough—with whose marriage to Sarah Jennings the story ends—is a particularly good piece of portraiture. One strange omission the author has been guilty of—strange, that is, in such a story: he has omitted to provide a heroine.

*A Woman and her Talent.* By Louise J. Miln. (Blackwood & Sons.)

Books of so half-baked a kind appear that they stir in one a sense of sheer surprise, almost of dismay. These "poor brave

things" of fiction are pitifully unready to face the fierce light that beats on publicity, but their makers and publishers (even the better sort of these) have apparently no qualms over their ventures. The present story is of this disconcerting kind. The spelling even is not corrected. Perhaps it was not worth while to put it right, since absurdities of thought, construction, and expression are also numerous. An added strangeness is that the story is not only American, but also written in Americanese of an esoteric sort not easily understood. Here and there we detect a glimmering kind of talent.

*The Middle Wall.* By Edward Marshall. (Hutchinson & Co.)

WE had great hopes that this story was going to give us a nautical 'David Harum,' which would have been worth reading; but the sea-captain grows rather wearisome, his humour becomes forced and thin, and as we have no fancy for a pseudo-Irish heroine who is always saying "Faith!" and indulges in a great deal of kissing, or the somewhat farcical barrister-villain, we found the story tedious and commonplace, though wholly inoffensive.

*The King's Friend.* By Dugald Ferguson. (Paisley, Gardner.)

IN the present case eccentricities of style are so numerous as to spoil one's pleasure in reading the book, which is a conscientious and occasionally successful attempt to found a novel of the historical sort on the works of Blind Harry, Wyntoun, and Barbour. Had the writer concentrated his efforts either on Wallace or Bruce, instead of raking together a heap of incidents, legendary or otherwise, derived from the whole course of the War of Independence, his task would have been easier. As it is, he makes his hero, Archibald Sinclair, bear a charmed life of consistent patriotism from the outset of Wallace's career to the death of David II. The character is somewhat too modern for probability, therein resembling some of Scott's examples of enlightened partisans. There is a characteristic touch of modern Scotland in making the fourteenth-century warrior acquire his education from a priest whose views of the rites of the Church were "of a considerable [*sic*] enlightened character." Again, we feel at home when we find that at the secret meeting between Wallace and Bruce "spirits were produced, of which, however, all partook sparingly." Sinclair, at any rate, is a fine fellow and a man of his hands, and his fund of moral admonition may be forgiven him. The battle pieces are much better than the rest of the narrative, and we have many glimpses of the heroes we first loved in the 'Tales of a Grandfather,' though some figures, of course, are not historical. The printing is badly done.

*Avant l'Heure.* By Louise Cruppi. (Paris, Ollendorff.)

'AVANT L'HEURE' is a powerful description of the life of a French musician of the modern school, for whom France provides, according to the author, no real public.

He dies at the moment when the desperate efforts of his wife have succeeded in making him fashionable, if not really appreciated except in Germany. The horrible tragedy is told with extraordinary power; but we have never come across a more gloomy book. The lives of Berlioz and of Bizet have here and there been in the writer's mind; but there was no such tragedy in either, and we do not know that this story of despair can be said to be founded upon any actual case among Frenchmen of true musical genius.

#### RUSSIA AND THE TSAR.

MR. FISHER UNWIN publishes *Russia under the Great Shadow*, by Luigi Villari, we believe a correspondent of *The Times*. The book is so good that we find little to say about it. The author describes the hackneyed round in Russia, and visits and photographs all the places to which all British tourists go. But his observation is accurate and his teaching sound, and his book is valuable, both to read here and also as a companion for the usual Russian tour. The author's judgment upon the matters which are of the most political interest at the moment gives the prevailing Russian opinion on the war as being that it is a misfortune which will last so long as may please God. With regard to the chances of revolution he rightly holds that the Emperor is still, for the peasants, a benevolent divinity "who would heal all their ills if only he knew them." But the mass is so indifferent and so sheepish that Mr. Villari thinks it possible, perhaps probable, that a constitutional revolution, neither understood nor wanted by the peasants, may be won by the action of the small minority in the towns without any action of the peasantry. He decides, however, and records the statement in his preface, that Russia will probably have to go through a long period of turmoil and unrest. An interesting subject on which our author writes concerns the Russian garrison in Central Asia and its reinforcement before the war, which has been the subject of much alarm, real or affected, in some of the Indian newspapers. Mr. Villari forms the opinion, on the whole, that the large army always stationed in Central Asia, partly to hold it, and partly to strengthen Russian diplomacy against us, may have been added to before and during the war "from the fear of a native rising" provoked by rumours about Japan. The only point upon which we find Mr. Villari inclined to go wrong concerns the defects of the Eastern Church. In one passage he calls its Orthodox or Russian branch "the Greek faith," an expression which we are sure that on reflection he will feel to be improper, though unfortunately common in the literature of the Western countries. Mr. Villari gives a very long description of superstitious observances connected with the dry bodies of mediæval saints; but these are as common in the Western as in the Eastern Church. The very practices which he describes as existing at Kiev, and which the writer of the present notice has seen there for himself, are to be met with at Assisi, in connexion with St. Clare, and throughout large parts of Italy and Spain. It is a pity that Mr. Villari, who writes so judiciously on Russia, should go out of his way to make a somewhat crude attack upon "British pro-Boers," ascribing to that unpopular and possibly mistaken party sentiments which men like Mr. Lloyd George and others whom Mr. Villari has in view would be the first to repudiate with indignation.

The tone of exaggeration which pervades Mr. "Carl Joubert's" *The Fall of Tsardom* (Nash) tends to disguise those of the observa-

tions and reflections of the author which might otherwise have been thought of value. Our own view of the probable future of Russia is indeed different from that of Mr. Joubert, but we may admit that the public of most countries outside Russia agrees with him, and not with us. He thinks that "constitutional reform" is possible, if not probable, in Russia. We continue to doubt whether the peasantry who form the overwhelming mass of the Russian population wish for anything in the least resembling a parliamentary, or, as they would say, "European" constitutional system. In our belief, however dissatisfied Russian public opinion may be with the present Emperor, and even with the Imperial family and the officials, dissatisfaction does not lead it to reject the principle of autocracy, or, as Mr. Joubert would call it, "Tsardom." In his present volume he writes in the name of the Russian revolutionary party. The "we" in the sentence of the preface, "We seek liberty for the Russian people," is followed in the body of the book by a long account of the present action of "the executive committee." We do not believe the statement that such a committee are at the present moment

"devoting their energies to buying and storing the munitions of war; to preparing reliable maps for their generals and officers; to the accumulation of stores for the army which is waiting their call to take the field."

We again observe in the present volume of our author a curious want of attention to earlier aspects of the revolutionary movement in Russia, and we are startled at his statement:—

"A little more than a year ago no man in England, America, France, or Germany would have lent his ear for a moment to the reports of corruption, oppression and infamy which are the characteristics of Tsardom."

It is, on the contrary, difficult to find any moment since the Crimean war when there has not been the same knowledge abroad of corruption and of oppression in Russia as exists now. Books without number, and books much read, have related the adventures of prisoners arrested without trial, the story of their internment in distant portions of the empire, and of their escapes; and there is a whole library of volumes on the Russian prison system, in which there appear, incidentally, complete accounts of the Russian revolutionary movement since 1869. Another passage which fills us with wonder is that which informs us that after the term "Nihilism" was used by Bazaroff in 'Fathers and Sons,' "the appellation was bitterly resented." On the contrary, about 1870 the term was proudly used by great numbers of the "little nobility," who at that time throw themselves into the revolutionary movement. Yet at a later page Mr. Joubert shows that he has heard of the history of that period, and he gives indeed a view of it which, though in contradiction with much else that he has written, is powerful and accurate. In another chapter again he relates the appearance of the facts "in fiction only," but tells a story, and tells it well, which, even if it be fiction—and it may be true—illustrates the very history which in other parts of his book Mr. Joubert seems to question. Mr. Joubert's account of the present Emperor proceeds on the basis that "in his ridiculous vanity he really believes in his semi-divine personality." Of Alexander III. he thinks still worse, but overshoots the mark when he styles that emperor "a rullian." It may be remembered that in our notice of a previous volume from his pen we had to criticize with severity expressions far less defensible, when applied to the same emperor, and to his widow, the sister of our Queen. Mr. Joubert appears to regret the smoothing-over of the Dogger Bank incident by our Government, and also doubts, with regard to Japan, if "we are



doing our duty by our ally." When we come to a chapter on Japan we are surprised by the statement that "the Japanese lady compresses her feet."

### TRANSLATIONS.

WE welcome the appearance of an admirable translation by Miss Constance Archibald of the well-known work of Prof. Fuchs on the fiscal question. Mr. Parker Smith, M.P., who is thought to have succeeded the late Mr. Powell Williams as the principal adviser of Mr. Chamberlain in his campaign, and who, like Mr. Law, the Secretary of the Board of Trade, possesses a scientific knowledge of foreign protectionist writings to which Mr. Powell Williams did not pretend, contributes a preface of much interest. *The Trade Policy of Great Britain and her Colonies since 1860*, which is published by Messrs. Macmillan & Co., will no doubt figure largely in the controversies of the next few months. The drawback to the book, which is not concealed by the author, who has written a new preface, nor by Mr. Parker Smith, is that the original was published in 1893, and that the figures are out of date. We should have thought—but feel that Prof. Fuchs and Mr. Parker Smith are more fit to judge—that it would have been better either to put in the newest figures or to suppress the figures altogether, and refer to the places where the new ones can be found. The fact of the argument being illustrated by, and in some cases based upon, figures which are out of date, plays into the hands of those who will turn the book against its friends, and detracts from the chance of the volume receiving the impartial scientific treatment which it deserves.

It is pleasant to find that, although the book is published in this country at this moment for use in a hot fight, there is no trace of any unfairness in the treatment of its theme. We wish that we could think that such impartiality will attend the use that may be made of it on either side, and the parliamentary or platform contests to which it may give rise. Mr. Parker Smith, analyzing the volume in his preface, states its doctrine on colonial preference as admitting that the stumbling-block to the British people is

"that this system is decidedly protective, not from the point of view of Great Britain, but from that of the Empire.....The chief difficulty is a practical one, that it threatens wool and wheat, the chief raw material and foodstuff of the British people, with a rise in price."

In the text, colonial preference is traced from Mr. Hofmeyr's scheme to Lord Dunraven, who brought the matter before the House of Lords, February 12th, 1891,

"adding, however, a third item—retaliatory duties against foreign protective States. Lord Salisbury's answer, though graciously worded, was a decided rejection of the proposal.....he pointed out the insuperable difficulties which, in his opinion, stood in the way of such a conference."

The motion brought forward February 17th, 1891, by Sir Howard Vincent, supported by the late Mr. James Lowther, and opposed on behalf of the Conservative Government by the then Chancellor of the Exchequer, is next described. When Prof. Fuchs comes to detail he examines the extent of the rise of price in wheat which would be caused by preference, and discusses the possibility of doing without a duty upon wool. He states incidentally that by far the greater part of the wool consumed by us is supplied from within the Empire. Prof. Fuchs, however, does not point out that we import nearly twice as much wool as we use, and deal largely in mixed wools; and that not only the raw material for home use, but also the whole of the wool imported, has to be considered. He admits that

"the colonies.....would have to go.....far in their concessions.....There is no doubt that the colonies would have, under this scheme, the larger and more immediate economic advantages; the mother country, in return, would even have to make sacrifices."

Prof. Fuchs then goes into the argument, which has since been made use of by Mr. Chamberlain, as to the effect of preference on grain in the case of naval war. Light is about to be shed on this subject by the publication of the evidence taken in a recent inquiry; but we doubt whether the strategic view which underlies the argument of Prof. Fuchs and Mr. Chamberlain is tenable. It is difficult to form an opinion without considering the special cases of possible wars. We think that in any really dangerous complications in which we were involved the United States and the Argentina would be more likely than not to be friendly neutrals, and in that case we doubt whether colonial preference would be to our advantage.

In his interesting account of the various negotiations of the United Kingdom for commercial treaties, Prof. Fuchs, alluding to the concessions offered by France in 1881, thinks that the breaking-off of negotiations by the British Commission was mainly based upon the insufficiency of the French concessions as regards cotton goods. The concessions made in cotton yarns were very large indeed; and when Prof. Fuchs is made to name "cotton goods" as our "most important export to France," we believe that he includes yarns, and that the translator has used a term which technically excludes them. There was a contest over the insufficiency of the concessions on fancy cotton goods largely exported by Manchester to Algeria. But after the concessions made to the British negotiators had been given to Switzerland and to Belgium, who were negotiating "behind them," the proposed treaty, on the whole, as regards the cotton trade, formed an improvement upon the previously existing state of things. The breakdown really occurred mainly upon cutlery. But the British Government and Parliament were by no means anxious for a treaty, and the figures of our exports to France from 1883 go to show that Prof. Fuchs exaggerates the effect of the change from *ad valorem* into specific duties. There was a slight rise in the export of British and Irish produce and manufactures to France, although a slight drop in the export of colonial products to France, some of our colonies, on account of their own protective system, coming not, like the mother country, under the first, but under the second category of the French tariff.

Another point in which we think that Prof. Fuchs has gone wrong, though it is not essential to his argument, concerns his belief that gold-mining in Victoria has "sunk to an unimportant point." This slip illustrates the need, of which we have written above, for a revision of the figures in the volume. It may be remembered that there has been a controversy between Mr. Chamberlain and the Cobden Club as to its foreign members; and we note that Prof. Fuchs, writing, of course, long before that storm arose, was under the impression that the colonial members of the club are in some way dishonoured by being put with foreigners, "the two being characteristically placed on the same footing." As the passage follows a statement which suggests that the Cobden Club advocates the complete abandonment of the colonies, it is well, in the interests of scientific truth, to state the facts as revealed by an examination of the documents made use of in the controversy. The Cobden Club has several sorts of members, but in its lists they are mainly divided into two—those who pay, and those who receive the publications of the

club without contributing to its funds. The latter are the "honorary members," and these consist not unnaturally of foreigners, inhabitants of British possessions, and Britons usually residing in foreign countries. Membership of the Cobden Club by the late W. E. Forster, and by many other of the strongest supporters of the colonial system, and even of the doctrine of Imperial federation, shows that upon this point Prof. Fuchs is mistaken, and might with propriety have been corrected. We repeat, however, that, with the exception of a few blemishes, the book is one which it was right to translate, and that the work of translation and editing has been admirably performed.

Messrs. Chatto & Windus publish *Cloclo*, by Gyp, translated by Nora M. Statham, a volume which reads pleasantly, and which we were much inclined to praise until we came to two or three sad lapses into French idiom. That slang should be used is well enough, inasmuch as Gyp habitually puts it into the mouths of her characters. Where, however, she is writing in her own person, she writes good French, and we suggest that on these occasions she should not be rendered by slipshod English, such as "put in, quite philosophically, ten months." But it is of idioms that we have to complain. If there are readers who require French translations of Gyp, because, we suppose, they cannot read her in the original, the need must be for English which they can understand. The context sometimes overcomes all difficulty. When we are told of the lady who "could not suffer" another, the stupidest reader can see the meaning which is intended. But "his meals served in the office" is a sentence which is not in the same position, and it must have been carelessness which caused the translator to avoid rendering "office" by "servants' hall." On the whole, however, the translation is readable and beyond the average, which unfortunately is not high.

The eleventh and penultimate volume of *The Works of Heinrich Heine* (Heinemann) contains 'Germany' and the first and second books of the 'Romancero,' and is translated by Margaret Armour. The fame of Heine's 'Lieder' has kept the rest of his verse somewhat in the background, which is a pity, for the 'Romancero' contains much of his finest and most brilliant work, and 'Germany' is full of good things. Miss Armour's translation, as we noted before, has many excellent qualities and some defects, the latter being, we fancy, rather more pronounced in this than in the previous volume. Chief among them is a failure to follow the original with sufficient scrupulousness. Of course considerable freedom is often necessary in verse translation, but there are certain cases in which it is forbidden, and Miss Armour sometimes sacrifices the literal rendering without adequate justification and with disastrous effects. We may illustrate what we mean by quoting a stanza from the famous poem of 'The Asra.' Heine has:—

Eines Abends trat die Fürstin  
Auf ihn zu mit raschen Worten:  
Deinen Namen will ich wissen,  
Deine Heimat, deine Sippschaft,

which is rendered thus:—

Till one eve the lovely princess  
Paused and asked him on a sudden:  
I would know thy name and country,  
I would know thy home and kindred.

The magic is gone. The unhappy and unwarrantable introduction of the word "paused" would alone destroy the swift rush of passion, while the tame repetition in the fourth line, though doubtless difficult to avoid, and therefore more excusable, is terribly weak compared with the three breathless demands, stroke upon stroke, of the original. Apart from faults of this nature, most of the versions are fresh and spirited, and can be read with

pleasure. One unfortunate mistranslation is probably due to the printer: Heine's line on the "singenden Fiammen" of Dante's hell is well known, and it is a shock to find that fine epithet rendered by "surging." Certain other inaccuracies in the case of proper names suggest that the proofs have not been read so carefully as they might have been.

*Cantonese Love-Songs.* Translated, with Introduction and Notes, by Cecil Clementi. (Oxford, Clarendon Press.)—This book of 'Cantonese Love-Songs' is an example of the useful literary work which may be done by the officials whom Britain sends out to administer her Eastern Empire—work which may be done not only when those officials have retired, but also during the years of toil. For it is less than ten years since Mr. Clementi was a demy of Magdalen College, Oxford; and now we get, fittingly issued by the Clarendon Press, this study of a branch of Chinese literature neglected not merely by European scholars, but also, as the translator says, by the "sedate old age and high officialdom" of China itself. Despised though these love-songs have been, they are well worthy of introduction to the wider circle which is opened to them now. Concerning the poetry of the present dynasty in China as a whole, we have the verdict of Prof. H. A. Giles (in his 'History of Chinese Literature') that it is "nothing more than artificial verse, with the art not even concealed, but grossly patent to the dullest observer." Such are the poems which in their own country are considered worthy of praise and honour. These songs are very different. They are the popular songs, especially in the Kwangtung province of China and in the great city of Canton—songs not for the learned, but for the people, women as well as men. They are not, however, songs of the class which we should call "popular" in the West. Here comes in the difference of the character of the Chinese, the one people in the world which, in however mistaken a fashion, ranks learning where other nations sometimes profess to rank it. Thus, though written in simple style, the songs are full of allusions to "history, mythology, and novel literature—allusions which are not always familiar even to well-read Chinamen." The author, indeed, Chiu Tz-yung, was an official who rose to be prefect in the early part of the nineteenth century. But he composed his verses in provincial speech, and dealt with the common theme of love, so that we have herein a presentment of an aspect of Chinese life hardly known to us at all except through novels. And what European reads Chinese novels?

Mr. Clementi comes to his task with the advantages of classical scholarship, which enables him to compare Greek and Latin with Chinese lyricism; of a knowledge of Sanskrit which allows him to trace the influence of corrupted Buddhism which runs through the poems; and, of course, of acquaintance with Chinese literature and thought. The result is that his introduction is a series of short essays throwing light on the various aspects of his subject, and full of the sympathy required to interest the reader in a strange foreign production. For the production is strange. The love of these songs, it must be understood, is not honourable love, which, as the writer says, is hardly ever a theme of Chinese poetry, but the love of Willow Lane and Flower Street, in the Chinese euphemistic phrase. Yet, if we must agree that "it is a sad picture, with the pathos of an intense realism," it is redeemed by the nature-love so prominent in the Chinese and by much delicacy of thought. And there is, too, a special interest in the poetry, in its very unlikeness to any love-verse of the West. This is pointed out by the translator, who finds the nearest analogy in Hebrew love-poetry. The manner in which the translation

has been done deserves high commendation. Wisely refusing to attempt a verse rendering, Mr. Clementi gives an excellent version in prose, keeping as close to the original as is possible with regard to lucidity. We may, perhaps, quarrel with him slightly for his occasional use of an unnecessarily Latin word, as in "Flowers in themselves are gay: from the moon *advenes* their sorrow" (p. 46). But apart from such eccentricities as these, and from the order of "to cunningly describe" on p. 20, we have no fault to find with the rendering. The explanations in the notes are of interest, though, of course, mainly to Chinese scholars, and show proof of the pains taken to make the book complete. In translating, as he does on p. 146, the word *Tathāgata* "one who in [? whose] coming into the world is like the coming of his predecessors," Mr. Clementi supports an interpretation of one of the most frequent epithets of the Buddha which fails to find favour with a number of Buddhist scholars; but the point is admittedly obscure. Again, in speaking in his introduction of Nirvāna as the "extinction of knowledge," Mr. Clementi is at least open to misconception. If Nirvāna is attainable during life by the Arahāt or Buddhist saint, extinction of knowledge is certainly not a primary attribute, whereas extinction of passion is. But such criticisms are no reflection on the general merits of this edition of 'Cantonese Love-Songs.'

The Chinese text, it may be added, is bound uniformly with the translation, though it may be bought separately, and is printed by Messrs. Noronha & Co., of Hongkong. It has a useful subject-index in Chinese and English.

#### OUR LIBRARY TABLE.

*Carthusian Memories*, by Dr. William Haig Brown (Longmans), is a little volume of occasional and other verses by the late head master of Charterhouse, collected by his daughter. These verses represent some of the thoughtful hours of ease crowning days of toil, and reflect a gentle, kindly man whether in serious or more humorous moods. The general impression produced by reading many of the poems resembles that suggested by George Herbert. These pages contain no mere jingling rhymes, although they show the light touch of an accomplished versifier, the work being invariably easy and natural. Dr. Haig Brown is equally at home in English or Latin, French or Greek or German. As an example of a *tour de force* in Latin may be mentioned a hexameter translation of Euclid, Book I. Prop. 1. 'The Recipe for Old Age' is one of the happiest pieces in the book. The many specimens of prologues for Old Carthusian theatricals show a pen as facile as that of Dryden, and the four-foot rhyming Latin lines might have come from a skilful mediæval monk. There are five versions of a spirited 'School Song for Christ's Hospital,' in English, Latin, Greek, French, and German, and of these the Latin version goes best in usage. Of many good things we will mention only three which seem to us of outstanding merit: the first, an excellent Latin elegiac verse translation of an old English ballad, 'The Babes in the Wood'; the second, a similar version of Mr. Watson's poem on Wordsworth's grave; and the third an impressive rendering into English blank verse of a French passage from Macterlinck.

*Spring in a Shropshire Abbey.* By Lady C. Milnes Gaskell. (Smith, Elder & Co.)—The title is rather misleading, for the reason that there is very little about Wenlock Priory and a great deal about matters other than spring. The book is, in fact, the diary of a lady of leisure, in which she chats, plea-

santly enough at times, on any subject that suggests itself to her cultivated and versatile mind.

Lady Catherine Gaskell has an easy style when at her best, and occasionally reaches a high level of thought and expression, some of the descriptions, especially when she writes of the country lanes, being of considerable force and charm. The whole book, however, is far too long, and becomes very wearisome before the end. If the writer had been content to restrict herself to one-third the space, the result would have been a notable book; but as it stands it cannot be pronounced a success. The style, though easy and pleasant as a rule, is marred by occasional lapses, probably due to carelessness, but it is hard to speak temperately of such phrases as "like there is," and the use of modern slang in unexpected places often jars on the ear.

There are few things more difficult than to write poetry in prose, especially when the poetry deals with the common things of the daily life. Perhaps this is partly due to the fact that the realm of bathos is always perilously close. Certainly Lady Catherine Gaskell trips woefully at times. What can be said of such a passage as the following, from a chapter dealing with the reveries of an invalid confined to her bed?—

"What a true joy beautiful memories are, the real jewels of the soul that no robber can steal and that no moth or rust can corrupt, the great education of sense and heart. Then I took my books and enjoyed a browse. What a good thing leisure is, leisure to read and think. Nobody interrupted me, only the chimings of the old parish church told me the hour from time to time. With measured cadence, drowsily and melodiously they sounded across the snow-bound earth. 'Time to dream, time to dream,' they seemed to say. Later on came my luncheon, cutlets with onion chips and jelly."

And this interesting picture can be filled out still further for the curious in such things, since we learn that at least two cutlets were consumed, for we are told that "Mouse (a great Dane) got the bones" (in the plural) and proceeded to "crack them on the floor," mercifully not on the bed, where the huge dog seems to have spent most of the morning.

The true artist imparts his lessons unnoticed, and there are few things more irritating for a reader than to feel he is having pills in his jam. Lady Catherine Gaskell is always slipping little pieces of garden lore or historical fact, not always above suspicion as to accuracy, into her reveries. At times this method of imparting information is exasperating; for example, when, in the midst of a soliloquy, we are recommended to apply to Messrs. Barr & Veitch for the best variety of butter beans. A fault akin to this is that of loading up a sentence with adjectives in an endeavour to convey several impressions at once. The book is well and tastefully printed, and the views of Wenlock Priory are admirable.

*The British Army, 1783-1802.* Lectures delivered at the Staff College and Cavalry School. By the Hon. J. W. Fortescue. (Macmillan.)—There must be a good many Englishmen—the more the better—who have read with pleasure and profit Mr. Fortescue's three volumes on the history of the British Army. He has deserved well of soldiers and civilians alike, not only for his fairness and frankness, but for his unerring appreciation of national characteristics, and his insistence upon the essential conditions of military efficiency.

The present volume is evidence that those who know trust Mr. Fortescue as one who knows. In the first two lectures a brief survey of the administration—mostly mal-administration—of our standing army during the first century of its existence is followed by a special consideration of the younger Pitt's attitude and influence in military matters. Pitt's incapacity for war is shown



to be as great as his capacity for finance. Basing his hopes upon a preconception of peace—and peace was not to be his portion—he obstinately wasted good men over rash West Indian schemes, subordinated the needs of the army to the exigencies of party politics, and made havoc altogether of the militia. We are urged not to forgive him, or any Minister, “the scandalous neglect which plunges the country unprepared into war.” What that unpreparedness means we ought to know well enough, for over and over again—“invariably,” says Mr. Fortescue—we have begun campaigns under such auspices.

While Pitt is condemned for lack at once of humanity and common sense in military matters, the character of the Duke of York for efficiency and thoroughness is strongly defended. By his efforts, when he became commander-in-chief, a workable system was produced out of the chaos of civilian mismanagement and unscrupulous brokerage:—

“With all his faults in private life, with all his failings in the field, with all his defects of character, the Duke of York did more for the Army than any one man did during the first two centuries of its existence.”

In the third and fourth lectures (an historical sketch of the British cavalry to 1815) the author shows anew the qualities which have made his larger history so eminently readable. In a clear and rapid survey of the main features he rarely neglects the little touches of detail which are so dear to the soldier and to the student of soldiers. Thus he reminds Highlanders that they were originally light infantrymen, and “they might have monopolized that splendid service, and gained an even greater name, if possible, than they now enjoy.” He tells officers of to-day something about the education of their eighteenth-century predecessors. He lays due emphasis upon the all-important lessons so painfully learnt in the American War of Independence, and lightly forgotten through “the prejudices of officers,” or, it may be, through “the caprices of inspecting generals and the fancies of some members of the Royal Family.” Those lessons, if applied throughout the nineteenth century, would have shortened not a few of our wars, and have left us with little to learn from the Boers in South Africa. But, as General Money wrote in 1798, in his pamphlet on light infantry and light cavalry,

“till this new system of horse-chasseurs be adopted by Austria and Prussia, whom we copy in most things, and have done for a century past, I suppose we shall remain as we are.”

It is ever the same in our military story; we copy, without always assimilating, the methods of other countries, and disregard the history of our own army, which is far more varied and at least as valuable.

In the fifth paper an account is given of a brilliant little action in St. Lucia (1778), in which the power of well-trained light infantry was strikingly exemplified. On the Vigie height five companies of British chasseurs polished off two French battalions, with a decisive completeness that reminds one of Iphicrates and the Spartan *mora*. The last paper is a serviceable summary of the methods adopted for transport and supply in the various periods of our military history.

Although the book has to do with military problems, it deserves far more than merely professional recognition, for it contains many an observation that any Englishman may well take to account. The author tells us at the outset that he does not think it right “for a civilian to dogmatize to soldiers as to the value of military facts”; but in the wealth of his experience he has every right to bring civilians to a closer and more comprehensive study of the army which has done, and still does, their fighting for them.

COMMANDANT EDMOND FERRY publishes, through the Librairie Armand Colin, La

*France en Afrique*, a singularly interesting volume. The author's doctrine is that France is a great Mohammedan power, having a strong interest in uniting under her guidance, and apart from Turkish influence, the various Mohammedan groups of her African empire, and should proclaim herself the protector of these groups from the religious as well as from the political point of view. Commandant Ferry's suggestion is that France should make common cause with the Senoussi movement. The author admits, however, that there is still serious risk of a combined Mohammedan movement against France; and that, although the excommunicated reformed Senoussi could not act under the Turks, the Orthodox and the dissenting Mohammedans of Africa might attack on parallel lines.

The book opens with a full account of Bonaparte's pro-Mohammedan policy, and the historical value of this part is as considerable as the political value of the later chapters. The volume, and especially the earlier or historical part, is marked by much hostility to our country, and speeches of Mr. Dundas (called “M. Dundar”) in 1798 are raked-up and set by the side of speeches by Mr. Chamberlain in 1900 to prove the insatiable greed, the insolence, and the duplicity of Great Britain. In almost every French book which deals with such questions, as we have recently had occasion to point out, we are charged with intending at the present moment to support the Arab movement against the Sultan. It is, we suppose, useless to repeat that for half a century at least the Mohammedan religious authorities of Mecca and of Arabia generally have continually been shouting in the deaf ears of our Foreign Office their wish that we should lead them, or at least protect them, against the Turks. Our author desires for France a similar policy to that which he ascribes to us, and wishes that France should put herself at the head of those curious secret societies of Northern Africa which were, we think, described many years ago in a learned little pamphlet by Baron d'Estournelles, after he had left the French Embassy in London to serve at the Residency in Tunis under M. Cambon, the present Ambassador at the Court of St. James.

The portion of the volume before us which deals most closely with current international affairs concerns the arrangements with Italy as to the eventual future of the interior of Tripoli. It appears, however, that the Turks are very strong in Tripoli. A German officer lent by the Kaiser has 15,000 regular troops, always paid, and as well looked after as are the Sultan's Guards in Constantinople. This general has also organized a local militia of two years' service, which gives another force of 15,000 men. The author evidently thinks that the result of the inquiry of a French mission recently sent to Tripoli is to show that the conquest of the Regency would be a difficult matter, and, although he does not say so, he is, no doubt, inclined to see the intervention of the German Emperor in Tripoli, as in Morocco. It is, indeed, a little difficult to understand how Great Britain, Germany, and France are all to be Commanders of the Faithful. The volume before us leads up to the general view that we are to head the Arabian faithful in the name of the largest section of the Mohammedan world, which as regards population we already possess, that France is to head the fanatical Mohammedan Nonconformists, and that Germany is to support the Padishah. Armageddon will, in that case, be a triangular battle in which no Christian flag will fly.

Admiral George Johnson, *Autobiography and Memoir, 1809-93* (Burleigh), edited and written by the admiral's widow for his children, and announced as “sold for the benefit of Miss Weston's Sailors' Rest, and the Missions to

Seamen's Society,” without containing anything very new or very exciting, does bring up before the reader the story of the navy in the early years of last century, when Johnson was a midshipman and mate, getting into little scrapes, as midshipmen will do, and getting out of them with a midshipman's usual good luck. A great deal of his time was served in small craft, but he was a mate of the Thunderer at Acre, and was promoted for that great diplomatic victory to be a lieutenant of the flagship. His little adventures are simply told, and the autobiography ends with his retirement as commander at the age of forty-five. The short memoir of a useful and blameless life, written by his widow, which follows, concludes a pleasant and interesting little book.

*The Commission of H.M.S. Retribution, North American and West Indies Station, 1902-4*, by W. H. Watts, P.O. 2 (Westminster Press), is No. 17 of the excellent “Log” series, but the first from the North American Station. It gives in the form of a diary a mention of the various incidents of the commission, including, in this case, “the doings of the fleet during the trouble in Venezuela, 1902,” and that in a pleasant, chatty manner, which will enable the members of the ship's company in years to come to revive old memories. It is impossible to over-estimate the good which may result from this series of “logs,” not only in thus keeping alive the interest of the men in their work, and in letting their fellows on other stations more clearly understand what is going on, but also in teaching the common or “garden” shore-going reader what the “garden matloe” talks about, thinks about, and does. It is a peep behind the scenes, or a glimpse into the interior of a piece of national clockwork.

It is a pity that the task of writing the history of *The Old Shipmasters of Salem* (Putnam's Sons) did not fall into more competent hands than those of Mr. C. E. Trow, who may, indeed, be assumed to know something about Salem itself, but seems to know little of its connexion with English or American history. His first sentence implies what is not fact—that in 1750 Salem was carrying on an extensive trade with the East Indies; and the second—that at that time the port of Boston was of little count as compared with Salem—which would not, we think, be admitted by historians of Boston. That Salem had an early importance is true; but Mr. Trow does not seem to know that the trade in which lay its wealth was the illicit trade with the West Indies; and in that it did run its competitors—Boston and Rhode Island—very close. In the War of Independence, which their misdeeds had done so much to cause, the smugglers became privateers, and later the fathers of privateers who did excellent service for the United States in the war of “1812”; though Mr. Trow betrays an ignorance nothing less than astounding when he heads a chapter with ‘The British Navy crippled by American Privateers,’ and in the text tells how “England had to employ most of her navy in convoying her merchant ships.” When the author leaves naval war alone, he becomes interesting and instructive, and his accounts of some of the old-time men and houses of Salem have real merit.

AMONG the most interesting of the ancient archives of Christ's Hospital is *John Howes' MS., 1582*. It is the earliest history of the three royal hospitals of Christ, Bridewell, and St. Thomas. It is bound in white vellum, and written in clear black ink. A century after it was written its contents were known and valued, but between 1680 and 1888 it was forgotten, and was only rediscovered at the latter date. It has now been privately reproduced and printed in handsome style at the charges of Mr. Septimus Vaughan Morgan, a

governor of Christ's Hospital, and edited by Mr. William Lempriere, Senior Assistant Clerk of Christ's Hospital. A facsimile is given on the left-hand page, with the transcription opposite, the latter comprising some seventy-eight pages.

The writer was an assistant to Richard Grafton, the first Treasurer-General of Christ's Hospital. As "Renter" for collecting the rents of the lands, he remained a resident within the hospital precincts, and was intimately acquainted with all details of the foundation and management of the house. In an address to the treasurer and governors, John Howes professes that he has no desire to have his brief notes "published or made known to the world, for that were not convenient," and apologizes for his "rude unpolished style." He further promises to "put into writing certain abuses in the government of the poor in this present time, with sundry devices for remedy of the same." This book, we are told by Mr. Lempriere, whose work is a good specimen of careful and judicious editing, was finished in 1587, and contained, *inter alia*, suggestions for preventing the entry of "the beggars of England" into the City. The present work is cast in the form of a friendly dialogue between Dignity and Duty, the former presumably the treasurer, who plays the part of a very inept chorus in a Greek drama, the latter John Howes, the treasurer's assistant. He makes his master pat him on the back very frequently. Dignity opens by commenting on the number of beggars in the City, and it does not seem promising when Duty, to explain the situation, reverts to the Norman Conquest. However, his next epoch is the Wars of the Roses, and the third the reign of Henry VIII. He then discloses the plan formed by the citizens of London "to take oute of the streates all the fatherles children.....and to bringe them to the late dissolved house of the Greie fryers," and to keep "the sucking children" in the country. The lame and aged were to be conveyed to the Hospital of St. Thomas; while "the ydell and lustie roges" were to be "compellde to labour." Another recommendation was "that no Countrey beggers shoulde come yn to anoye or putt the Cytie to any farther charge." Dignity's comment on this is unusually shrewd: "A very good pollecie, for without that the rest had bene nothing."

He proceeds to show what sums of money were raised and by what means. The committee of thirty "fyrste thoughte good to begynne with themselves," and opened a subscription list with about 750l. Then the king was approached to see if any buildings could be granted for housing purposes. The "Grey-friers.....stood voyde and emptie, only a number of hooures and Roges harbored therein all night." A number of officers were chosen for the reception of the children, 380 of whom made the first company. "A number of the children being taken from the dunghill, when they came to swete and cleane keping and to a pure dyett, dyed downe righte." Once the school was started,

"there was allso for the poore children of the free scoole a place made to dispute with the schollers of other free schooles, and sylver pennes and garlands provyded towards the rewarding of suche as best deserved."

Explaining why Edward VI. made over Bridewell to be a sort of workhouse, Howes says that the palace was "not without an infynite chardge," and its situation was so bad that "there was no coming to yt but throughe stincking lanes or over a fylthy dytche"; and the Savoy was made over with equal readiness, because it had become "nothing ells but a nurserye of all villanie." In order to get the means to make St. Thomas's Hospital into an asylum for wayfaring men, the committee determined to borrow (i.e.,

beg) from the City halls and companies. The last pages are interesting for their account of Queen Mary's dealings with the hospitals. On her arrival from Norfolk in London the governors and children of Christ's Hospital were waiting on a stage to receive the queen, "but when shee came nere unto them shee cast hir eie another waie and never stayed nor gave any countenance to them." Dignity here remarks that he perceives "shee did not lyke of the blewe boyes, but yf they had bene so manye Greyefryers shee woulde have gyven them better countenance." It was a critical time for the hospitals. Friars Peto and Perin worked hard to get the monks re-established; Friar John, a Spaniard, was the champion of the children, as also was Christoferson, Bishop of Chichester and confessor to the queen. The governors felt their way very cautiously, but it did them no good when Bishop "Gardener clapte Mr Grafton fast in the filete for twoe daies because he suffered the children to learne ye Englyshe Prymer when they shoulde have learned the Lattin Abseies," i.e., A B C's or Catechisms. However, Christ's Hospital weathered the storm, and was bountifully maintained by the liberal devotion of the citizens to such good purpose, that the present rent roll of the foundation is 69,000l. a year. Messrs. Vaughan Morgan and Lempriere are to be thanked for making a perusal of this most interesting document possible, even for a limited public.

*A Second Latin Course*, by E. H. Scott and Frank Jones (Blackie), is intended to follow on the authors' 'First Latin Course.' The principle followed is to take a portion of Caesar's 'Gallic War,' Book I., and from this construct a few very simple sentences, given in a section called 'Preparatio.' The next section gives the same matter in a more continuous and difficult form as a translation lesson. In the next section, called 'Interrogatio,' a number of simple questions is propounded to be answered *viva voce* in Latin by the pupils, answers of one word of course being discouraged. A fourth section sketches out a small grammatical drill on the words used in the text; and finally apposite proverbs or an *exercitium* are given to round off the lesson. At the end of the book are found exercises for translation from English into Latin adapted to the several sections. Long quantities are mostly marked. It is a complete book, perhaps too complete for most form masters. The authors have meant well, but we doubt the wisdom of prescribing the form work at every little turn. Where is the teacher's interest to show itself? Solely in seeing that these ingenious exercises are gone through? Men of ordinary initiative will not be so fettered; at any rate, the book is so arranged that a resourceless teacher cannot go very far wrong.

*Helen Murdoch*, by Alice Jane Home (Religious Tract Society), is hardly, we think, up to the standard of the Society's publications in its "Girl's Library." The heroine is discovered on the point of exchanging her ancestral home, a Tudor mansion, for boarding-school, where, as her brother puts it, she will associate with "ladylike" girls. Her subsequent experiences as pupil, guest at a Scotch country house, governess, and affianced bride, occupy the volume. The three men who mould her character—brother, tutor, lover—are too much given to exhortation to be at all true to life. It is surely a mistake to suppose that religious influence is powerful only in proportion to its direct verbal expression. But the book is well meant, and unimpeachable in tone.

MESSRS. METHUEN & Co. have added to their "Illustrated Pocket Library of Plain and Coloured Books" Pierce Egan's *Real Life in London*, with the illustrations by Heath, Alken, Rowlandson, and others which helped

to make the book famous. The reprint is from the edition of 1821, and is handsome and serviceable, being in two neat volumes. There is no doubt that Egan rode his hobby to death; there is an exasperating sameness about his work, and the modern reader, at any rate, gets weary of Bob Tallyhos and Corinthian Toms. But the value of the book resides in the light it throws on later Georgian life. It must have reflected a certain amount of that life, although we hope that future generations will not imagine that the works of our novelists to-day always faithfully reflect life in the early twentieth century.

THE form and style of Messrs. Bell's "York Library" have already won commendation from expert book-lovers. An addition to it, which is rather off the usual lines, but of great interest, is Arthur Young's *Travels in France*, which has been fitly edited by Miss Betham-Edwards.

MR. LANE has added *Venetia* to his "New Pocket Library." The figure representing Shelley in it is, as the Earl of Idlesleigh points out in his introduction, very shadowy, but Disraeli's idea of Byron as Cadurcis is of real interest, and may keep a book alive which is not too vivacious. Writing with the knowledge of to-day, one might almost say that Byron was condemned from his cradle, for his forbears were, as Mr. J. M. Bulloch has pointed out, a rotten stock.

IN "The Poets and the Poetry of the Nineteenth Century" Charles Kingsley to James Thomson has now been published by Messrs. Routledge. The frontispiece is not a happy picture of Matthew Arnold, but this should not prevent the judicious reader from buying a collection of exceptional interest, including work by the author of 'Ionica,' W. B. Rands, Mortimer Collins, T. E. Brown, and several men of wider reputations.

*The Mosaic* (Oxford, the Holywell Press) is the first number of one of the papers which spring up at this period in academic circles. No editor is named, and there is no introduction beyond a single Greek word. Its appearance has an air of selectness and taste which the contents justify. The writers are not concerned with local matters, but rather with literature and art, on which they write well enough to make us hope that *The Mosaic* will last.

WE have on our table *The National Administration of the United States of America*, by J. A. Fairlie (Macmillan),—*German Grammar*, by A. Meyer (Blackie),—*Huntingdon and the Great Ouse with St. Neots and St. Ives*, by H. L. Jackson and G. R. H. Shafto (The Homeland Association),—*Preliminary Geometry*, by R. Roberts (Blackie),—*Aristophanes: The Acharnians*, edited by C. E. Graves (Cambridge, University Press),—*Elementary Plane Geometry*, by V. M. Turnbull (Blackie),—*Trigonometry*, by S. L. Loney (Cambridge, University Press),—*Macaulay's England in 1685*, by H. C. Notcutt (Blackie),—*Latin Course, Part III.*, by W. H. Spragge (Longmans),—*Tales of Hans C. Andersen*, by H. J. Chaytor (Blackie),—*The Citizen*, by N. S. Shaler (Constable),—*Britain's Destiny*, by the late C. B. Phipson, edited by Mark B. F. Major (Cassell),—*Diversions Day by Day*, by E. F. Benson and E. H. Miles (Hurst & Blackett),—*Publications of West Hendon House Observatory, Sunderland: No. III. Observations of Variable Stars, 1866-1904*, by T. W. Backhouse (Sunderland, Hills & Co.),—*Professional Papers of the Corps of Royal Engineers*, edited by Major A. T. Moore, R.E., Vol. XXX. (Chatham, Mackay),—*Lagden's Luck*, by Tom Gallon (Simpkin),—*Just as It Was*, by John Strange Winter (F. V. White),—*Who Giveth this Woman?* by W. Le Queux (Hodder & Stoughton),—*Bread*



upon the Waters, by Alice M. Diehl (Hurst & Blackett), — *De Flagello Myrteo* (Elkin Mathews), — and *Odette d'Antrevernes, and A Study in Temperament*, by A. A. R. Firbank (Elkin Mathews).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Andrews (S. J.), *Man and the Incarnation*, cr. 8vo, 6/ net.  
Hort (F. J. A.), *Village Sermons*, Second Series, cr. 8vo, 6/  
Knox (John), *the Hero of the Scottish Reformation*, by H. Cowan, cr. 8vo, 6/  
Oxford Conferences on Faith, Summer Term, 1903, by V. McNab, cr. 8vo, 3/ net.  
Wesley (John), *Evangelist*, by R. Green, 8vo, 6/ net.

## Law.

Dicey (A. V.), *Lectures on the Relation between Law and Public Opinion in England during the Nineteenth Century*, 8vo, 10/6 net.

## Fine Art and Archaeology.

Renouf (Sir P. le Page), *Life Work: First Series, Egyptological and Philological Essays*, Vol. 2, edited by E. Naville and W. H. Rylands, roy. 8vo, 25/ net.  
Richards (J. C.), *The Gum-Bichromate Process*, cr. 8vo, 2/6  
Royal Academy Pictures, 1905, 4to, 7/6  
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## STEVENSON'S OCCASIONAL PAPERS.

WITH reference to the note on this subject which was printed in the 'Literary Gossip' of *The Athenæum* for June 10th, it will be seen on reference to the original prospectus of 'The Edinburgh Edition,' of which a copy was reprinted in my 'Bibliography of Robert Louis Stevenson,' pp. 211-213, that Messrs. Chatto & Windus, who were the selling agents of that edition, are perfectly right in asserting that no engagement was made with the subscribers that any material whatever should be confined to that edition. The prospectus was signed by Mr. Charles Baxter, of Edinburgh, and Mr. Sidney Colvin, of London, and unless these gentlemen gave some private undertaking on the subject, it is difficult to see how there can be any breach of faith with the subscribers.

Messrs. Chatto & Windus, however, state in their prospectus of this new issue that "none of the contents of these three volumes have before been printed in book form, excepting in 'The Edinburgh Edition.'" It is impossible to reconcile this statement with the facts of the case. Most of the essays and stories were printed in 'The Thistle Edition,' which was a kind of American counterpart of 'The Edinburgh Edition.' Of the twenty-one papers included in the first and third volumes, fourteen, including the four letters on Davos contributed by Stevenson to *The Pall Mall Gazette*, were included in the charming little volume 'Essays and Criticisms,' published last year by Herbert B. Turner & Co., of Boston, in their series of 'Reprints.' The three 'Tales and Fantasies,' included in the second volume, were also printed in the same series later on in the year. But if Messrs. Chatto & Windus reply that their meaning was that none of the papers had before been printed in book form in England, they are still open to the charge of inaccuracy. So far as the papers printed in their first volume are concerned, they are correct, but of those comprised under the head of 'Essays in the Art of Writing,' 'Books which have Influenced Me' was included in the volume bearing that title which was published at the office of *The British Weekly* in 1887; 'My First Book' formed a portion of the volume of that name which was published by Messrs. Chatto & Windus in 1894; and since July, 1898, the Preface to 'The Master of Ballantrae' has been prefixed to Messrs. Cassell & Co.'s editions of that book, of which it now forms a part. In writing this I have no wish to detract from the merit of the three volumes now in course of publication by Messrs. Chatto & Windus, who have, I think, rendered a service to literature by giving a wider circulation to their contents. I only wish they could have seen their way to adding a few more of Stevenson's uncollected pieces. W. F. PRIDEAUX.

## 'FROM TOKYO TO TIFLIS.'

9, Russell Square Mansions, W.C., June 13th, 1905.

THE generous and sympathetic tone of your review of my book 'From Tokyo to Tiflis' emboldens me to point out a misapprehension of my meaning in one part. "Mr. McKenzie," you say,

"suggests that Japan can raise an army of four million Chinese troops, an army sufficient 'to defeat

the combined forces of the Europeans.' Why stop at four millions? Why not forty millions?"

This suggestion is not mine. I simply quote verbatim from a recent Japanese writer. I quote him to illustrate the temper of a section of the Japanese people, imbued with a sense of racial superiority. This section must be reckoned with in attempting to forecast the future action of Japan in international affairs.

Japan is setting out on a policy of imperial expansion. That policy includes, first, the virtual annexation of Korea, despite Japan's and our own treaty obligations to maintain the independence of that country. It includes, further, the domination of China, not by direct force of arms, but by the sheer power of personality of a more strenuous nation, and by a policy of actively protecting China from Western aggression. A systematic campaign will be promoted for the extension of Japanese commerce, especially in the shipping trade, for which the genius of her people peculiarly fits her.

Temporarily, no doubt, we will benefit. Japan will, for the time, treat us well in some ways, for it is to her present interest to do so. But in the end the rise of commercial Japan must injure our trade in the Far East. The victories of the yellow man against the white have already struck at the roots of white domination in many parts of Asia. The growth of population of the fecund, united, and reorganized Mongolian peoples (modified by the partial Malaysian strain of the Japanese) must in the end threaten our Far Eastern territories.

You raise some interesting points about the artillery equipment of the two armies. I was with General Kuroki's army. The Russians opposing us at the battle of the Yalu and at each subsequent engagement were supplied with modern quick-fire guns, and with Maxim-Nordenfolt machine guns. At first, however, the artillery were badly handled. I have since been informed that the guns were newly brought out immediately after the war began, and that the artillerymen had had no time to familiarize themselves with them. The Russian gunners constantly over-aimed. They fixed their range too quickly, and did not readjust it often enough. Later, they did much better. At Yantsuling, for instance, at the end of July, they put opposing batteries out of action more than once.

The Japanese at first had admirable mountain artillery, inferior field batteries, and no machine-guns. As you point out, their field artillery was strengthened later by employing captured Russian batteries, and guns of a much heavier calibre are now used. The handling of their guns was much better than the Russian, and they were more skilful and bold in the choice of gun sites. The Japanese field batteries were constantly pushed forward to what European commanders would consider highly dangerous points.

It is not quite correct to say that I "have some general remarks against shrapnel and in favour of the Japanese shell." Shrapnel is, and bids fair to remain, the most potent form of shell for common use against troops in the field. But this war has proved, I believe, that the practically exclusive use of shrapnel in the field—as was the custom of the Russians—is a serious blunder. There are times when common shell does work which shrapnel cannot.

F. A. MCKENZIE.

\* \* This was received too late for the reviewer to reply this week.

## THE MYSTERY OF TILSIT.

REFERENCE was made in *The Athenæum* of September 27th, 1902, to the revival during recent years of an ancient controversy as to the precise method by which timely warning of the projected maritime league against England was

conveyed to Canning from Tilsit in July of 1807. In the article to which we have referred the possible sources of this momentous intelligence were discussed in the light of certain new material which supplemented the evidence of the contemporary State Papers. More recently still fresh evidence has been forthcoming, and this may enable us to make further progress towards a solution of the mystery.

The British expedition against Copenhagen in the summer of 1807, which resulted in the forcible occupation of the capital of a friendly power and the seizure of its whole naval armament in time of peace, has exercised the minds of several generations of political writers without producing any serious historical investigation of the subject. Whether a fresh vindication of British policy in this matter is really necessary might well be doubted, in the face of the publication in our own time of the secret articles of the peace of Tilsit. Even without this tardy revelation, the high-handed policy of the British Ministry in 1807 may seem to have been sufficiently justified by subsequent events. At the same time, it might be argued that the danger threatened by the reactionary policy of the venal monarchies of Europe, the smouldering jealousy of conflicting maritime interests, and the avowed designs of Napoleon himself cannot be pleaded in extenuation of an offence against the law of nations. Indeed, it was frankly admitted by English statesmen at the time that their action against Denmark was only warranted by precise intelligence of an imminent act of aggression against this country in which the participation of Denmark was already assured. To some extent this contention was made good by the publication of the diplomatic correspondence connected with the negotiations that preceded the rupture with the Danish Government, whilst the course of political events provided forthwith a sufficient vindication. In later times, however, when the subject can be treated more dispassionately, the conventional explanation of this unfortunate incident has been subjected to a searching criticism. The foreign policy of the Portland Ministry has been once more denounced as equally unwise and unsuccessful, and the justification for the ultimatum presented to Denmark has been questioned on the ground that no definite intelligence was received by Canning at that time respecting the hostile employment of the Danish fleet. But we are not concerned here with the conduct of the Copenhagen expedition or the negotiations that preceded and followed it, although it might not be difficult to show that the modern criticism to which we have referred is characterized by grave errors in respect of facts which have formed a basis for unwarranted inferences.

The object of a former article on this subject was to suggest that, although the reputed authority for Canning's famous statement cannot be produced, the statement itself may be verified from other sources of information. A careful perusal of their public and private correspondence must convince us that the ministers and agents of this country on the Continent were wholly unaware of the conspiracy at Tilsit. Again, by utilizing various contemporary sources we are able to demonstrate the impossibility of certain information having been received by Canning through the usual channels. This discovery, if confirmed by independent researches, would leave us only a choice between the supposition that the communication itself was not of the nature hitherto assumed, and the suggestion that it was made through some hitherto unsuspected agency.

Taking in their order the four points which here present themselves, it may once more be insisted that the published and unpublished dispatches of the British ministers or official agents abroad do not contain the precise intelligence which we are seeking for. Nay, more, from these official dispatches, as well as

from the private correspondence and diaries that are available, we must conclude that at the very date when the intelligence in question was received by Canning, the British diplomatists abroad were in complete ignorance equally of the terms of the hostile compact made at Tilsit and of the masterful counterstroke resolved on at Whitehall. It is true that in a few cases subordinates or secret-service agents had got an inkling of what was going on, but their intelligence does not seem to have made much impression on the minds of their superiors in the foreign missions. The possibility of the secret having been transmitted independently by one of these subordinate agents is a solution which appears to lie outside the scope of the official sources.

The second point concerns the incidental notices of time and place connected with the dispatch and delivery of intelligence through the usual channels, including the ordinary packet service and the special conveyance of the agents or messengers by a naval service. From the minute details of these services that have been preserved we are able to check the progress of the official intelligence above referred to, as well as to verify the statements which occur in published narratives. The proposition that we have to deal with may therefore be regarded as excluding the official dispatches and their enclosed intelligence from the probable sources of the information that is known to have been in Canning's possession on July 21st, 1807. This exception must also be held to cover the probability of one or other of the British Ministers having purposely dissembled their knowledge of the true state of affairs in their official correspondence for the purpose of ensuring greater secrecy. The possibility of this manoeuvre having been resorted to should not, indeed, be disregarded, but in this case the prescience of the diplomatists would eventually have been vindicated expressly, or even unconsciously, in their later correspondence. From this source, however, nothing appears to be more certain than their real ignorance of the existence of an actual project for the use of the Danish fleet against this country. Again, the favourite theory that the true facts were elicited by the British Minister from the bearers of this diplomatic correspondence is not based on a sufficient knowledge of the personal conditions involved. Harvey and Clinton had certainly nothing to tell, and Mackenzie, who is regarded on the highest authority as the most likely source of information, was roused for his journey to England from a "Bacchanalian" carouse. Other bearers of intelligence who possessed far better credentials have not been considered, but reasons could be given for dismissing any claim that might be made on their behalf. In particular, Sir Robert Wilson, who has also been credited with the revelation, did not arrive in England until the English counter-blow had fallen.

Passing now to the third consideration, whether it is really necessary for us to suppose that precise intelligence of the Danish menace was received by Canning on any particular occasion, we shall find that the sources available for our inquiry are much narrowed. We can easily disregard both the natural assertions of the disconcerted conspirators abroad, and the malicious insinuations of political antagonists at home, which denied equally the existence of the plot and its opportune divulgence. Neither is it difficult to discount the mortified incredulity displayed by certain British diplomatists who continued to persuade themselves of the loyalty of Russia and the injured innocence of Denmark. These men had failed to detect the conspiracy, and they could not reconcile that failure with their *amour propre*. A far stronger case is certainly presented by the attitude of those contemporary statesmen who chose to regard the cumulative evidence of rumours and forebodings which had poured into the

British Foreign Office since the first negotiations at Tilsit as sufficient justification for Canning's eventual action. This tone, when adopted by public men who were engaged in the closest intercourse with the minister, is somewhat disquieting. Neither was the British case improved by their grim reflection that they were, after all, only paying back Napoleon in his own coin. Such casuistry did not really touch the case presented by Denmark. Even the citation of general threats and mysterious utterances on the part of the French Emperor cannot be regarded as a proof of the existence of documentary evidence of hostile designs, in which Denmark was implicated. On the whole, we may reasonably conclude that those who relied upon this special pleading were not in the secret of Canning's information. At the same time it may be readily admitted that, before the receipt of the intelligence in question, the British Government, sensible of the gravity of the situation, had already prepared a plan of campaign against Copenhagen, utilizing for this purpose the expeditionary force designed for the protection of Stralsund. The secret history of these precautionary preparations forms an important link in the development of the defensive policy of the British Government. It is perhaps difficult to resist the conviction that even in the absence of more definite proof of hostile intent an ultimatum would still have been presented at Copenhagen backed by a fleet and army. This surmise, however, does not affect the official procedure as it is actually recorded, for the date of the first overt act against Denmark is fixed by Canning's famous instructions to Brook Taylor, dated July 22nd, 1807. In this document it is expressly stated that intelligence reached Canning on the 21st direct from Tilsit as to the conclusion of a hostile agreement with regard to the Danish navy. The decisive character of this intelligence is plainly indicated by the subsequent proceedings, although down to the very moment of its receipt we learn from the admissions of the minister and his confidants that uncertainty and consequent hesitation prevailed in all their councils.

It remains for us to examine once more the evidence that is available for the identification of the source of this authoritative information. From Canning's own description we may attempt to formulate it as follows: (1) It was received by Canning himself on July 21st. (2) It came direct from Tilsit. (3) It purported to be an account of what took place at a meeting of the emperors at Tilsit on June 25th, evidently furnished by some one who was present on the Russian side. A further hint is afforded by FitzHarris, who, with his father, was in the secret, and who, in a contemporary letter, says that the information came from a private quarter. From our review of the British sources of information available it must appear improbable that a British agent was in direct communication with his Government. It is true that Wilson's contemporary diary proves that he was at this very time engaged in the most daring attempts to discover what was going on; that he entered Tilsit in disguise, and that, in addition to his official reports to his immediate chief, he sent certain intelligence to England. We also know that the agents at Hamburg and Altona had received sundry hints from French sources which were calculated to throw suspicion upon the attitude of Denmark. But it is evident that Canning's information came from no ordinary source, and the existence of a strong Anglophile party in the Russian Court and Chancery has always pointed to a possible solution of the mystery. We know now, from the published correspondence of the Russian Foreign Office, that representatives of that power entered upon the negotiations at Tilsit on June 25th armed with a written project for the humiliation of England by means of the Danish fleet. We also know



that the Russian Minister in London, who had intimate relations with those who must have been aware of the complicity of Denmark in this project, was favourable to the Anglo-Russian alliance, and that he was on the best of terms with Canning. If we need look further for a probable source of the latter's information, we should find that the Portuguese Minister at the Court of St. James, whose Government had an equal interest in the question of neutrality, was a most intimate personal friend of the English Foreign Minister. Finally, it may be suggested with some reason that the remarkable secrecy preserved on the subject of this communication was due to the personality of the informer.

Now that from an examination of the available sources we have at last arrived at some plausible theory respecting this much debated question, it may be permitted us to hope that future writers will cease to base their narratives of the transaction upon the unfounded statements of political gossips, or garbled extracts from original documents. Other sources still await investigation, including the hitherto inaccessible papers left by Canning and by those of his contemporaries who shared this secret with him. Besides these the foreign archives of Europe still remain to be explored, and even if no further evidence is forthcoming from these neglected sources, the effort made to arrive at the truth of one episode of modern diplomatic history will at least prove instructive.

### THE SHERBORNE PAGEANT.

THIS spectacle, which was witnessed by an audience of some thousands of persons, which daily grew more enthusiastic, is, to the best of our belief, unique. It is indeed of most happy omen that in days when the blight of riches and vulgar ostentation on all sides appears to menace the higher interests of mankind, a community should be found so full of the historical sense—or sentimentalism—as to go to the vast labour and almost general sacrifice involved in the production of a piece which had no pecuniary end to serve and will bring none of the performers fame or fortune. Not only were the names unpublished and the costumes mostly given, but even the poorest paid half the cost of their dresses, and the whole town and neighbourhood, without distinction of class, united in doing its best.

That best was very good. Mr. Louis Parker was happy in being able to avoid any appearance of competition with the professional drama, and, consequently, no taint of amateurishness marred the pleasure of the spectator. The pageant was what it professed to be—a folk-play, not a modern piece dependent on situations. The interest was historical and æsthetic rather than dramatic in the strict sense. There is no development of character, none of that attempt consciously to display the reaction of circumstances upon personality which is the essence of dramatic writing. At any rate, no personality more present or obvious than the spirit of the Sherborne community could be regarded as the centre of such a collision of forces. Thus the pageant, like its occasion, is social and communal—it is not individual or psychological.

It is a series of episodes, in appropriate costume, representing the chief events of the history of Sherborne—taking the spectator from the time, soon after the conversion of Wessex by Birinus, when St. Ealdhelm founded the see and city, right through the days when the see was removed by the Conqueror to Sarum, to the period of the dissolution of the monasteries, and the fresh foundation of the school by Edward VI. The episodes were represented with vividness. Most of the costumes were highly becoming, and were historically admissible, although we fancy we noticed one or two

anachronisms. The grouping throughout was superb, and reflects the greatest credit on Mr. Parker and his subordinates. The final scene, wherein every group of performers was ranged round a pedestal occupied by two female figures, representing the English and the American Sherborne, was, indeed, a miracle of arrangement, the last touch being given by the boys and girls with coats of arms used in the neighbouring villages and country houses. The only point to criticize is that for true proportion the figures on the pedestal required to be more than life-size. To dominate such a group, the front of which must have occupied at least three hundred yards, a statue comparable to the Bavaria at Munich was required.

Of the more important performers a few words must be said. St. Ealdhelm was dignified and saint-like, and in the final moments, when the long procession wound away behind the ruins, as he sat with his lute at the base of the pedestal, and seemed dreaming of the history which he had done so much to shape, dull indeed must have been the mind which did not carry away some impression of the significance of what too often is a cant phrase—the unity of history and the spirit of communal life. The elocution of Queen Osburga was admirable—clear, impressive, but never over-emphatic. The same may be said of Roger of Caen, the founder of the castle, the famous servant of Henry I., who did so much to organize the Exchequer. William the Conqueror, however, was poorly impersonated, except in the dignity of his carriage. The voice was throaty, and gave little sense of that most tremendous of men. We think, too, that one reference to “le splendeur de Dieu” would hardly have been blasphemous. The mad woman in the ninth episode (the dissolution) was a really fine piece of acting, and cannot be too highly praised. With Lady Raleigh every one was charmed, and her enunciation of the well-known verse of her husband was deservedly applauded:—

Tell Love it comes unbidden;  
Tell Faith 'tis in my heart;  
Tell Loyalty—tho' chidden  
It never shall depart;  
The world saith they will die—  
Then give the world the lie!

Sir Walter, too, was good. He managed to convey that very strong element of humbug which united with nobler graces to secure for the hero the popular applause. One great element of success was that the movements were so well executed. The morris dance by the companions of Robin Hood and Maid Marian was in the setting extremely beautiful. Effective, also, were the various fights, the rush of the Danes across the long stretch of grass, and last, but not least, the rush and cry of the School when summoned to hear the charter of Edward VI.

The scheme of colour was, with slight exceptions, unimpeachable. But it must be admitted that much was owing to the splendid setting of the pageant. The massive gateway on the left, the long stretch of grass, the trees in the distance, and in the front the ivy-covered ruins, with a beautiful piece of Norman arcading on one wall and a fine arch and column on the left, formed a proscenium and a background not easily surpassed, which seemed to embody the very spirit of historic piety. This last it is which, perhaps, is the most noteworthy feature of the pageant. A century ago, with Europe enthralled and England menaced by Bonaparte, with the era of the *Aufklärung* scarcely completed, with George III. on the throne, and Mrs. Radcliffe and Robert Plumer Ward the popular romance-writers, such a performance would have been unthinkable and impossible. Now, however, it seems as though the English people had begun to realize the pieties that pertain to a great heritage, and cared a little more than of old for the names shining through the centuries, and understood at least something of the spiritual forces which are

abiding influences in national and in communal life, and the reverence for past achievements which is the best augury for future splendours.

### HOTHAM AND NAPOLEON.

Brighton, June 12th, 1905.

A SLIGHT error occurs in your notice of M. Houssaye's book ‘1815—La Seconde Abdication—La Terreur Blanche’ in *The Athenæum* of the 10th inst.

Alluding to Napoleon's surrender to Maitland, Lord Hotham's name is mentioned as the admiral in command. It was my father, the late Vice-Admiral the Hon. Sir Henry Hotham, who was in command of the British squadron off the west coast of France at that time, not Lord Hotham.

All matters relating to Napoleon have been so well thrashed out, particularly by Dr. Rose in his ‘Napoleonic Studies,’ pp. 305-41, and also by ‘The Surrender of Napoleon,’ by Rear-Admiral Sir F. Maitland, pp. 1-136, and elsewhere, that I am tempted to ask if it is not now time to cease these “Reminiscences” or “Phases” of Napoleon. Nothing further can be known on the matter, and it is time that these somewhat unworthy recriminations, from whatever quarter, should cease.

BEAUMONT HOTHAM.

### LAMB'S LETTERS.

WHILE such scholars as your reviewer and Mr. Macdonald are discussing “pruna nana,” the unlearned dusts his school “Ainsworth,” looks under ‘Plum,’ and finds: “A plum, *prunum*; a little plum, *nanum*.” Is he on Lamb's track here?

Also, on reading the reviewer's remark that in “Palloris” Mr. Lucas makes “a bad blunder” for “Pallor, &c.,” he remembers that Mr. Macdonald printed “Pallor, Oris” (i. 157). And noting Mr. Macdonald's very good-humoured and candid explanation of how his version of the former passage was “constructed,” the ignorant man would like to know whether he is to accept *this* new reading.

May I add that the “letter to Manning, which is not to be found in the editions of Ainger, Mr. Carew Hazlitt, or Mr. Macdonald” (that referring to Lamb's namesake and his “duns and girls”), appears in my copy of Mr. Hazlitt, vol. i. p. 355, and of Mr. Macdonald, vol. i. p. 203? As Mr. Lucas tells us he took his text from Mr. Hazlitt, this relieves him from an apparent contradiction, and mitigates the charge of “squeamishness.” J. A. R.

Clifton Club, Clifton, Bristol.

WHY should not “pruna nana” be perfectly correct Lamb-Latin, and have been intended to mean “dwarf plums”? Might it not have been enough for Lamb that *prunum* was Latin for plum, and *nanus* Latin for dwarf? And if any one had objected that *nanus* was not an adjective, no more, he might have retorted, was “dwarf.” But perhaps there are no such things as “dwarf plums.” If that be so, Lamb may have thought himself as free to make a natural history of his own as to make a Latin of his own. J. ROWLEY.

THE circumstance that hippocras was formerly recommended “in paralytic and apoplectic dispositions” does not alter the fact that Mr. Lucas's definition of it as “a medicinal drink” is inadequate, and, indeed, absurdly misleading. Gin is frequently recommended for its diuretic property, yet neither Mr. Lucas nor Mr. Bell would, I take it, propose to define that spirit as “a medicinal drink.” Hippocras (*vinum Hippocraticum*) was an aromatic cordial, made

of wine flavoured with spices; and it derived its name, "wine of Hippocras" or "Hippocrates" (a famous Greek physician born c. 460 B.C.), not from any medicinal properties, actual or surmised, but simply from the fact that it was strained through what was known as "Hippocrates' sleeve," i.e., a conical bag, usually made, I believe, of the cloth variously known as "stamin," "stammel," "tamine," or "tammy." The true (concise) definition, then, of "Hippocras" is "spiced wine" (*vinum myrrhatum*). THOMAS HUTCHINSON.

\* \* We have to thank several correspondents for sending us elaborate recipes for making Hippocras, which are interesting, but too long for insertion here.

### Literary Gossip.

MR. UNWIN has arranged to publish a book by Mr. Thomas Marshall on 'Aristotle's Theory of Conduct.' It is intended to bring Aristotle's 'Ethics' to the notice of English readers. It contains a general introduction, separate introductions to the several chapters, explanatory remarks, and a paraphrase of the greater part of the text. As an adjunct to more elaborate commentaries, it will, it is hoped, be found useful by students of the 'Ethics,' giving, as it does, within a reasonable compass a somewhat full conspectus of Aristotle's theory.

MR. HORACE G. HUTCHINSON's new novel, entitled 'Two Moods of a Man,' which will be published by Messrs. Smith, Elder & Co. next Tuesday, is a character-study presenting the struggle between the individual aim at complete self-realization and the claims of social connexions. Reconciliation with society's conventional ambitions is effected only at the cost of long remorse for love betrayed and wounded self-respect; and the interest is completed in the gradual discovery of these things by the wife, and her ultimate relations with her husband.

In view of the coming celebration at Norwich in memory of Sir Thomas Browne, Mrs. Martin Wilkin is about to publish a memorial volume, under the title 'Quaint Sayings from the Works of Sir Thomas Browne.' Mr. Elliot Stock will be the publisher.

THE July number of *The Independent Review* will contain a poem, 'Hail, Pytho!' by Mr. T. Sturge Moore. Among the articles which will be included the following may be mentioned: 'The Case of Sir Antony MacDonnell,' by Mrs. J. R. Green; 'Optimism and Mr. Meredith,' by Mr. G. M. Trevelyan; 'Separation in France,' by Mr. Robert Dell; and reviews of 'Patriotism and Compatriotism,' by the editor; of 'Frenzied Finance,' by Mr. G. Lowes Dickinson; and of Shorthouse's 'Life,' by Mr. C. F. G. Masterman.

IN *Chambers's Journal* for July there is a paper by Mr. Henry Clews, of the New York Stock Exchange, on 'Ups and Downs of Wall Street.' Mr. A. R. Canning describes 'The Zambesi.' Mr. Augustus Grimble, in 'Ascending and Descending Salmon,' shows that fish do ascend and descend some rivers several times in the course of a season. Mr. Clive Holland writes about 'Pictures with Romantic

Histories'; Mr. G. J. Webster upon 'Ranching in the Canadian North-West'; Mr. J. B. Drayton describes a tour 'Through France on Business Fifty Years Ago'; and Mr. W. D. Gray retells the story of Napoleon's fight at Arcola.

A GERMAN translation of Prof. W. J. Ashley's 'Progress of the German Working Classes,' recently published by Messrs. Longman, will shortly be issued by the Laupp'sche Buchhandlung of Tübingen.

MESSRS. HODGSON's catalogue for next week includes several very interesting volumes from the library of Dante Rossetti. Amongst others are a copy of Keats's poems containing many of his pencil marginal notes and criticisms—those on 'Endymion' and 'Hyperion' being of particular interest—and the scarce private print of 'Hand and Soul.' The catalogue also includes a copy of the rare privately printed "copyright" issue of Browning's 'Gold Hair,' as well as an interesting copy of Anne Killigrew's poems which has the fine mezzotint portrait often wanting, with the autograph of William Killigrew—doubtless Sir William Killigrew the dramatist, uncle of the author—written across the title.

ALICE, LADY STRAFFORD, points out that by an error in the third volume of her uncle Mr. Henry Greville's 'Diary,' p. 315, note, Mr. Wilson, who died at Calcutta in September, 1860, is described as "Sir Archdale Wilson, one of the heroes of the siege of Delhi." He was in fact the Right Hon. James Wilson, Secretary to the Treasury and Finance Minister in India. The misconception has been pointed out from several quarters.

THE offices of the Royal Literary Fund are now at 40, Denison House, Westminster, S.W.

MR. KENNETH MCKENZIE writes from Yale University:—

"Presumably before this note reaches London the concordance to the minor Italian works of Dante, prepared by members of the Dante Society of Cambridge, Massachusetts, will be in the hands of subscribers. The occasion seems suitable for announcing that the writer has undertaken the preparation of a concordance to the 'Canzoniere' of Francesco Petrarca, which he hopes to publish within a reasonable time."

IN October the Cambridge University Press will publish the first number of *The Modern Language Review*, a quarterly journal devoted to the study of mediæval and modern literature and philology. The review will be edited by Dr. J. G. Robertson, Professor of German in the University of London, who will have the assistance of an Advisory Board consisting of Dr. H. Bradley, Prof. Brandin, Dr. Brauholtz, Dr. Breul, Prof. Fiedler, Prof. Dowden, Mr. Fitzmaurice-Kelly, Mr. W. W. Greg, Prof. Herford, Prof. Ker, Prof. Kuno Meyer, Prof. Morfill, Prof. Napier, Prof. Priebisch, Prof. Skeat, and Dr. Paget Toynbee.

M. PAUL SABATIER, the well-known authority on St. Francis, is coming again to England next week to receive an honorary degree at Oxford, and we are glad to hear that he will take the opportunity of giving an address at the Kensington Town Hall

on Thursday evening next, at half-past eight, on 'L'Évolution de la Pensée Religieuse en France.' The lecture is being arranged by Mrs. Cobden-Sanderson, of River House, Hammersmith.

IN reviewing M. Claretie's second Bri-chanteau volume we noted the points of resemblance between his decayed comedian and the Kari-Kari of his relative M. Ludovic Halévy. M. Claretie has now revealed the secret in *Le Temps*, that a real person, named by him, was known to both authors, and was the original of both the characters.

THE death in his seventy-eighth year is announced from Königsberg of the distinguished Kant scholar Dr. Emil Arnoldt. He was at one time lecturer at Königsberg University, but resigned his post when the Government, to mark its disapproval of his democratic views, refused to promote him to a professorship. During the Kant celebrations last year the title of professor was offered to him, but he declined to accept the belated honour.

### SCIENCE

#### MODERN PHYSICS.

*A Text-Book of Physics.*—Vol. III. *Heat.* By J. H. Poynting and J. J. Thomson. (Griffin & Co.)—After a long interval the third volume of Profs. Poynting and Thomson's treatise on physics has appeared. The treatment of the subject is the same as that adopted in the previous volumes on 'Sound' and 'The Properties of Matter'; it is essentially experimental, and the use of all but the simplest analysis is avoided. But though perhaps the authors' skill has not diminished, it is probable that the book will be something of a disappointment to those who have read the preceding parts. These differed in their aim and scope from all other English text-books, and had a delightful freshness of their own; the new part inevitably suggests comparisons with Preston's standard work.

It is only conservatism that sustains the grouping of all the varied subjects classed under the term "heat," since they really fall into two separate divisions. The first, including conduction, change of state, the properties of gases, and so on, is really part of the properties of matter; the second, radiation, is a branch of the theory of light; they are connected through thermodynamics, the only part of the subject which is truly a theory of heat.

No great originality could be expected of the authors in dealing with the first part of their subject. In all but minute details our knowledge has long been complete. Regnault's researches in this field still excite our admiration, but do not inspire emulation; if any advance is to be made in this region it is not by a frontal attack. Nearly all of the first thirteen chapters might have been written fifteen years ago, and there is some internal evidence that might lead to the supposition that they were actually composed about that time, and have been merely revised, not rewritten, since. It is only a matter of detail, but we think that the statement (p. 131) that Kelvin's vortex ring is the most successful attempt hitherto made to represent the structure of the atom may not be entirely due to the over-modest self-effacement of Prof. Thomson.

The chapter on 'The Kinetic Theory of Matter' is admirable. Using only elementary methods, the authors are able to arrive at approximate expressions for the mean free path and the quantities depending upon it, by ingenious, but



in no way cumbrous, devices. The physical principles involved are so clearly exhibited that much benefit may be derived even by those who are fully competent to grapple with the advanced theory, in which those principles are far less prominent. In twenty-seven pages an adequate account is given of all the simpler properties of gases, the difficult question of partition of energy is touched, and even such a complicated phenomenon as radiometer action is lucidly explained. The rest of the part calls for no special attention; it is adequate, but not remarkable.

The foundations of thermodynamics are the subject of such acute controversy that the authors' chapter on this science is sure to arouse contrary opinions. The second law is stated thus: We cannot transform heat into work merely by cooling a body already at the lowest available temperature. Taken literally this statement would appear to be a truism; if a body is at the lowest available temperature, of course it cannot be cooled any further, for, if it could be, its temperature would not be the lowest available. However, the possibility of misconception on this point is cleared away by the subsequent explanatory paragraph. But the objection remains that the entire significance of the law depends on the interpretation of the word "merely," and this the student is left to gather from the applications made of the principle. On the other hand, it is satisfactory to note that attention is drawn to a fact too often neglected, that "reversibility" is a term applicable only to infinitely small changes. The line of reasoning which is found most convincing by the student differs in almost every case, but no one can fail to be impressed by the logical sequence of the ideas expounded when once the initial stumbling-block is passed. It is doubtful whether more is not lost than gained by the introduction of analogies to illustrate the working of heat engines, especially if they be so imperfect as that of a water wheel.

In two subsequent chapters thermodynamical principles are applied to gases and to change of state, the usual formulæ being deduced. In some places too much has been sacrificed to brevity.

No one is better qualified than Prof. Poynting to write of radiation, and the four chapters which deal with this subject will be read with interest. The matter is so nearly allied to the theory of light that there is considerable difficulty in defining the province of the book. A somewhat arbitrary boundary appears to have been drawn, for we should have expected to find some account of Rubens's 'Reststrahlen.' There is a very satisfactory chapter on 'Radiation and Temperature,' in which some of the methods of determining the solar constant are described, but otherwise the experimental work is somewhat scantily treated. A final chapter deals with 'The Thermodynamics of Radiation,' a topic of absorbing interest. The chief results of Wien and others are enunciated, but we fear that here again the proofs are sometimes too condensed to be readily intelligible to the beginner.

A serious blot on the book is the large number of misprints which occur. They are for the most part trivial, and would mislead no one, but they are annoying, and so easily removed by a competent proof-reader as to be inexcusable.

On the whole, we fear that, though Profs. Poynting and Thomson's work has many excellent and several novel features, it does not maintain the high standard which the two previous volumes had led us to expect. It is, of course, perfectly sound and safe, and will doubtless be widely used, but it lacks the attractiveness of its predecessors. We look forward eagerly to the volume on 'Electricity and Magnetism,' a subject that should furnish an excellent example for the method of treatment adopted by the two distinguished authors.

*Modern Theory of Physical Phenomena.* By Augusto Righi. Authorized Translation by Augustus Trowbridge. (New York, the Macmillan Company.)—The great interest that has been aroused by the discovery of radio-activity, and by the development of the new theory of matter to which it has lent support, is very gratifying to those who desire to see the spread of an intelligent appreciation of physical science beyond the narrow limits to which it is at present confined. We are therefore predisposed to welcome heartily any attempt to satisfy the curiosity of the lay inquirer, more especially if it proceed from the pen of so competent an authority as Prof. Righi. But we must confess reluctantly that neither Prof. Righi's book nor any other of the popular treatises that have appeared lately seems to fill adequately the gap in scientific literature.

Every physicist must have had the pleasure of being asked by his acquaintances to "tell them all about this new radium." In most cases the interest prompting the request is purely utilitarian. When it is explained that there is no immediate prospect of radium curing cancer, or driving a motor-car, still less of making anybody's fortune, radium is dismissed as "dull." In other instances the interest is sentimental, akin to the feeling that causes "scientific shockers" and emotional astronomy to appeal to a certain class of mind; the inquirer craves for incomprehensibly vast numbers, and is satisfied by calculations of the height to which the British navy might be raised by the energy in a gramme of radium.

But besides these devotees of pseudo-science there are some whose desire for enlightenment is as real as that of any professed student of physics. There are educated men who feel that their outlook on the world is incomplete without some knowledge of the methods and results of natural philosophy. To some the trains of experiment and reasoning, to many more the new conceptions and theories to which these have given rise, afford a keen delight. But where are they to turn for instruction? Existing works either require too deep a knowledge or provide too scanty a fare.

It is to this class of the laity that "popular" treatises should be addressed; the others may be left to the mercy of journalists whose imagination admirably qualifies them to cater for those who crave sensationalism rather than accuracy. No previous knowledge of the subject should be required, but in no other respect should the treatment be "elementary"; doubtful steps in the reasoning should not be shirked, nor apparent inconsistencies in the theories glossed over. It is precisely these difficulties that give an air of life and vigour to the subject, and help to cultivate the scientific spirit.

There is the great example of Darwin's writings to inspire an attempt to reach this ideal; but undoubtedly the production of similar works on physics is rendered harder by the necessity of avoiding all use of mathematical analysis. There seems to have been but one Faraday in the world's history. And yet it is physics, in a sense the most fundamental of the sciences, which it is most desirable that the outside world should appreciate. The task may be impossible, but then let us have no more popular science. Sad though it may be, we must make of science an esoteric preserve.

Judged on these principles, Prof. Righi's little volume is far from satisfactory. We doubt whether he had in his mind any clear idea of the class of reader he was endeavouring to instruct. The success of the book—it has passed through two Italian editions—might be thought to justify its publication, yet we cannot believe that it has given to any one more than a scrappy knowledge of facts scattered about in an incoherent mixture of irrelevant hypotheses. It assumes too wide an acquaintance with physics. The reader is supposed to

know something of the fundamental laws of electro-dynamics, the relation of work and energy, and the meaning of "polarized light." The author is not even consistent, for he considers it necessary to expound Ohm's Law, while he devotes some of his scanty space—the whole book is but 161 pages of large print—to foot-notes containing differential equations and references to original authorities.

Nor is the choice of subject-matter always unexceptionable. There is an excellent account of Prof. J. J. Thomson's determination of the charge on a corpuscle, a piece of work combining such experimental resource and ingenious argument that it cannot fail to be of interest; but, on the other hand, an equal space is devoted to a catalogue of the radio-active elements known at the present time, an array of mere dry-as-dust facts without the slightest theoretical significance. Throughout there is a tendency to condense unduly a train of reasoning, and to omit all mention of difficulties in the views supported and of objections urged against them.

We regret to notice inaccuracies from which the writings of a Professor of Physics might have been expected to be free. On p. 76 we are told that

"the variety of  $\beta$  rays is quite great; thus, while some are stopped by aluminium foil one-hundredth of a millimeter thick, others are able to traverse several millimeters of lead,"

a statement which might convey extremely erroneous ideas as to absorption; for some portion of a homogeneous pencil of rays, however penetrating, is stopped by a layer of material, however thin. Again, that

"the conductivity which a rarefied gas acquires when the cathode rays pass through it makes it impossible to maintain the two plates at a sufficient difference of potential"

is hardly an adequate explanation of the failure to obtain electrostatic deflection of the rays. The end of chap. v., on the disintegration products of the radio-active elements, contains some rather doubtful statements. We are told that "the final non-radio-active substance has at least been found in the case of radium." How does Prof. Righi know that helium is the only, or, indeed, the chief, final disintegration product? Does he indeed know that helium is not radio-active?

When an accomplished physicist sets out to write a popular treatise, the first quality which must be demanded of him is scrupulous and unfailing accuracy. But perhaps the author is not to blame for all the deficiencies noted. The short quotations given might suggest that he has not been well served by his translator. We cannot congratulate Prof. Trowbridge on his share in the work. His efforts to eliminate Italian idiom have not been uniformly successful, and have led him to employ ungrammatical constructions.

*A Treatise on the Theory of Alternating Currents.* By Alexander Russell. Vol. I. (Cambridge, University Press.)—Mr. Russell proposes to give some account of the mathematical theorems which electricians use in their everyday work with alternating currents. He does not attempt to describe the machinery which they erect, or the instruments by which it is measured and tested, but only to investigate the principles employed in its construction and use. The reader is supposed to have a sound working knowledge of modern analysis, by the use of which the formulæ are established; graphical methods, which play so large a part in modern engineering practice, are employed, for the most part, only as subsidiary to more rigid treatment, or in cases where the complicated nature of the problem makes a complete solution unattainable.

In the first chapter—one of the best in the book—an admirably concise, lucid, and accurate summary is given of the principles of electrostatics and electrodynamics. We then proceed to consider self-inductance, effective values, and

capacity. Some interesting calculations, with important practical applications, concerning the capacity of cables are here introduced. Chaps. v. to ix. treat of the "power factor," and some of the graphical methods by which it may be ascertained. After a digression on the air transformer, we are introduced to the theory of polyphase currents, the instruments which measure them, and the cables by which they are carried. Chap. xvi. is concerned with eddy currents, a subject which does not lend itself readily to the somewhat rigid methods which are characteristic of the book. In the final chapter, under the heading of 'The Method of Duality,' the author points out the simplicity gained by recognizing the reciprocal relations which exist between capacity and inductance, star and mesh, and so on. In a future volume we are promised the theory of alternators, motors, and transformers, and the transmission of power by polyphase currents.

Any estimate of Mr. Russell's work must proceed from a knowledge of the class of students to which it is addressed; unfortunately we are left somewhat in the dark on this point. But we fear that the author has fallen into the common error of trying to appeal at once to all classes. The student of pure theory will find much to interest him in the calculation of capacity and of effective values, but will be disappointed by the approximate methods applicable to eddy currents. The student of electro-technics will not always possess the mathematical knowledge to appreciate the proofs supplied, or to confirm for himself those formulæ which are simply stated without proof, but he will benefit by a study of the limitations which inaccurate but necessary assumptions impose upon the validity of the formulæ. The working engineer will find much that is suggestive in the treatment of such subjects as sheath losses, but may think that much of the space devoted to complicated hyperbolic expressions would have been better filled by numerical tables.

Perhaps it is the student of pure theory who will find Mr. Russell's book most satisfactory; he seems to have been placed in the front row of the audience. The author pushes analytical treatment as far as it will go, sometimes beyond the point where the results cease to have any relation to experimental facts, and only falls back on approximate, but simpler methods when the more accurate weapon has failed him. Thus, in dealing with eddy currents, where quantitative information is unobtainable, he devotes several pages of mathematics to a consideration of the problem when the permeability is constant; a solution, equally adequate so far as working conditions are concerned, could be reached by very much easier methods.

Many of the formulæ which are the result of tedious integration are simply stated, the algebraic details of the process by which they have been obtained being omitted. This plan has great advantages, but it makes accuracy all-important. Great care seems to have been exercised in this respect, for we have tested several of the expressions taken at random, and have found them correct without exception. From errors of carelessness, as well as from faulty diagrams, misprints, and so on, the volume is laudably free.

Mr. Russell's work is of great utility in grouping within a small compass facts which have hitherto been scattered through journals or bulky treatises; we wish it all success. But we venture to hope that in preparing the second volume the author will decide definitely what class of readers he is addressing, and confine himself more closely to satisfying their needs.

#### ANTHROPOLOGICAL NOTES.

IN the *Journal* of the Anthropological Institute Dr. John Beddoe defends his method of estimating skull capacity from measurements

on the living against the criticisms of Prof. Karl Pearson in *Biometrika*, and reasserts his estimate of the average capacity of English male crania at 1,500 c.c., a figure which was exceeded by fifty-six out of sixty men of superior intellect. Miss Nina F. Layard describes the palæolithic flint implements recently found by her at Ipswich. Dr. Deniker's Huxley Lecture on the six races composing the present population of Europe is printed in French, illustrated by two maps and a selection from the fine photographs exhibited by the lecturer. The Rev. W. Howell and Mr. R. Shelford describe a love philtre obtained from a Sea-Dyak woman, and furnish a translation of two incantations sung over it to give it effect. Dr. Haddon (in *Man* for May) has an article on the decorative art of the same race, in which he derives some of their characteristic patterns from the roots of the parasitic fig-tree. The subject of Moorish decoration is dealt with in the *Journal* by Dr. Westernmark, who shows that many forms of it are magical, designed as protections against the evil eye. Three papers in *Man* relate to Egypt. Prof. Arthur Thomson applies the method of composite photography to four collections of skulls of the ancient inhabitants of the Thebaid, with marked success as showing the distinctive features—twelve negroid males and eleven negroid females are contrasted with twenty-six non-negroid males and sixteen non-negroid females, the total number in each case that was available, exhibiting marked differences in the form of the nasal aperture, the breadth between the orbits, and the form of the orbit. Mr. Hall contributes a short note on palæolithic implements, and a discussion of the question of the early appearance of iron, which he dates back to the time of the Old Empire. Mr. H. R. Tate contributes to the *Journal* ethnographical notes on the Kikuyu tribe of British East Africa, and Mr. C. Hill Tout an elaborate and valuable ethnological report on the Stseelis and Skaulits tribes of the Halkomelem division of the Salish of British Columbia, prepared under the auspices of the Government Grant Committee of the Royal Society. Mr. R. E. Latham furnishes notes on some ancient Chilian skulls and other remains, and Mr. R. H. Mathews a philological paper on the Wiradyuri and other languages of New South Wales. The Rev. W. O'Ferrall contributes translations of a very interesting collection of native stories from Santa Cruz, the Reef Islands, and Duff Island. In *Man* Mr. J. Edge-Partington warns collectors against forged ethnographical specimens from the New Hebrides, and figures an object recently acquired by him, manufactured by the natives for the purpose of barter, and not being or representing any real implement.

The Corresponding Societies Committee of the British Association selected for special notice twenty-one contributions to anthropology made by seventeen local societies during the year ended May 31st, 1904. Mr. G. Clinch's paper on recent discoveries at Waddon, and Mr. W. F. Stanley's on recent excavations at Abydos, were communicated to the Croydon Natural History and Scientific Society; Mr. Appleby's notes on ancient stone crosses of Somerset, and Mr. Sydenham's on eighteenth-century token issues, to the Bath Natural History and Antiquarian Field Club; papers by Mr. Crump and Messrs. Crossland and Jolley on place-names to *The Halifax Naturalist*; and papers by the Rev. J. Griffith on Rhondda cairns, and Mr. T. H. Thomas on South Wales folk-lore, to the Cardiff Naturalists' Society. The other papers, each contributed to a separate local society, included Mr. Stafford on the maintenance of the erect posture, Mr. Meyrick's anthropometrical report on Marlborough College, Mr. Kennard on a palæolith from Grays, Dr. Colley March on the problem of lynchets, Mr. Mortimer on prehistoric jet ornaments from East Yorkshire, the Rev. R. A. Bullen on a

late Celtic cemetery at Harlyn Bay, Mr. George on the Anglo-Saxon cemetery at Kettering, Mr. Gleave on the Roman wall near Hexham, Mr. Sutcliffe on the place-name "Low," and Miss Russell on some old names in Berwickshire. Scottish societies published papers by Mr. J. Devon on the study of the criminal, and by Mr. F. R. Coles on the stone circles of the north-east of Scotland. The Belfast Natural History and Philosophical Society had a paper by Mr. R. J. Ussher on the evidence of the caves.

By the courtesy of Lord Avebury, who was President of the first International Congress of Sociologists, held in Paris, a meeting will shortly be held at his house in St. James's Square to set on foot the necessary organization for the meeting of the Congress to be held in London in 1906. Persons interested in the subject and desirous to serve on the general committee should communicate with the Secretary to the Sociological Society, 5, Old Queen Street, Westminster.

#### SOCIETIES.

ASTRONOMICAL.—June 9.—Mr. W. H. Maw, President, in the chair.—Mr. P. H. Cowell read a paper on the discordant values of the principal elliptic coefficients in the moon's longitude.—Lord Rosse read a note on his work on the determination of heat radiation from the moon. His results showed it to be surface heat, varying with the phase; he considered it to be absorbed and re-emitted. It was very slight at new moon, and attained a maximum at full moon.—Mr. Dyson read a paper by the Astronomer Royal on the diurnal variations of nadir and level of the Greenwich transit circle. The variation of the level has a period of 24 hours, with a maximum about 6 A.M. and a minimum at 6 P.M.; the variations of nadir are much smaller, and show less conclusive results.—Mr. A. R. Hinks gave an account of his paper on the determination of stellar proper motions without reference to meridian places, which was followed by some discussion.—The Secretary read a paper by Mr. Denning on the meteors from Biela's comet, and Dr. Downing described his own researches on the same subject.—Mr. Hinks gave an abstract of a paper by himself and Dr. H. N. Russell on a general scheme for obtaining stellar parallaxes from photographs taken at Cambridge Observatory. Dr. Russell gave the results already obtained for the parallax of Lalande 21185 and  $\gamma$  Virginis.

LINNEAN.—June 1.—Prof. W. A. Hardman, President, in the chair.—Mr. A. J. Dicks was admitted a Fellow.—The Rev. W. J. W. Anderson, Mr. E. R. Burdon, Miss K. M. Hall, Mr. F. W. Lucas, and Mr. H. F. Macmillan were elected Fellows.—Mr. H. E. H. Smedley exhibited models of restorations of some extinct Dinosaurs, *Ceratosaurus*, and *Diplodocus*, also of *Ichthyosaurus*, *Plesiosaurus*, *Scelidosaurus*, and *Stegosaurus*.—After the President had opened the discussion, Dr. A. Smith Woodward remarked that many of these restorations must still be considered hypothetical, for whilst the material for a reconstruction of the *Ichthyosaurus* was abundant enough to show the nature of its covering, in others we were still without accurate knowledge, even of the position assumed by the animals during life; the *Plesiosaurus*, it is now known, could not possibly have displayed the swan-like neck depicted, as its cervical vertebrae did not permit of sufficient movement.—Dr. C. W. Andrews (a visitor) and the Rev. T. R. R. Stebbing also contributed remarks.—On behalf of Mr. J. F. Waby, the General Secretary exhibited two photographs of a palm, *Corypha elata*, which had been previously mentioned. At the general meeting of June 18th, 1903, photographs were shown of two specimens of equal age: one had normally flowered, fruited, and died; the other, instead of flowers, had thrown up a secondary central growth of leaves. The information now sent completes the record; the survivor in its turn had flowered and died, the inflorescences being developed from the secondary crown of foliage. On being cut down it proved to be 68 ft. in height, diameter at base 3 ft. 6 in.; diameter at base of secondary growth, 1 ft. 10 in. The secondary growth itself was 4 ft. in height, and the height of the spadix an additional 20 ft. 5 ft. of this being bare stem, the remaining 15 ft. crowded with twenty-nine huge branches. The crop of fruit numbered over 51,000 and weighed half a ton, most of the spadices being abortive.—Mr. C. B. Clarke remarked that though this palm grew in the Calcutta Botanic Garden, he



had never noticed this abnormal behaviour, though branching in palms occurred in many species.—The General Secretary exhibited sundry rarities from the books and manuscripts of Linnaeus, especially three which had been lost sight of owing to their having been placed amongst the manuscripts which remained unbound. Each exhibit was explained, with the circumstances attending its production, and its special interest indicated.—The President remarked that, in spite of what had been done in bringing to light certain items in the collections of Linnaeus, doubtless much yet remained to be discovered, and instanced the fact of his exhibiting the artificially produced pearls from the Linnaean Cabinets. He suggested that possibly among the Linnaean manuscripts there might yet exist some documents still unutilized which would throw light upon the procedure adopted by Linnaeus as regards pearl-mussels.—The last item was a paper by Mr. R. N. Rudmose Brown, on 'The Botany of Gough Island: Part II. The Cryptogams, exclusive of the Ferns and Unicellular Algae.'—The President said that when Part I. of this paper was read on May 4th it had been suggested that a visit to the Tristan da Cunha group might form part of the programme of the Cape session of the British Association. The matter had, however, received so little outside support that the project had been abandoned.

PHILOLOGICAL.—June 2.—Rev. Prof. Skeat, President, in the chair.—Prof. Napier read a paper on a number of Old English words. The first group of words discussed is contained in a few eleventh-century Bury St. Edmunds documents written on some fly-leaves in a MS. of the Benedictine Rule in the Library of Corpus Christi College, Oxford, which Prof. Napier is editing for the Early English Text Society. The most interesting of these words are: *scor*, "a score," from the O. Norse *skor*; *stott*, glossed by "equus vilis," the parent of Chaucer's "ful good stot," on which the Reve rode; *sceppe*, "a measure (of malt, wheat, &c.)," from O. Norse *skeppa*, whence comes the *skep*, "a basket," of the modern English dialects; *smolt*, "lard" (which, it is true, also occurs as a gloss to *pinguedo* in Æthelwold's 'De Consecratione Monachorum'): it is the same as the Mod. Dutch *smout* and Low German *smolt*. In the various hundreds of Suffolk, St. Edmunds possesses so many *manslot*, which is no doubt an Anglicized form of the O. Norse *mannshlutr*. The older dictionaries record these words, but the reference given by Lye, and copied, without verification, by others, is wrong, viz., to the MS. of the Reg. Ben. in the library of C.C.C., Cambridge, instead of Oxford; hence the compilers of the more recent dictionaries, being unable to find the words in the MS. referred to, rejected them, though Prof. Schröder in his edition of the O.E. version of the Reg. Ben. called attention to one of them, viz., *scor*, overlooking the others. Amongst other O.E. words from other MSS. to which attention was called may be noted *trendan*, "to roll," whence Mod. E. *to trend*, which occurs in an O.E. proverb published by Zupitza in the first volume of *Anglia*: "an apple never rolls (*trendað*) so far as not to show from which tree it came"; the reason why this has been hitherto overlooked is probably because Zupitza suggested that it was a mistake for *trendað* (from *trendlian*), an already recorded word; but Prof. Napier in his volume of 'Old English Glosses' has already called attention to the gloss *sintrendende*, "round" (literally "ever turning"), and to the verb *fortrendan*, used in the sense of "to close [Christ's tomb] by rolling a stone to the entrance." The compound *mealt-calo*, "malt-ale," is not recorded in the dictionaries, but occurs in an eleventh-century prescription for the cure of wens, the same fragment containing the only recorded instances of *liferwyr*, "liverwort," and *piporewyr*, "a pepper-mill." Words like *niht*, "night," *ceoman*, "to chew," *drincan*, "to drink," are well known, but none of the dictionaries have *genihtian*, "to grow dark," *gecom*, "a chewing," or *gedrinca*, "a cup-bearer," the first two of which occur in the Verelli MS. *Halgungboc*, "a benediction," has escaped the dictionary compilers, though the passage in which it occurs has been printed at least six times from Wanley onwards. Other unrecorded compounds were *sleghrader*, "an ox for slaughtering," *affringelað*, "an offering cloth," *geargemynd*, "day of yearly celebration," &c. In conclusion Prof. Napier discussed a number of O.E. ghost-words which he had been able to trace to their sources, such as *behydignes*, "a desert," *swyllt*, "a whirlpool," *bys*, "a storm," &c. He hopes to print his collected material in the course of this summer.

SOCIETY OF BIBLICAL ARCHEOLOGY.—June 14.—Prof. A. H. Sayce read a paper on 'The Hittite Inscriptions Translated and Annotated.' The author said that this concluded his series of papers on the Hittite texts. Their decipherment had now pro-

gressed so far that it was possible to give connected translations of the better-preserved inscriptions. After briefly describing the nature of the key which finally unlocked them, he referred to the various verifications of its correctness which, with the increase of our materials, are constantly coming to light. The values already obtained for the characters give, without forcing, the requisite geographical and personal names in each fresh text to which they are applied.—Tyana, for example, at Tyana, Carchemish at Carchemish, Mames in Pisidia—and lead on to the discovery of the values of other signs. Explanations turn up unexpectedly of geographical titles found on the Assyrian monuments—e.g., of the Akhlamê, who inhabited the district of Carchemish, and whose name is written in the Carchemish texts letter for letter as it is in the cuneiform. Even the grammatical affixes to words found in the cuneiform tablets of Arzawa recur in the same positions in the hieroglyphic texts; and the theological conceptions disclosed by the translation of the inscriptions are just those which were peculiar to Asia Minor. Above all, the translations not only flow naturally and necessarily from the application of the key, but prove to be in accordance with probability and common sense; while the whole system of decipherment is (what every correct system ought to be) progressive, one discovery leading to another, and serving to confirm and verify the results already obtained. The author has recently been studying the originals of many of the texts in the magnificent museum of Constantinople, where every assistance was liberally afforded him, and has thus been able to correct the errors which are inseparable even from casts and photographs. Translations were given of the Carchemish, Hamath, and other texts, some of which can be translated with a fair amount of certainty, while of others only a partial rendering can at present be attempted. But the extensive use made in them of ideographs and determinatives goes far to explain their meaning. The prince to whom the Hamath texts are due bore the name of Arki-suanna. The inscriptions are for the most part architectural or theological.

MATHEMATICAL.—June 8.—Prof. A. R. Forsyth, President, and, temporarily, Prof. W. Burnside, V.P., in the chair.—Mr. V. Ramaswami Aiyar was elected a Member.—The President announced that the Council had awarded the De Morgan Medal for 1905 to Dr. H. F. Baker for his researches in pure mathematics.—The following papers were communicated:—'On the Conditions of Reducibility of any Group of Linear Substitutions' and 'On Criteria for the Finiteness of the Order of a Group of Linear Substitutions,' by Prof. W. Burnside;—and 'On a Class of Many-Valued Functions defined by a Definite Integral,' by Mr. G. H. Hardy.—Informal communications were made as follows:—'The First Principles of Cauchy's Theory of Functions,' by Mr. G. H. Hardy;—and 'Differential Equations whose Integrals are expressible by Partial Quadratures,' by Prof. A. R. Forsyth.

#### MEETINGS NEXT WEEK.

- TUES. Asiatic, 4.—'Muhammadan Talismans from the Maldiv Islands,' Rev. S. Stitt.
- WED. Meteorological, 4.—'Normal Electrical Phenomena of the Atmosphere,' Mr. G. C. Simpson; 'Two New Meteorological Instruments,' (1) Automatic Pole Star Light Recorder, (2) The Umbroscope, Mr. S. P. Fergusson.
- British Archaeological Association, 8.—'Notes on the Ninth Iter of Antoninus, with Special Reference to the Sites of Venta Icenorum and Setomagus,' Rev. Dr. Astley.
- Folk-lore, 8.—'Notes on the Legend of Merlin and on Joseph of Arimathea and his Connexion with Britain,' Dr. Gaster.
- Geological, 8.
- Microscopical, 8.—'Theories of Microscopical Vision' (second paper), Mr. A. E. Conrady; 'The Tubercle Bacillus,' Mr. E. M. Nelson.
- THURS. Antiquaries, 8½.

#### Science Gossip.

The *Journal* of the Geographical Society of Paris contains a very interesting paper by the well-known traveller Lucien Fournau, on the drying up of the rivers in Central Africa. As the head of the flotilla on the Lower Niger, he was in a position to take constant and accurate measurements during 1903 and 1904, and he found that the volume of water decreased with alarming rapidity, so that the steamers of the Niger Company cannot go to Djebba, as they could do easily fifteen years ago. The reports of the natives bear out these statements, and many islands which had to be periodically deserted by their inhabitants no longer run the risk of being flooded.

The International Congress of Anatomists will be held at Geneva from August 6th to

10th, and will be attended by distinguished representatives from England, France, Germany, &c.

We referred in our number of March 4th to the question of the adoption of a standard time for India, which seemed at last on the eve of settlement. It is now officially announced that the new time will be introduced into all telegraph, postal, and railway offices on the 1st of July next. In large commercial towns like Calcutta and Bombay the Government of India is prepared to introduce standard time in their offices and courts, "if local opinion shows itself agreeable to accept the alteration." There is no doubt that opinion generally will be in favour of the change.

Two new small planets were photographically discovered by Dr. Götz at the Königstuhl Observatory, Heidelberg, on the 28th ult. Dr. J. Palisa, of Vienna, has published in No. 4024 of the *Astronomische Nachrichten* the results of visual observations he has obtained of some of the recently discovered bodies of this class. The whole number now known is approaching six hundred.

Herr A. WEDEMAYER, of Berlin, has computed elliptic elements of Giacobini's comet ( $\alpha$ , 1905), and obtains a period of 279 years, somewhat longer than that determined by Messrs. Crawford and Maddrill, and mentioned in our 'Science Gossip' on the 3rd inst. In other respects the results are very nearly the same, so that the true period is probably between 250 and 260 years.

THE *Berliner Astronomisches Jahrbuch* for 1907 has just been received. The data are as in the previous year, and the solar, lunar, and planetary places are formed from the same tables as in 1906. Elements of the orbits of 521 small planets, the last of these being Brixia, which was discovered by Herr Dugan at Heidelberg on January 10th, 1904, are included; also opposition ephemerides for forty of those which come into opposition this year. It is mentioned that of the 553 small planets announced up to the end of last March, 374 have been observed at four or more oppositions, 31 at three, 48 at two, and 100 at only one opposition, most of the latter being, of course, recent discoveries.

#### FINE ARTS

*Medieval Art, from the Peace of the Church to the Eve of the Renaissance, 312-1350.*  
By W. R. Lethaby. (Duckworth & Co.)

A MORE accurate title for this book would have been 'Medieval Architecture,' for, with the exception of one chapter on 'French Sculpture and Painting,' it is almost entirely concerned with buildings, or with sculptures and mosaics, which perform the function of architectural decoration. Illuminations and ivories are mentioned only once or twice, and incidentally. Mr. Lethaby may vindicate his title by urging the enormously preponderant importance of architecture in the Middle Ages. This is perfectly true; yet the title is misleading, and inquirers who go to the book for guidance on other branches of art may be disappointed.

But as a sketch of the development of architecture and the arts auxiliary thereto this work deserves the most serious attention. We believe it to be the first English handbook that has ever appeared which will enable a careful reader to gain a comprehensive and ordered view of the history of architecture in Europe and the relations

of the various schools. This achievement is not due merely to skill in presentation and exposition, though considerable skill is displayed. It is largely due to the fact that the author approaches the problems of the evolution of Western architecture with a thorough knowledge of Byzantine art, which has enabled him to appreciate the full significance of the brilliant investigations of Prof. Strzygowski, of Graz. A complete revolution in our conceptions of the origin and growth of Christian art has been, and is being, wrought by Strzygowski's labours, and Mr. Lethaby's readers will be enabled to understand its significance. The origin of Christian from classic art, not at Rome, but in the East, in the Hellenistic sphere, imposes at the outset a new conception of the interdependence of East and West. But this original and decisive Eastern influence was not exhausted in the initial stages, and Mr. Lethaby fully recognizes its continuance. Some passages which are significant of his general treatment of the development may be quoted. Speaking of "parcel-mosaic," he says:—

"It was this late Byzantine style acting on the West by many channels, by the migration of its artists, by the dissemination of ivories, MSS., bronzes, goldwork, textiles, and enamels, which gave the artistic impetus which led up to Romanesque art. The West, of course, contributed the ability and readiness to absorb and transform these influences."—P. 72.

"Wherever in Italy we see a school of architecture in course of formation, we shall find that it has its roots in a fresh Byzantine impulse."—P. 91.

And as to the so-called Lombardic School:

"The general style from the sixth to the eleventh centuries Cattaneo has called Italo-Byzantine, and he has rightly denied the existence of any specific Lombard School during this time except so far as it shows itself in barbarism. He has also pointed out that the first active and indigenous school to arise had its centre at Venice. It was indeed in origin strictly Byzantine, but in Venice it found such a congenial soil that it soon took root, and bore even finer fruit than at the same time in its original home."—P. 92.

Even the Romance art, as Mr. Lethaby would designate Gothic, which grew out of Romanesque in North France, though not due directly to Eastern influence, was nevertheless conditioned by the East. Gothic is "the architecture of towns, guilds, and masters who were free to pass from place to place," and the guilds of masons are probably Byzantine in origin. Such guilds were highly organized in Constantinople:—

"It is a curious fact that in the thirteenth century *latomos*, the Byzantine word for mason, was used in France and England. I suppose that workers in the West derived their customs and organization from groups of Byzantine artists working in Italy; and that it is to the existence of such groups in North Italy that we owe the easy transition of Lombard architecture over Western Europe, which ultimately led to the establishment of similar guilds and the development of Gothic."—P. 145.

The castle-building and military architecture of the Gothic period were, of course, directly due to the influence of the East consequent on the Crusades.

The question as to the geographical path by which the Eastern influences acted on the West, and led to the creation of Romanesque, has not been finally settled, and Mr.

Lethaby does not definitely commit himself to the extremely probable opinion of Strzygowski that they travelled through North Italy and Marseilles. But he adopts that scholar's view as to the dependence of the Romanesque type of church on the type of Syria, Asia Minor, and Armenia, which was characterized by

"the use of vaulting instead of wood roofs, the absence of an atrium, a west façade having a porch between two towers, the use of piers as supports instead of columns, the addition of a square compartment before the apse, and the bringing of windows together in groups of two or three."

Mr. Lethaby lucidly states his own conclusion as follows:—

"There have been in the main two great and persistent types of church plan, and the final type of large Western churches was reached by combining the two. The first is the Congregational, basilican, or *ship* type of plan, with its long columned aisles; the second is the *martyrion*, circular, or *cross* type, usually entirely vaulted. Both were in use from the age of Constantine, but in certain parts of the East, as in Asia Minor, North Syria, and Armenia, the latter type was particularly favoured, and ultimately almost prevailed over the basilican type. In the seventh, eighth, and ninth centuries churches of the Eastern cross-type were frequently built in the West, and finally the *aisled* cross church of Romanesque type was reached by bringing the two types together."

But while Mr. Lethaby has assimilated the important results of foreign research, he is thoroughly independent in his judgments; he has thought everything out for himself, and impresses us with his mastery of the vast subject. The purpose and value of the book consist in the new conception of the general development, and the reader must not expect to find every celebrated monument described, or even mentioned. The only serious complaint we have to make is that more space has not been given to secular architecture. The author himself suggests that Castle-Gothic has been "neglected in the study of the evolution of the style." He might have devoted a paragraph or two to a description of the castle of Gisors or of Les Andelys. We think that he ought to have noticed the buildings of Paulinus at Cimitile, near Nola, which were probably modelled, as Bertaux has shown, on the buildings round the Martyrion of Christ at Jerusalem.

The book has succeeded in its design of showing "the unity in diversity of the stream of art which flowed down the centuries." The day has gone by for treating the various schools of art in the Middle Ages as separate compartments.

*Paradise Lost.* By John Milton. With Photogravures by William Strang. (Routledge.)—This is an excellently got-up edition, the print and paper are well chosen, and the proportion of type to the page is just. The photogravures from Mr. Strang's etchings are admirably reproduced. Indeed, for a cheap edition of Milton, nothing could be better planned, if we except the binding, which is not altogether agreeable. Mr. Strang's relation to his author is rather curious. For while on the one hand his sense of broad and simple design and stately unbroken contours brings him naturally into harmony with the Miltonic rhythm, on the other his total want of the feel-

ing for sensuous charm, his essentially rugged and unlyrical tone, are in startling opposition to the spirit of the poem. In consequence his most unqualified success is in the noble portrait of Milton which forms the frontispiece, and in the title-page, where we have Milton playing to his daughters. In these there are a puritanical plainness and directness of expression which interpret Milton as a man finely. But Milton the poet seems to get out of Mr. Strang's range of sympathy. There is in his illustrations no trace of that "Doric delicacy" which Wootton noticed, and his Paradise seems a fitter place for the snake than for Eve. There is, of course, no scope here for Mr. Strang's peculiar sense of the grotesque which came out so admirably in his renderings of Mr. Kipling and 'Don Quixote'; for though, in a sense, Mr. Strang's feeling is classic, it is a classic grotesque peculiar and personal to himself that he expresses. We feel, therefore, that Milton did not supply the inspiration best suited to Mr. Strang's temperament, and that, since he has had the good sense not to go contrary to the spirit of his author, he has found himself limited and a good part of his natural talent prevented from expression. The result is that we detect a certain coldness, a want of zest and life in the imagery of his designs. But if they do not vividly stimulate the reader's imagination, it must also be said that they never distract or obtrude themselves unduly. And this is surely no small praise of Mr. Strang's taste and propriety of feeling. For to touch 'Paradise Lost' without striking a false note argues a fine sense of style, a rare discretion and restraint.

*Mural Painting.* By F. Hamilton Jackson. (Sands & Co.)—The idea of this book, and, indeed, of the whole series of "Handbooks for the Designer and Craftsman," is excellent, namely, to give in a short space all the available information, both of practice and principle, which the craftsman requires. Unfortunately its practical value is not very great. The processes of wall painting, particularly of fresco, are so complex, and in a Northern climate require such infinite precautions, that no artist need hope, with the aid only of a book like this, to set about such a performance. He will find here a number of recipes of all dates and all countries brought together, but none of them given with just those final details which make all the difference between theoretic and practical knowledge. There is, moreover, a lack of guidance in the selection of the best methods. Only one who had himself practised these various methods could, we think, give the needed advice. But even failing this, a few recipes given in the utmost detail would have been more helpful.

The amateur whose curiosity about methods only goes so far as the wish to understand in a general way the mode of production of works he admires will, of course, be able to learn a good deal from what is given, though even from this point of view the book is hardly satisfactory from want of information as to the date of the different methods described. Moreover, in such a connexion the historical sketch with which the book begins ought surely to have been a full history of changes in technique rather than what we find—a very brief and not very scholarly restatement of the outlines of Italian painting.

Besides fresco, which is treated at some length, the author describes spirit fresco, the method invented by Mr. Parry and employed by Lord Leighton at South Kensington; encaustic, the great method of the ancients, which has been revived from time to time in France with some success; and, finally, various oil processes, either directly on the wall or on canvas *marouflé*. Of these last the author speaks somewhat disparagingly, and every one would, we think, agree as to their inferiority to real fresco, or even to tempera, so far as the beauty and purity of the effect go; but for all that, oil pro-



cesses on canvas have been employed in almost all the successful wall decorations of our day in Northern climates, and until it can be shown that a wall surface can be prepared so as to make fresco permanent in England, it seems as though some kind of oil—or, better still, wax and turpentine—medium on canvas was the most practical method. This was, after all, the method adopted by such great technicians as the Italians whenever they had to meet conditions, as at Venice, which at all corresponded with those of an English climate. There is a great deal of curious information in Mr. Jackson's book, and he is evidently well read in his subject; but lack of system and want of proper reference to authorities are serious drawbacks to its value.

*English Embroidery.* By A. F. Kendrick. (Newnes.)—The appearance of this book—at a time when the remarkable collection of English embroidery at the Burlington Fine-Arts Club has made a stir—is to be welcomed. For Mr. Kendrick, whose admirable introduction to the catalogue we inadvertently ascribed to another, is a master of his subject, and gives here an admirable survey of the whole history of English embroidery from Anglo-Saxon times to the eighteenth century. He writes, moreover, from a liberal and genuinely artistic standpoint, and is not carried away by a love of mere curiosity. To one who has studied and appreciated the great designs of the thirteenth and early fourteenth centuries, as Mr. Kendrick has, the grotesque extravagances of seventeenth-century stump-work, so dear to the collector, cannot appeal very forcibly, and he treats his whole subject with a due sense of proportion.

The most interesting part of the book, therefore, is devoted to the Romanesque and Gothic periods, beginning with the St. Cuthbert vestments at Durham of the early tenth century. These are reproduced, but unfortunately not on a large enough scale in view of their extraordinary importance. The next great work is the so-called tapestry of Bayeux, which the author admits is not, properly, English. It shows, indeed, a great falling off from the earlier Saxon work. There a strict Byzantine tradition was followed, which gave to the figures a singular nobility and beauty; in the Norman work we have a rather premature and childish effort at naturalistic and dramatic design, for which experience and tradition were alike wanting.

Then come the Worcester vestments, in which decorative form again asserts itself, and then the great series of copes, the Syon, Ascoli, Daroca, Bologna, and Pienza copes, and the chasuble at Anagni; and, finally, the Steeple Aston cope, in which at last such command of form and freedom of line is attained that dramatic effects are possible without loss of beauty. In treating of this period some authorities are likely to accuse Mr. Kendrick of too liberal an interpretation of the word English; and perhaps it would have added to the value of his book if he had discussed more fully the points of differentiation on which he has relied for his conclusions.

He then traces the gradual decline of the typical forms of this great period of embroidery throughout the fourteenth century, and the rise of a new conception of design, with figures and ornaments *parsemé* on a velvet ground, which replaces it in the fifteenth century. Of this effective, but comparatively coarse treatment, the Chipping Campden and Baunton altar frontals are the finest specimens.

With the Reformation the whole character and aim of the art change, and though we have many examples of delicate workmanship and refined taste—such, for instance, as Lord Falkland's "black work" tunic and the exquisite coverlets of the early eighteenth century—embroidery is no longer an art called on to express great imaginative ideas; it falls definitely into the rank of the minor arts.

*Alphabets and Numerals.* Designed and drawn by A. A. Turbayne. (Jack.)—This is one of the best books for practical purposes that we have had before us for a long time; we do not agree with the writer in every particular, but it is the product of a genuine taste, founded on a study of sound originals. We are glad to note that the provision of good examples for lettering seems likely to be recognized as a duty by art schools, whose authorities cannot do better than follow the example of Aberdeen in including a collection of specimens of fine antique Roman, Italian, and German inscriptions in their museum. Mr. Turbayne's first alphabet is founded on the lettering of Trajan's Column, and the curved serifs give it a very fine decorative effect. The second, and best in the book, is derived from the Pisa monument to Henry VII. We know no finer collection of inscriptions in Italy than that in the Campo Santa and on the west front of the Duomo there. The numerals of this alphabet are not so good. Plates v.-viii. are founded on Jenson's letter, with a contamination from Spira. We cannot agree with the notion that the latter's type counterfeits a pen-drawn letter to any extent, though we remember William Morris used to lay some stress on the influence of the pen as an element in its design. We should not recommend the lower-case of "condensed Gothic" unreservedly—the *k*, *m*, *f*, *g*, and *s* are unworthy of the rest of the fount; but it is much better than the "square serif" Gothic which follows. We have named Morris; his lower-case Gothic type seems almost the last word in legibility, while preserving the essential characteristics of the style. Mr. Turbayne, in his desire to avoid plagiarism, has probably gone out of his way not to adopt these forms, but one need not go wrong merely to emphasize another man's rightness. We recommend his book heartily to all who have to design lettering. They will find not only the plates but also the notes full of useful suggestion.

#### GERMAN BOOKS.

We have received several numbers of *Hirth's Formenschatz*, which maintains its reputation both for the choice of objects reproduced and the excellence of its reproductions. An ivory Bénéitier of the tenth century from the cathedral treasury at Aix-la-Chapelle, a very curious Byzantine reliquary from the same place, several superb specimens of Meissen porcelain, the consecration comb of St. Heribert, Rhenish ivory of about 1000 A.D., a curious Middle-Rhenish painting of a Liebespaar, and the tower of the Abbey of Charroux, a magnificent specimen of transitional Romanesque architecture, are among the more curious and unfamiliar examples of various arts contained in recent numbers.

*Der Meister der Berliner Passion und Israhel van Meckenem.*—*Verzeichnis der Kupferstiche Israhels van Meckenem.* Von Dr. Geisberg. (Strassburg, Heitz.)—We have here two contributions—No. 42 and No. 58—to "Studies in German Art History." No writer except Prof. Max Lehrs has done so much as Dr. Geisberg to dispel the darkness in which the early history of engraving in Germany was, till recently, involved. The work of the younger student is based to a large extent on the researches of his senior, who has generously placed at Dr. Geisberg's disposal all his notes on the engravings of Meckenem. After acquiring a thorough knowledge of the primitive engravers, Dr. Geisberg has turned his industry and acumen to good purpose by concentrating his attention on two artists of his own fatherland, Westphalia. His preliminary essay, published two years ago, proves that the so-called "Master of the Berlin Passion" (not the "Renouvier Passion" of 1446), a goldsmith who migrated to Bocholt, probably from Arnheim, about 1457,

and died about 1465, was the father of Israhel van Meckenem, and that a local tradition, maintained till the eighteenth century, that two artists of that name had worked at Bocholt, was better founded than modern critics had supposed. The first should rightly be called Israhel van Meckenem the elder, but a full catalogue of his work has already been published by Prof. Lehrs under the current name, which serves better to distinguish him from his son. The work of the latter is analyzed with a patience and insight that are truly amazing, and with no waste of words. Even more remarkable is the amount of labour expended on the second volume; just published, which enumerates 570 engravings by Israhel van Meckenem the younger, as against 267 described by Passavant. The catalogue gives full particulars of the states of each engraving, their water-marks, the collections in which they occur, and every kind of information that the most thoroughgoing student can need, in the most condensed form. The only matter for regret is that the bulk of the catalogue was already in print before Dr. Geisberg made many new discoveries in visiting French and English collections last year; the corrections thus made necessary could only be introduced in an appendix, and the order of states described in the body of the work is not in all cases definitive. Only 102 engravings are regarded as original; the remainder are copies from the works of other artists, including no fewer than 215 after the master E. S.

*Das radierte Werk des Anders Zorn.* Bearbeitet von Fortunat von Schubert-Soldern. (Dresden, Arnold.)—The Swedish painter, sculptor, and etcher, Herr Anders Zorn, has a great reputation on the Continent and in America, though his work is at present little known in this country. His etchings, and especially such portraits as those of Renan, Verlaine, and Liebermann, are remarkable for vigour, grasp of character, and freedom from any mannerism or academic bias; they are remarkable, too, in contrast to most contemporary work, for their almost invariable adherence to the bitten line in its purity, unaided by any adventitious process. They are largely represented in public collections abroad, especially at Stockholm, Dresden, Berlin, and Budapest, and their importance fully justifies the publication of a separate catalogue. The work has been carried out by a competent author—the Director of the collection of engravings formed by King Frederick Augustus II. of Saxony, which supplements by the many rarities which it contains the better-known Royal Print-room at Dresden. The catalogue is not only clear and businesslike in arrangement, but also—unlike most German books of its class—a pleasant object to sight and touch. In type, spacing, and the proportion of the page it follows the best English models of recent date; good hand-made paper and a judicious use of red add to the attractiveness of the volume, which contains an original plate, Zorn's own portrait, and twenty collotype reproductions of other etchings.

#### ARCHÆOLOGICAL NOTES.

AMONG Capt. Croz's discoveries at Telloh, some account of which was given in *The Athenæum* of March 18th, is a statuette of a new king named Sumu-ilu, who reigned over Ur in the twenty-second century B.C. It is in hard black stone, probably granite, and owes its preservation to its having been made into a support for a vase. A notice of it appears in the *Revue Archéologique* for May-June, and it is hoped that a representation of it, with the inscription and a translation, will be published before very long. Perhaps it is a sign of the increased cordiality between France and

England that three of the articles in this number of the *Revue* are in English.

The fourth and last volume of M. Amélineau's 'Nouvelles Fouilles d'Abydos' is now out, and may perhaps be reviewed at length later. It is as confused and as disorderly as its predecessors, and a great part of it is taken up with controversy, in which the author attempts to prove that his excavations were properly conducted, and that if he broke into pieces duplicate vases and committed the other acts of vandalism of which he has been accused, it was after consultation with, and by order of, the Service des Antiquités, who were anxious that no part of his finds should be sold to tourists. Without any desire to prejudge the matter, one would think that this was a question of fact, which could easily be decided by direct evidence. If all he says could be established, it would seem that he was badly treated in the sudden cancelling of his concession, and the handing over of his site to Prof. Petrie; but he has been so sweeping in his accusations of unfairness, repeated in this volume, against not only the last-named, but also M. Loret and M. Maspero, as the past and present heads of the Service, and Count von Bissing, that one is naturally disinclined to put faith in his theory of a kind of conspiracy against himself. Of the many objects included in the plates to this volume perhaps the most noteworthy is an ivory tablet bearing apparently the name of Den, which seems to be the duplicate and complement of one already published by Prof. Petrie in 'Royal Tombs II.'

Among the antiquities from Abydos lately added to the Ashmolean Museum is the fragment of a vase bearing the name of Az-ab, or Merbapen, who is now generally acknowledged to have been the Miebis of Manetho, and the third king of the last-named's first dynasty. It gives the king the title of "Uniter of the North," of which no instance had previously occurred, and this lends some colour to the theory, already indicated by his name being placed first on the list of kings in the tablet of Saqqarah, that it was he, and not Menes, who was the real founder of the Egyptian kingdom.

A new theory regarding these early vases has been started by M. Georges Foucart in a communication made by him this month to the Académie des Inscriptions. He argues, chiefly from specimens discovered at Negadah, and sometimes dignified with the name of prehistoric, that the object of the scenes painted on them was to assure the participation of the dead in the offerings made to the gods, and generally to provide for their subsistence in the next world. This would not only be strictly in accord with the ideas underlying the practice of magic among all primitive peoples, but would also be the prototype of those deduced from the Pyramid Texts, the Book of the Dead, and all the other forms of funereal literature peculiar to the Egyptians of historic times. But M. Foucart goes further, and seeks to discover in the already conventionalized forms of the different objects portrayed the origin of the hieroglyphic characters. If he succeeds in establishing his point he will have rendered a service of incalculable value to learning, but at present the theory seems to be a little in the air.

M. Capart succeeds M. Maspero as the compiler of the periodic 'Bulletin Critique des Religions de l'Égypte' in the *Revue de l'Histoire des Religions*. He frankly abandons the method of his predecessor, which was generally to seize upon some lately published work of importance, and make it a peg from which to hang one of his masterly dissertations upon some point of Egyptian religion which he had just excogitated. Instead, M. Capart plods steadily through the great mass of material accumulated since the last appearance of the 'Bulletin,' and divides it into heads, such as

'Culte des Animaux,' 'Livres de Géographie ['] Infernale,' and the like, devoting but two or three lines to each work, and producing a result as bald and dry as the 'Archæological Report' which Mr. F. Ll. Griffith yearly furnishes to the Egypt Exploration Fund. The publication with which M. Capart deals at most length is Dr. Budge's 'Gods of the Egyptians,' which he condemns for the lack of any connecting thread between the facts there detailed, and for some minor faults, such as absence of references and mutually contradictory passages. As to his main complaint, it seems to be answered by the state of chaos into which the native religions of Egypt fell during the period of five thousand years that they endured, and which makes one sometimes doubt whether an ancient Egyptian could have given any more coherent account of the creeds of his people than a modern historian. Or is it possible that there is a clue through the maze which has not yet been found? It may be noted that M. Capart, who seems to be now much in love with the methods of the Berlin School of Egyptology, adopts in this article a peculiarly objectionable method of transliteration, in which he denotes the different forms of *d*'s and *t*'s in which the Egyptian language abounds by numbers. This seems to combine all the defects of every form of transliteration yet suggested.

A new Jewish catacomb has been discovered in Rome, containing some sixty inscriptions in Greek and Latin. These last have been carefully removed to the Lateran Museum.

### Fine-Art Gossip.

THE exhibition of the remaining works of G. H. Boughton, R.A., at the Leicester Galleries closes to-day. During the following week a series of seventy-five water-colours by Mr. Walter Tyndale will be on view, illustrating the Wessex of Mr. Hardy's novels.

AT the Æolian Hall last Thursday there was a private view of Mr. A. H. Savage-Landor's pictures of Tibet and Nepal, which will be on view till July 14th.

AT the Knoedler Galleries M. Theobald Chartran has an exhibition of portraits open.

MESSRS. CARFAX & Co. hold to-day a private view of works by members of the Society of Painters in Tempera.

AT the Rowley Gallery, Silver Street, Kensington, Mr. J. A. Rowley has on view an exhibition of oil paintings and water-colours by Mr. A. Ludovici.

MESSRS. CHRISTIE sold on the 8th inst. a picture by F. Guardi, 'Ruins, Venice,' with figures, for 105*l*.

THE first International Art Congress is to be held at Venice from September 21st to 28th. Among the points to be discussed is the question of artistic copyright, and it is hoped that some agreement may be come to between the nations interested.

WE have received the following: 'Envoi de Fleurs,' by Toulmouche, etched by Marie Louveau-Rouveyre; 'Labourage Nivernais,' by Rosa Bonheur, etched by E. Salmon; 'A Lawn Tennis Party,' by Lavery, etched by Daniel Mordant; 'Primavera,' by Julius Rolshoven, etched by Th. Chauvel; and by the same engraver a rendering of Daubigny's 'Écluse dans la Vallée d'Optevoz, Isère.' With the exception of the last, none of the original paintings has any serious claim to consideration as a work of art, and there is nothing in the interpretation by the engravers to give it that character.

## MUSIC

### THE WEEK.

#### QUEEN'S HALL.—*Hillier Festival.*

AT the fifth concert of the Hillier Festival on June 7th, Gustave Charpentier's suite, 'Impressions d'Italie,' was given here for the first time in its entirety. This work was written nearly twenty years ago. The music is light, picturesque; the composer shows an eye for colour and a taste for programme-music. No special individuality is displayed, and it is open to question whether one or two movements from the work would not be more satisfactory than the complete suite; *genre* music of this kind is best taken in small quantities. The performance was good. Saint-Saëns's Symphony in c minor, composed expressly for the London Philharmonic Society in 1886, is a very clever, very effective work, yet one which shows more head than heart. M. Arthur de Greef, the Dutch pianist, displayed gifts of no common order in Grieg's Pianoforte Concerto; and yet, somehow or other, he did not actually reveal the romance of the music.

The programme of the sixth and last concert commenced with a Symphony in F by M. Théo Ysaye, brother of the well-known violinist, written last summer, and produced at Brussels in November. The composer is terribly in earnest, but earnestness is not a satisfactory substitute for inspiration. It is difficult to understand why the symphony was selected, or why it was placed at the head of the programme. In music of a less exacting form M. Ysaye may appear to greater advantage. A Concertstück for harp and orchestra, by M. O. Pierné, proved less pretentious and far more attractive. The composer gained the Prix de Rome in 1881 with his cantata 'Edith,' and since then he has written works of various kinds. It may be interesting to add that he succeeded César Franck as organist of St. Clothilde. The piece in question is exceedingly refined, and the solo part for harp (well rendered by Mlle. M. Stroobants) effective in the best sense of the term. The influence of Franck is undoubtedly felt in the music, but in a natural way. M. E. Deru gave an excellent performance of Bach's Violin Concerto in E; and some solos for viol da gamba, admirably rendered by M. E. Jacobs, deserve mention. The programme ended with M. Paul Dukas's clever Scherzo 'L'Apprenti Sorcier.' The next time Mr. Hillier gives a festival he will no doubt profit by the experience he has attained. There were praiseworthy features in the scheme, and some excellent performances; but when a foreign orchestra and foreign conductor appear in London they must be well able to stand the severe test of comparison.

#### QUEEN'S HALL.—*Philharmonic Concert.*

THE Symphony in A by Paul Juon, performed at the Philharmonic Concert last Thursday week, has a clever first movement, a lively Scherzo, a charming Romanze, and a bustling Finale. Most of the music seems made, and extremely well; but only in the Adagio does the composer speak to us



from his heart. Miss Fanny Davies played Schumann's Pianoforte Concerto in the right spirit, though perhaps not in her happiest vein. M. Casals gave a most artistic rendering of Bach's Suite for 'cello solo in D minor.

*Songs from David Herd's Manuscripts.* Edited, with Introduction and Notes, by Hans Hecht. (Edinburgh, W. J. Hay.)—It is surprising how little attention has been paid by writers on Scottish history to the vast amount of available manuscript matter illustrating the old life of the people. The most vivid light is thrown upon the social and literary aspects of the time by many collections and letters which have never been published or even adequately catalogued. Dr. Hecht reminds us that David Laing's valuable collections form at present an unsurveyable chaos; of George Paton's extensive correspondence comparatively few specimens have been published; and important collections of Thomas Percy's letters—for example, those exchanged with William Shennstone—remain unused in the Manuscript Department of the British Museum.

Dr. Hecht's service in the matter of David Herd's manuscripts must be gratefully acknowledged. A recent authority has asserted that "Herd did for Scottish song what Bishop Percy had done for English ballads." This is an exaggeration. The honour of having revived English and Scottish popular poetry remains unreservedly with Thomas Percy, Robert Burns, and Walter Scott, whose knowledge and art lent adequate expression to the vivid emotions of the time. It is, however, both just, and, from an historical point of view, necessary to consider the share due to their collaborators, of whom Herd was the most prominent. The value of his collections of songs and ballads has never been contested. To the student of Scottish song prior to Burns they are indeed indispensable, and it is worth remarking that Burns himself, as is clearly shown (for the first time) in Henley and Henderson's "Centenary Edition," made extensive use of them in connexion with Johnson's 'Musical Museum.' They supplied him with the beginnings of over twenty songs: some set down by Burns's editors as wholly his own, and a few vaguely described as "old," while the rest have been "riddled with speculations or assertions more or less unwarrantable and erroneous." The original edition of Herd's collections was published in 1776. That edition, as well as Sidney Gilpin's reprint of 1870, have become bibliographical rarities. The Glasgow reprint of 1869 is more accessible. Both reprints, however, are unsatisfactory in so far as they do not deal adequately with the history of the particular songs, nor make any reference to their associated airs. This deficiency was complained of by Percy after the publication of the first edition. It has now been satisfied by Dr. Hecht on the basis of modern research. His edition is founded on the manuscripts themselves, the entire song-material contained in them being reprinted. Drawing-room considerations are wisely ignored, the book being avowedly addressed to the student and the antiquary. The notes chiefly illustrate Burns's arrangements of the texts for the 'Museum'; some are of special value as claiming for the poet verses which have not yet been assigned to him. The editor's introduction includes some characteristic letters which passed between Paton and Percy concerning Herd's collection, as well as brief biographies of Paton and Herd. Taken with Mr. John Glen's recent work on 'Early Scottish Melodies,' the book may be said to exhaust the theme of Scottish song before Burns. It is provided with a good index.

### Musical Gossip.

VERDI'S 'Aida' was revived at Covent Garden last Saturday evening with a cast which was practically the same as that of last season. Signor Caruso was again the Radames, and sang the music of the part with full effect, his share of the duet at the close of the third act being admirably rendered. Here also Fräulein Destinn, the Aida, sang with marked fervour and dramatic power. In all respects Madame Kirkby Lunn satisfied the requirements of the rôle of Amneris; and Signor Scotti was an excellent Amonasro. Signor Mancinelli conducted.

UMBERTO GIORDANO'S 'Andrea Chenier' was performed at the Paris Théâtre Sarah-Bernhardt on June 3rd by the Sonzogno Company with marked success. The admirable interpreters were MM. Bassi and Sammarco, and Madame Tétrazzini. M. Campanini conducted.

ROBERT KAJANUS, conductor of the Symphony Concerts of the Philharmonic Orchestra at Helsingfors, has just performed all Beethoven's symphonies in chronological order. One of the programmes included, by the way, Sir Edward Elgar's 'Cockaigne' Overture. A special concert was also given in memory of Rubinstein, the programme including the pianist-composer's First Symphony in F, and the E flat Concerto, the solo part of which was played by Prof. Lhévinne, of Moscow, one of Rubinstein's most gifted pupils.

MR. LEONI'S opera 'L'Oracolo,' the libretto of which is based upon the play 'The Cat and the Cherub,' is now being rehearsed at Covent Garden, and will probably be produced next week; also Gluck's 'Orfeo,' with Madame Kirkby Lunn as Orfeo, and Madame Ranny, the well-known French dramatic soprano, as Eurydice.

MR. ALICK MACLEAN'S opera 'The Hunchback' will be performed in the autumn at the Mainz Opera-House.

A COMMITTEE has been formed at Rome, under the presidency of Prince Barberini, for the purpose of erecting a monument to Palestrina at Palestrina, his native place.

THE death is announced at an advanced age of Franz Strauss, the father of Dr. Richard Strauss, formerly a member of the Court orchestra at Munich, and one of the finest performers on the horn in Europe. He also composed studies and various pieces for his instrument.

DR. CHARLES STEGGALL, who died June 7th, was born in 1826. He studied at the Royal Academy of Music under Sterndale Bennett, and in 1851 was appointed Professor of Harmony and the Organ at that institution. In 1864 the organistship of Lincoln's Inn Chapel was conferred on him. Steggall was a Bach enthusiast, and was honorary secretary of the first Bach Society from its establishment in 1849 to its dissolution in 1870. He wrote anthems, services, and pieces for the organ, and was musical editor of 'Hymns, Ancient and Modern.'

THE hundredth anniversary of the death of Luigi Boccherini, May 28th, 1805, has been celebrated in various cities of Italy—Lucca, where he was born in 1740, Florence, Milan, and Trieste. Like Haydn, his great contemporary, he was a prolific writer of chamber music; but his delicate little Minuet in A is the one piece which keeps his name in remembrance, so far as the general public is concerned.

*Le Ménestrel* of June 11th mentions the recent performance at the Royal School of Wurzburg of an unpublished Adagio for clarinet and strings by Richard Wagner. The piece is dedicated to the clarinetist Christian Rummel, who from 1815 to 1841 was capellmeister at Wiesbaden, where he died in 1849.

### PERFORMANCES NEXT WEEK.

|        |   |
|--------|---|
| SUN.   | Sunday League Concert, 7, Queen's Hall.                                 |
| MON.   | Mischa Elman's Recital, 3, Queen's Hall.                                |
| —      | Herr J. Mossel's 'Cello' Recital, 3, Æolian Hall.                       |
| —      | Miss Muriel Foster and Mlle. Chaminade's Recital, 3.30, Bechstein Hall. |
| —      | Messrs. Fryer, Newman, and Walenn's Trio Concert, 8.15, Æolian Hall.    |
| —      | Kubelik's Jubilee Concert, 8.30, Queen's Hall.                          |
| —      | Madame Hortense Paulsen's Vocal Recital, 8.30, Bechstein Hall.          |
| TUES.  | Royal Opera, Covent Garden.   |
| —      | Miss Eveline Barton's Recital, 3, Æolian Hall.                          |
| —      | Miss P. Allen and Mr. Archdeacon's Concert, 8.15, Æolian Hall.          |
| —      | Mlle. Rosa Oltzka's Song Recital, 8.30, Bechstein Hall.                 |
| —      | Royal Opera, Covent Garden.   |
| WED.   | Miss Evie Greene's Song Recital, 3, Queen's Hall.                       |
| —      | The New Trio and Miss Florence Dawnay's Concert, 3, Æolian Hall.        |
| —      | Miss Janotha's Concert, 8, Queen's Hall.                                |
| —      | Royal Opera, Covent Garden.   |
| THURS. | Miss Mueller's Concert, 3.15, Bechstein Hall.                           |
| —      | Philharmonic Concert, 8, Queen's Hall.                                  |
| —      | Royal Opera, Covent Garden.   |
| FRI.   | Mr. H. Witherspoon's Song Recital, 3, Bechstein Hall.                   |
| —      | Royal Opera, Covent Garden.   |
| SAT.   | Mr. Boris Hambourg's 'Cello' Recital, 3, Æolian Hall.                   |
| —      | British Festival, 3, Crystal Palace.                                    |
| —      | Royal Opera, Covent Garden.   |

## DRAMA

### THE WEEK.

WALDORF.—Performances of Eleonora Duse.  
—*La Locandiera*; *La Visita de Nozze*;  
*Adriana Lecouvreur*.

MIRANDOLINA, in 'La Locandiera' of Goldoni, is one of the characters in which Signora Duse was seen on her first appearance twelve years ago at the Lyric. It is noteworthy as the brightest and, if we except Cyprienne in 'Divorçons,' the sunniest part in her repertory. It is that also in which her company yields her most effective support. It is difficult to recognize in the dull and rather somnolent interpreters of modern French drama the animated exponents of eighteenth-century Venetian comedy.

As Signora de Cygnerol, in an Italian rendering of 'Visite de Noces,' the rather morbid satire of Alexandre Dumas, the *diva* essays a part belonging to Aimée Desclée, with whom her art has much in common. So few opportunities does the character offer the actress that one wonders what precise temptation it held forth. As when it was first seen, we hesitate to believe that a noble woman, such as from a French standpoint the heroine is, would expose herself to an ordeal such as is faced. That question may be left where Dumas has placed it in his answer to the strictures of Sarcey. In acting one moment's chance is afforded Signora Duse—that in which, with ineffable loathing, she wipes off the stain of the impure and dishonouring caress she has provoked. In this the great artist was at her best.

In 'Adriana Lecouvreur' the actress enters the lists against a series of rivals, living or dead, extending from Rachel to Madame Bernhardt. Her performance of the heroine of Scribe and Legouvé exhibits no new phase of her genius. It has, however, that special gift of reticence in surrender which is an essential portion of La Duse's art. How far this grace is appropriate in the case of Adrienne we know not. Nothing in her recorded career distinguishes her from the French actresses of the early eighteenth century, who were no more distinguished for reserve than their predecessors and successors. That the devotion of the great actress to her distinguished lover, exemplary as it was, did not prevent her from giving him cause for jealousy, we know, and we know no more. The method adopted has at least the advantage of assigning the scenes of love-making exemplary

allurement, and those of death pathos no less conspicuous. In the scene in which, by means of the recitation from Racine, Adrienne brands her princely rival, Signora Duse showed much power and some passion. Were her method in scenes of the kind universally adopted, a revolution in art, the full significance and import of which are not easily to be estimated, would be effected. The general performance is less intelligent than we should have expected under Signora Duse's direction.

TERRY'S.—Performances of Madame Réjane.  
—*L'Hirondelle*; *Madame Sans-Gêne*.

OF the many pieces in which Madame Réjane has been seen at Terry's Theatre, two only — 'L'Age d'aimer' and 'L'Hirondelle'—are novelties. The latter, a comedy in three acts and four tableaux, by M. Dario Nicodemi, was first seen in New York, and has since been given in Brussels, but has not yet received the Paris imprimatur. It has a moderately interesting story, but no more claim to originality than is obtained by slightly changing the relations of the various characters taking part in a commonplace complication. Sylvie Desnoyers, whose character may be inferred from the name generally bestowed upon her of *L'Hirondelle*, is the mistress of a certain Horace Lenoir, a solicitor, whose younger brother Lucien is in love with her daughter, Madeleine Desnoyers. Some strong, but not too conceivable, situations are brought about before the mother—in order to secure the happiness of her daughter, whose hand is asked in marriage by Lucien—gives up her long-maintained *liaison*. It may be said with Judge Brack that people don't do such things. If we grant, for the sake of argument, that they do, the effect produced may be regarded as stimulating. Madame Réjane displays her well-known and brilliant gifts as Sylvie, M. Félix Huguenet makes what can be made of Horace, and M. Pierre Magnier, as Lucien, shows himself a capable *jeune premier*. Madame Jeanne Bergé gives a clever sketch of Miss Smithson, an English governess.

On Monday Madame Réjane reappeared in what, though not free from a touch of caricature, is perhaps the most original and stimulating part in her repertory, *Madame Sans-Gêne*. In this she showed her old magic. The general performance, which included M. F. Huguenet as Lefebvre, M. Duquesne as Napoléon, M. Revel as Neipperg, Madame Suzanne Avril as La Reine Caroline, and Mlle. Félyne as La Princesse Élixa, had every element of popularity. All that is to be asked of an actress whom playgoers are in a conspiracy to spoil is the extension by her of a little courtesy to her public. To begin at half-past eight a performance announced for eight is ungracious, if it is not unwise.

ST. JAMES'S.—*The Man of the Moment: a Comedy in Four Acts*. From the French of Alfred Capus and Emmanuel Arène by H. Melvill.

IN 'L'Adversaire,' produced at the Renaissance on October 23rd, 1903, M. Capus, with the collaboration of M. Arène, who is

known in political as well as journalistic circles, rose from the position of a purveyor of the lightest and sauciest comedy to that of one of the most faithful portrayals of social life. Between the promise of 'Brignol et sa Fille' and the performance of 'L'Adversaire' less than nine years have elapsed—nine years, however, charged with remarkable accomplishment. Throughout the short career, less than a dozen years in all, which has made him, perhaps, the most considerable of living French dramatists, M. Capus has displayed the rarest of gifts, establishing himself as a satirist without gall, and an observer less anxious to be witty than just. The subject of 'L'Adversaire' is adultery, the only subject, it is to be conceded, in which France or that part of England which derives thence its tastes or its views consents to be interested. In no other modern play with which we are familiar is conjugal offence treated with equal sobriety. Between the relentless utterances of Dumas fils and the sane condemnation of M. Capus there is the widest of differences. Let it be granted that the infidelity of Marianne Darlay is so gratuitous and unworthy as to be scarcely conceivable. This is an unquestionable blot, though the only one in the piece. All sophistry concerning the manner in which such an action may be condoned or accepted is brushed away, and the behaviour of the husband is exemplary in its inflexibility and its temperance. The title of the original means no more than that, under given conditions, one of the parties to a nuptial contract stands in an attitude of formal and perhaps fatal antagonism to the other, a sense to which nothing in the name of the English piece corresponds.

Not altogether simple or easy is the task of fitting to the English stage a question such as is raised in 'L'Adversaire.' Luckily the conditions inherent in the problem were prohibitive of those processes of tinkering which justify an Englishman in calling his translation an adaptation, and dubbing himself a dramatist. Mr. Melvill has left his scene and characters in France, where alone the action is conceivable. He has confined himself in the main to a simple translation of the original, though by those familiar with 'L'Adversaire' an occasional euphemism such as English prudery likes and English authority occasionally demands may be traced. When Madame Grécourt demands of her daughter concerning her husband, "Il n'a pas de maîtresse?" the English equivalent is something like "Has he any strong flirtations?" The method adopted is so far judicious that the result is a success. Interesting and stimulating throughout, and convincing and conclusive in its moral, the piece attains in the third act a point of remarkable intensity. In the scene in which the hero wrings from his wife the confession of her guilt, Mr. Alexander rose once more to a point of earnestness and passion reminding one of earlier days, and was seen at his best, while Madame Le Bargy, the creator of the leading rôles in 'Le Bercail' and 'Le Retour de Jérusalem,' made an eminently successful *début* on the English stage. Speaking our language admirably, and possessing a bright physiognomy and an excellent method, she proved herself so

genuine an artist, that we trust, though with no very sanguine faith, she may be induced to stay in our midst.

#### SHAKSPEAREANA.

STUDENTS of our greatest poet will note with pleasure the appearance of the facsimile published by Messrs. Methuen of *Mr. William Shakspeare's Comedies, Histories, and Tragedies: 1664*, or what is briefly known as the Third Folio. P. C. (Peter Chetwynde) first published the volume in 1663, and in the next year he reissued it with the addition of seven plays, 'Pericles' and six others, which have no genuine claim to be Shakspeare's, though their ascription to him shows that publishers fully appreciated the selling value of so great a name. It is a reasonable assumption that the rarity of the Third Folio is due in part to the destructive effect of the Fire of London in 1666. Recent prices paid for defective examples of this Folio are 50*l.* and 52*l.* last year, and for much better copies two years ago 307*l.*, 510*l.* (1663 edition), and 570*l.*

Now we have an excellent reproduction of this precious volume, neatly bound, at a price which is, in view of the work involved, most moderate. And, as the edition is limited, this reproduction itself will rapidly become a rarity. It is a custom, dating as far back as Johnson, to regard the First Folio as all-important, and the later ones as negligible. "The truth is," says Johnson, in his preface to his edition of Shakspeare (1765),

"that the first is equivalent to all others, and that the rest only deviate from it by the printer's negligence. Whoever has any of the folios has all, excepting those diversities which mere restorations of editions will produce. I collated them all at the beginning, but afterwards used only the first."

This last sentence explains the merit to the worthy doctor of his standpoint: it saved him a good deal of time and labour. In the main he was right; but it does not seem to have occurred to him that corrections of nearly contemporary authority have a much greater value than those of a later century made by aspiring editors. The varieties of the folios, too, seem to indicate more than the personal equation of the compositor. They all belong to a time when the original representations of the plays were among living memories, and we hope that Messrs. Methuen's enterprise will encourage study of Shakspeare's period, and put out of date and repute the wild conjectures which are supposed to be facts by the ignorant only.

We have carefully examined vol. ii. of *The Works of Shakspeare* in the admirable limited edition on hand-made paper which is being produced by the Shakspeare Head Press of Stratford-on-Avon, and we find Mr. Bullen's text again most judicious. He is sparing of emendation, and while he does not preserve the many fantasies of spelling in which the First Folio indulges, he retains interesting forms like "bankrout," and "pease" in the line ('Love's Labour's Lost,' V. ii. 315)

This fellow pecks up wit as pigeons pease.

"Pease" is, indeed, the only correct form here, since "peas" implies a singular "pea" of much later formation, derived from an apparent plural which is really a singular. Six lines earlier we prefer the reading of the Third and Fourth Folios:—

Whip to our tents, as roes run o'er the land.

But Mr. Bullen's is defensible, and superior to two corruptions we find in modern editions. Here, as a matter of fact, alterations are too trilling to matter, but the principle is important, that Shakspeare's text should be treated with the same care for the best documentary authority that we find in classical



editions. The Chandos portrait is the frontispiece to this volume, the Droeshout one having appeared in the first issue.

### Dramatic Gossip.

'BROOKE OF BRAZENOSE,' described as a costume play in three acts, by Neville Doone and T. R. F. Coales, was given at the Criterion on the afternoon of the 8th inst. It shows the conversion of a foolish freshman into a man of fashion by means of a system consisting principally of practical jokes. Some amusement was caused by the performances of Mr. George Giddens, Mr. Edmund Gurney, and others; but the pictures of academic life under George III. were singularly unconvincing. The supposed undergraduates to whom the action was entrusted were mainly men of ripe years.

'YOU NEVER CAN TELL' has reappeared at the Court, where it will be played until the close, a fortnight hence, of the season.

MR. BERNARD SHAW is said to have written a play, the central figure in which is a major in the Salvation Army, to be presented by Miss Eleanor Robson. He has also written 'Passion, Poison, and Petrification; or, the Fatal Gazogene,' a "tragedy," to be given on July 14th at the Botanical Gardens for a benefit. The action of this occupies twelve minutes.

AFTER a "tremendous reception" at Drury Lane on Saturday last in 'Waterloo' and 'Becket' Sir Henry Irving promised a reappearance next year at the close of a three months' tour in America.

DURING next season Miss Ellen Terry will appear, under the management of Mr. Charles Frohman, in a new play, concerning which and the scene of production no information is as yet forthcoming.

MISS TERRY's part in 'Alice Sit by the Fire' will be played in America by Miss Ethel Barrymore.

'HAWTHORNE, U.S.A.,' has had but a short run at the Imperial, having been already supplanted by a revival of 'Monsieur Beaucaire,' with Miss Evelyn Millard as the heroine. A four-act play by Mr. Alfred Sutro, entitled 'The Way of a Fool,' is promised by Mr. Waller for the autumn.

'THE NEW FELICITY,' a three-act comedy by Miss Laurence Alma Tadema, is, with 'Tomorrow,' in one act, by Mr. Joseph Conrad, to be given by the Stage Society at the Royalty on the 26th inst.

ON his return next year to London Mr. William Collier will appear in 'On the Quiet,' a farce by Mr. Augustus Thomas, which has made a reputation in America.

'THE LAND' is the title of a play by "Padraic Colum," produced by the Irish Literary Theatre at the Abbey Theatre, Dublin. Its theme is the contrast between the devotion of the Irish peasant to the land and the desire of the younger generation for a fuller or gayer life.

### MISCELLANEA

#### THE PEDIGREE OF THE BRUCES.

Viewforth, Cramond, N.B.

IN the new 'Scottish Peerage' which is being edited by Sir James Balfour Paul, Lyon King at Arms, as an improved recension of the second edition of the 'Peerage' compiled by Sir Robert Douglas of Glenbervie, a serious mistake in that edition is copied. In the account there of Robert de Brus, the second Lord of Annandale, who was confirmed in

his Scottish lands by King William the Lion in 1166, it is stated that he died in 1194, leaving two sons, Robert and William, the first of whom married in 1183 Isabella, a bastard daughter of King William by the daughter of Robert Avenel, and died *s.p.* before his father in 1191, in which year his widow was married to Robert de Ros, an English baron who was afterwards one of those appointed to enforce the observance of Magna Carta by King John. The evidence given for these statements is two entries in the 'Chronicle of Melrose' under the years above mentioned, but that they have been misread by the peerage writers will be evident from the following references to other documents.

At some time between 1193 and 1199 Robert de Brus granted a charter to the abbot and monks of Melrose, giving and confirming to them "that part of Whitton," in the present parish of Morebattle and shire of Roxburgh, "which he owns." The witnesses to this charter, including Jocelin, Bishop of Glasgow, and R[obert], his archdeacon, fix the date ('Liber S. Mariæ de Melrose,' vol. i. No. 169). Even more conclusive is another charter in the same cartulary (vol. i. No. \*72), given by Walter, son of Alan, son of Walter, Dapifer of the King, who succeeded to the stewardship on the death of his father in 1204 ('Chron. de Melrose,' *s.a.*), confirming his grandfather's grant of Mauchline, in Ayrshire, to the Abbey of Melrose, and witnessed among others by "Dominus Robertus de Brus et Willelmus frater ejus." Finally, in the first volume of Joseph Bain's 'Calendar of Documents relating to Scotland preserved in H.M. Public Records,' the entry No. 605 (dated erroneously 1194-1215) contains an agreement, the original of which is one of the charters of the Duchy of Lancaster, between William de Brus and William de Heineville, in which the former gives to the latter lands and pasture in Annandale, "which had been held by the granter's father, and brother Robert de Brus."

These documents prove clearly that Robert de Brus, son and heir of the Robert who was second Lord of Annandale, survived his father for thirteen years at least, and that it was not he, but his father, that married the natural daughter of William, King of Scots. His father was still living in 1189, when he granted to the Church of Glasgow three churches in Annandale, in a "chirograph," No. 197 in the first volume of Bain's 'Documents,' which is witnessed by his two sons, Robert de Brus, "agreeing," and William de Brus; and he must have died soon after, either in the same year, or in one of the two succeeding. The elder son either remained unmarried, or died *s.p.*, for he was succeeded in Annandale at some time between 1204 and 1215 by his brother William, who seems to have inherited the English lands of the family at his father's death. He appears in Bain's 'Documents' in possession of the lands of Hesternes in Northumberland in 1198, and is found accounting in the Pipe Roll of 1201-2 for 20 marks, for having a weekly market on Wednesday and an annual fair of three days in August in Hartlepool, and elsewhere as giving the manor of Ellington to William de Mesnille Durande, a Norman knight. He probably died before May 5th, 1215, when King John commanded the Treasurer and Chamberlain to pay 30 marks by way of gift to Robert de Brus. This Robert, son and heir of William, married Isabella, the second daughter of David, Earl of Huntingdon, and so became great-great-grandfather of King Robert de Bruce. ROBERT AITKEN.

TO CORRESPONDENTS.—E. D.—W. M.—received.

N. S.—M. D.—J. P. H.—Later.

R. B.—Many thanks.

No notice can be taken of anonymous communications.

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NOTES ON BOOKS:—"Minor Poets of the Caroline Period"—Gomperz's 'Greek Thinkers'—"Charles Kingsley to James Thomson"—Methuen's "Standard Library"—"The Plays of Sheridan."

Booksellers' Catalogues.

Notices to Correspondents.

## LAST WEEK'S NUMBER CONTAINS—

NOTES:—William Shelley—Convention of Royal Burghs of Scotland—French Words of Uncertain Origin—Royal Oak Day—Early Italian—Halley Surname—H. Alworth Merewether—"Souwarrow Nut"—Sir Jonathan Trelawny—Johnsoniana—Pickwick, c. 1280—King's 'Classical and Foreign Quotations'—Statues in London.

QUERIES:—"Persona grata"—The Flag—Stutt Family—Human Sacrifices: Ghosts—House of Lords 1625-60—Griffith and Cre Fydd—La Scala—"Yealls": "Brewetts"—Academy of the Muses—Love Ales—Burial-places of Celebrities—"There shall no tempests blow"—Indian Kings—Long Bredy, Dorset—St. Patrick—Jack and Jill—Horse-racing in Scotland—Norden's 'Speculum Britanniae'—Medieval Seal—Sir R. Fanshawe.

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NOTES ON BOOKS:—Hakluyt's 'Navigations' and 'Hakluytus Posthumus'—Cambridge Grace-Book B—Crisp's 'Visitation of Ireland'—"The Bernards of Abington"—"The Burlington Magazine"—Reviews and Magazines.

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## CONTENTS.

|  | PAGE    |
|--|---------|
| SCANDINAVIA ... ..   | 773     |
| NAPOLEON: THE FIRST PHASE ... ..   | 774     |
| CITY DEVELOPMENT ... ..  | 774     |
| AUCTION PRICES OF BOOKS ... ..   | 775     |
| A SISTER OF MARIE ANTOINETTE ... ..  | 776     |
| NEW NOVELS (Marian Sax; Balil Garth; A Prince to Order; The Unwritten Law; A Grand Duke of Russia; Poverty Bay; The Scarlet Bat; L'Épaullette) ... ..  | 777-778 |
| SCOTTISH HISTORY AND GENEALOGY ... ..  | 779     |
| BIBLIOGRAPHY ... ..  | 780     |
| OUR LIBRARY TABLE (Stevenson's Essays of Travel; Following the Sun Flag; L'Empire Russe et le Tsarisme; En Mandchourie; Life's Questionings; The Country-House Party; A Modern Legionary; Talks in a Library with Laurence Hutton; Middle Temple Records; New Editions; A Sailor's Anthology) ... .. | 781-783 |
| LIST OF NEW BOOKS ... ..   | 783     |
| SOME NEW VERSES BY OMAR KHAYYAM; STENDHAL MEMORIAL; ON A PASSAGE IN ALFRED'S 'OROSIUS'; 'DICTIONARY OF INDIAN BIOGRAPHY'; CROMWELL AND IRISH PRISONERS; LAMB'S LETTERS; 'MULCIBER'S WORKHOUSE'; TWO IRISH DICTIONARIES ... ..  | 784-786 |
| LITERARY GOSSIP ... ..   | 786     |
| SCIENCE—THE NEW KNOWLEDGE; THE HISTORICAL RELATIONS OF MEDICINE AND SURGERY; NATIONAL PHYSICAL TRAINING; THE WORLD OF TO-DAY; PEEPS INTO NATURE'S WAYS; SOCIETIES; MEETINGS NEXT WEEK; GOSSIP ... ..   | 787-790 |
| FINE ARTS—MRS. BARRINGTON'S REMINISCENCES OF WATTS; NORWAY; THE TEMPERA SOCIETY; ARCHEOLOGY IN THE PEAK; SALES; GOSSIP ... ..  | 790-793 |
| MUSIC—ROMÉO ET JULIETTE; BALLO IN MASCHERA; ADRIANA LECOUVREUR; CONCERTS BY VECSEY, ELMAN, AND KUBELIK; GOSSIP; PERFORMANCES NEXT WEEK ... ..  | 794-795 |
| DRAMA—MADAME BERNHARDT'S SEASON; TWO SHAKESPEARE QUARTOS; GOSSIP ... ..  | 795-796 |
| MISCELLANEA—"INWARA" AND "UTWARA" ... ..   | 796     |

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Of Danish kings and Norwegian celebrities very little is known in this country. In modern times Ibsen has brought to the front a neglected language—or shall we say dialect? In his preface Mr. Bain makes some remarks full of truth on the extreme folly of the constant struggles between Sweden and Denmark, whereby the Scandinavian element has been weakened and German encroachments encouraged. The Danish language has had to struggle against the constant attempts to thrust Germanisms upon it. Oehlenschlaeger, one of the chief Danish poets, whose statue adorns a street of Copenhagen, actually wrote some of his poems in German, and justified himself for so doing on the ground that when he wrote in Danish he wrote for about six hundred people, the number at which he fixed the cultivated and literary men of Copenhagen. These constant struggles between the Scandinavian sisters no doubt help to explain the fact that Swedish and Danish literature, with the exception of some ballads, does not begin before the eighteenth century, and Norwegian not before the nineteenth. Mr. Bain, who is somewhat hyperbolic in his praises, talks about "the unusually manifold and brilliant" Scandinavian literature. We venture to think that this encomium is rather wide of the mark. Of course we have Holberg and Hans Andersen among the Danes, Ibsen among the Norwegians, and Bellmann, Rydberg, and Tegnér among the Swedes; the last is chiefly conspicuous for his attempts to Byronize the simple Scandinavian sagas. There are also a few second-rate lyrical poets among the Swedes, the best of whom is probably Stagnelius, remembered chiefly for one exquisite lyric. We have found Mr. Bain's narrative clear and very readable. Perhaps he is too magisterial in tone, and he uses such grand epithets for his heroes that we have difficulty in realizing how narrow their sphere of action often was. In many particulars they remind us of the Scotch, who have made some noble history, but as it were in a corner. The output of literature, however, among the Scots has been very much greater than anything the Scandinavian peoples can show. In another respect, also, Scotland resembles the Scandinavian peninsula: both had a corrupt and licentious clergy, and in both countries the Reformation was brought about with unusual violence.

We have read with much pleasure the account given by Mr. Bain of the great expedition of Gustavus Adolphus, terminating in the fatal battle of Lützen. We do not follow his account of Charles XII. with equal enthusiasm. We rather agree with the German historian that he was a brutal man, who freely sacrificed men for his caprice, as indeed Mr. Bain partly allows

in his account of the march of Charles through Russia in 1709. His great victories were mostly won against untrained troops. He undid the work of Gustavus Adolphus. Sweden receded from her proud position in Europe, which she owed to the genius of one man, and her external and internal development was put back a hundred years. The plan of Gustavus of a Northern Protestant confederation was in every way a great one, and seems to have anticipated the idea of Bismarck of a Prussian hegemony of Germany. When Mr. Bain speaks of the "preposterous legends" concerning the death of Charles with such magisterial emphasis, he forgets that King Oscar, in his speech delivered at Stockholm in 1868, on the unveiling of Charles's statue on the 150th anniversary of his death, told his countrymen that for upwards of a hundred years it had been more or less taken for granted that he was killed by some traitor. If, therefore, natives of Sweden during such a long period formed such an idea, there could be nothing exactly preposterous in it, and it must have had some strong arguments to support it. As no confession on the subject was ever made, and nothing more has been discovered, the matter remains where it was. We cannot see how the investigation of three surgeons, who examined the skull in 1859, can have settled it. We are told that they arrived at the conclusion that the shot was fired at a distance and on a higher level. Coxe, in his 'Travels,' gives the arguments for and against, and many people must have been alive in his time who remembered the occurrence. We cannot wonder that the Swedes are unwilling to adopt the unpatriotic opinion that the king was killed by one of his own subjects.

The remarks of Mr. Bain on the invasion of Poland by Charles X. seem to us eminently just. He also with good reason brands the traitors with whom Poland at that time swarmed, and for some time afterwards, e.g., Morzтын; he should also add the Palatine Christopher Opalinski, an egregious traitor, who was not ashamed to appear in the hypocritical garb of a *censor morum*, and lashed his countrymen in bad blank verse for their drunkenness, among other vices. Mr. Bain deals too tenderly with the mad Eric, who made love to Queen Elizabeth, as Gustavus III. reminded Coxe, and was willing that his brother's wife, the faithful Catherine, should be handed over to Ivan the Terrible. This part of Swedish history has been well discussed by Mr. Hjärne, who has especially dealt with the relations between Sweden and Russia—among other important documents, with the account of Russia written for the Swedes by Kotoshikhin, which is preserved at Upsala.

Mr. Bain is very severe on Patkul, and speaks of his having "richly deserved" his atrociously cruel punishment. Had it been inflicted by Peter the Great, our author would have probably assigned it to Muscovite barbarity. But surely it is somewhat anachronistic to blame Patkul for having cared only for the interests of his order. At that time there was very little effort for the interests of the common people made by anybody. We remember an eminent German professor, now dead,



who used to brand even William the Silent as being merely an aristocrat, and only caring about aristocrats. Mr. Bain says nothing about the death of the unfortunate Görtz, who fell a victim to the revengeful Ulrica Eleonora. The Swedes soon repented of the treatment he had received.

We must leave Mr. Bain to his enthusiasm for the elegant Gustavus III., whom Coxe found so pleasant. Our author tells us that he opened the Diet with a speech in the Swedish language, but he says nothing about the depressing influence which the French tastes of the king had upon Swedish morals and Swedish literature. We should have liked to have a little more about the relations of Finland to Sweden, so as to get a clear idea about the advantages and disadvantages of the union; of the depression of its language, its aristocracy, and its trade. It is altogether an obscure subject. Why, in fact, were the Finns so often rebellious when their country was attached to Sweden? Their sufferings began before they were united to "barbarous" Russia.

In many points we have found Mr. Bain's narrative instructive. There is not much scope for style in these little handbooks, but the author is very clear. We are, moreover, assisted by four excellent maps. The bibliography at the end of the book is very useful.

For a scholar versed in many languages, Mr. Bain occasionally allows himself a certain confusion in the orthography of the names, both personal and geographical. Why is Wladyslaw, a common Polish name, invariably spelt "Wladislaw" (also in the index)? Mr. Bain is such a purist in form that he correctly writes Mazepa, although it may well be thought that a name which has been domesticated among us, chiefly from Byron's poem and bare-backed circus-riding, should be allowed to keep its conventional spelling. Everybody now knows the drastic punishment inflicted upon the future hetman by the husband of Madame Falbowska. He richly deserved it, for he was always a great sinner in this way. Again, why is Poltava spelt "Pultawa"? The place had ceased to be Polish (if it is ever chronicled as such) at the time of the battle. The same remark would apply to many of the names introduced in the route of Charles through Russia; they are invariably spelt in the Polish fashion. On p. 118 "Jagellonika" should certainly be Jagiellonka. "Voronets" greatly surprises us, because this is an inaccurate Western spelling of the Russian Voronezh—there is no other form of the name. Lastly, "Smarganie" strikes us as curious for Smorgony; is this a printer's error, or has Mr. Bain chosen to transliterate the Russian name of a Polish village? But these are trifling mistakes, and need not prevent our enjoying a good book. It is throughout a scholarly production.

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*Napoleon: the First Phase.* By Oscar Brown-  
ing. (Lane.)

MR. BROWNING confines himself in these pages for the most part to a matter-of-fact statement of details; and it must be confessed that at times the heaping up of details in these hard unadorned sen-

tences is apt to become wearisome. For instance, we are told that, on leaving the École Militaire at Paris, the youth

"took with him twelve shirts, twelve collars, twelve pairs of socks, twelve handkerchiefs, two nightcaps, four pairs of stockings, a pair of shoe-buckles, a pair of garter-buckles, one sword, and a silver collar-stud; also about 6*l.* 10*s.* for the journey."

Stated thus baldly, these details can have little interest save for the most maternal mind; and this instance might be matched several times over, the recital of really interesting facts being not seldom interrupted by dull trivialities, which are introduced as if, in a literary sense, they were of equal value. Thus, after a good account of the training and discipline in that school, there occur irritatingly disjointed sentences like the following:—

"The cadets changed their linen three times a week. The daily white shirt of the Etonian was not required, and they received new uniforms in April and October, which, in Napoleon's time, were blue with red facings."

In regard to historical accuracy as distinct from literary presentment, the volume is, on the whole, meritorious. Here and there Mr. Browning's judgment may be challenged; but the recital of facts is generally correct, and will suffice to dispel many misapprehensions current in the pre-scientific period of Napoleonic study. The labours of M. Frédéric Masson and of M. Arthur Chuquet (to whom the author expresses, in the preface, his manifold obligations) have cleared away many legends from this part of the story, and have enabled us to see not only the real Bonaparte as he was at school and in the barrack, but also the conditions of life in which he there moved, and the character of the studies, and that of the cadets and officers with whom he associated, and duly to estimate the discipline, or lack of discipline, which prevailed. Mr. Browning has selected from the wealth of materials accumulated by the two French scholars above named enough to present a satisfactory account on all these heads, and he has very properly prefaced his narrative by briefly describing the state of Corsica, its administration by the French, the position held by the Bonaparte and Ramolino families, and the characteristics of Napoleon's father and mother. We also find full references to his birth, a topic on which Mr. Browning is patriarchally frank and communicative. There seems to be a misstatement on p. 41 respecting the date at which the Corsican, Ilari, made his submission "to the English." Mr. Browning gives it as May, 1816; but surely all resistance to Louis XVIII. had vanished before that time, and the submission would be to him, not to the English force dispatched several months previously.

Elsewhere we note small incongruities, as when, on p. 52, Mr. Browning seems to discredit the stories of the young Napoleon's unsociability, or refers it, if it existed, to his moral austerity, whereas on p. 55 we read, of the same period: "He lived a solitary existence, sullen and ill-tempered." On p. 44 we are told that Napoleon at Autun "learned sufficient French to converse fluently and to write little exercises." Later (about the time spent at Brienne) we read: "He never

learned Latin—indeed, French was to him a foreign language." It is also curious to have the accounts of fees and expenses in French schools presented solely in *£ s. d.*, and not in the first instance in *louis*. The statement (p. 69) that Napoleon lost his first battle on French soil at Brienne is not quite accurate. The battle of February 1st, 1814, took place at La Rothière, some five miles away from that town. A correction is needed, but is not given, in the account of the "day" of August 10th, 1792, as dictated by Napoleon at St. Helena. He there stated that "the greater part of the National Guard was on the side of the king"—in the fighting at the Tuileries. This is certainly incorrect. All the best authorities agree in referring the catastrophe in the last instance to the inability of Louis XVI. to inspire enthusiasm in the National Guards, and to the consequent defection of by far the greater part of them. These defects in Mr. Browning's narrative are small if considered singly, and are doubtless due to insufficient proof-reading; but they somewhat impair complete confidence in the care of the author. To the same category we may refer one or two solecisms in translation from the French.

To turn to more important matters, we may note that Mr. Browning gives as clear an account as can be given in a small space of the strifes between the Paolists and the republicans in Corsica; but we think that he is scarcely fair to the former, especially in the statement (p. 211):—

"War was declared [by France] against England on February 1st, 1793. This tended to make Paoli unpopular, because he had lived twenty years in London, and had received a pension from George III."

This is put very loosely. The facts are that Paoli, after fighting heroically against the French, escaped with difficulty in 1769, and sought refuge in England, where his urgent needs were met by a pension which few Corsicans, if any, grudged to him; and that at the time of the outbreak of war between France and England in 1793, he had the support of the great majority of Corsicans, being unpopular only with the French or Republican faction to which the Bonapartes adhered. The volume closes with an account of the siege of Toulon, and of the part there played by the young Napoleon; but the share which he had in the origination of the plan that led to the reduction of that stronghold is somewhat exaggerated. There are also interesting documents on this subject in Appendix II., and there is an adequate index; but the value of the book for students is lessened by an entire absence of references to original authorities in foot-notes.

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*City Development: a Study of Parks, Gardens, and Culture Institutes.* By Patrick Geddes. (Edinburgh, Geddes & Co.; Bournville, the St. George Press.)

THIS is a remarkable example of the truth that the mind of the writer, and not the occasion or the theme, supplies the matter of every book, determines the logical content of every subject. In this case the

occasion is certainly local, the theme seemingly of the most restricted character. A minor Scottish town—we talk from the foolish standpoint of the census, which is ignorant of history and indifferent to virtue—has been presented by the cheerful Mr. Carnegie with a park of no great dimensions. What to do with the park is primarily the subject which Prof. Geddes, at the request of the Carnegie Dunfermline Trust, sets out to treat. But as there have gone with the gift of lands certain moneys, to be administered by the Trust for the recreative, educational, and social purposes which the park is intended to subserve, the theme widens at once into something other than a botanist's, or even a landscape-gardener's report. In the hands of Prof. Geddes it becomes a treatise on education, a reading of history, a vision of the world, a criticism of life.

Yet be it said at once that we have here no ordinary case of that centrifugal tendency which often indicates a defect of inhibition and co-ordination rather than an extravagance of power—that aptness to expatiate upon general aspects which too often betrays an insufficient knowledge of, or patience with, the world of detail and the claims of reality. As nothing could be more concrete and special than the reference under which Prof. Geddes has gone to work, so nothing could be more naturalistic, detailed, and thorough—more directly inspired by the actual scene, or in closer contact with the local ground—than the recommendations which he submits to the Trust in this imposing volume. Of the ground, indeed, within the park and around it, he has literally studied every yard, and taken cognizance of every movement of its contour lines; and along with this geological survey has gone a photographic exploration of the landscape resources or possibilities of the park as viewed from innumerable standpoints and under many conditions. We understand that for three months before a line of this report was written, Prof. Geddes daily spent the whole time 'twixt dawn and dusk in Pittencrieff Park, ostensibly in making these exact observations, but not less really, we fancy, in learning what the park, as a living thing in nature, had to say to him at its own chosen hours. An acquaintance equally intimate with the history of Dunfermline, and with its present as containing much of its past, has been considered not less essential to the purposes of this report. For a city also is, for Prof. Geddes, a living thing, and has something which it would say, some truth which it would reveal, to those who have sympathy and knowledge. Still more has it something which it would be, if only that which obstructs and that which perverts could be obviated or exorcised, and it were left free to move in the line of its true development and achieve its proper identity. Thus relieved and released everywhere, enabled to gather from without, yet permitted to grow from within, the city would tend to individuality even as humanity does, and to beauty as the things of nature do.

In all respects the promise of relevance to fact and possibility, place and plan, which these preliminary studies in Pittencrieff Park give out, is faithfully redeemed by the whole report. In a book

containing a thousand detailed directions and unfolding half a score of distinct projects which are almost as vast as they are illuminating, we find the writer on all needful occasions precise as an architect, practical as a master-builder, careful of means and material as any contractor might be. Some of the things of which he is careful are things which contractors and master-builders, perhaps also architects and trusts, if left to themselves, are apt to have a short way with. But nowhere is Prof. Geddes more in earnest than at these perilous junctures; and he does not disguise his conviction that if certain diabolic improvements are carried out—if these old stables are pulled down, if a certain primitive mill is not permitted to live and earn its livelihood in its old way, or if the plain and Puritan seventeenth-century mansion house is to give place to something rococo and bewitched—then the loss will be Scotland's, the disgrace Dunfermline's, for ever. It is for Dunfermline therefore to take heed. Let her count carefully and keep well those treasures, those monuments of her olden life, "which a city holds in trust for its nation, for the larger world"—and which the said nation and the world, thanks to this report, will not fail to look for now from time to time.

And, indeed, should Prof. Geddes's recommendations be made effective, the world will be likely to look to Dunfermline for a great deal; for such a race of citizens, in fine, and such fruits of citizenship as not Florence, and hardly Athens, has given the pattern for. Possibly a perception of these impending obligations may go to hinder the full adoption of the social-culture scheme here unfolded. Dunfermline may have some dread of being found unworthy when tried by the standard of its opportunities. But it will have failed by that standard as it is, if all this knowledge and wisdom has been cried in its streets, if all this vision and purpose, this enthusiasm of science and of humanity, has been opened to it in vain. For the work is such as has never been done for any city before. The knowledge out of which the thought should issue has not been in the world till our own day; and perhaps minds capable of the combinations which we find here are few in a century, rarer even than those divine differential aptitudes which—in poetry, in music, or in abstract thought—we acclaim as genius. This opinion, we have little doubt, will be shared by all those who, from a careful study of the whole book, have apprehended intimately "the way in which Prof. Geddes's mind works" (in Mr. Booth's phrase), and have realized the number of directions in which that mind is sure and vitalizing.

It is in part this interest of the book as an intellectual manifestation, and in part the scientific validity, the imaginative sweep of its greater projects and contentions, which give 'City Development' a claim to be considered as other than a local document, or a merely scientific or sociological work. The purpose for which it was written may be served or no, as the parish pump or the local signiory shall decide. That Botanic Garden not made from books nor presenting "mainly a cat's-graveyard effect of epitaph labels," but growing in the

abundance of nature and for man's pleasure; that evolutionary Rock Garden, at once a playground, an historical life-scroll, and a visible section of the globe; that Nature-Palace, with its panorama of lands and peoples, teaching the citizens "to see their fellow-man of different clime and race and colour no longer as 'half-devil' but as truly child"; that Open-Air Museum of sociological fact, and that Crafts Village which should make the ages and the industries of the earth simultaneous and mutually illuminating; that Institute of History, charged in plan and plenishings with concrete relic and reminder, with symbol and with sentiment—these and many other institutions of the cultural wonderland which Prof. Geddes has projected for Dunfermline may not, after all, have their real foundations laid there. But this philosophy of historical reality, this naturalist's vision of an evolving world, this personal sense of the oneness of life and of the immanence of upward trend and splendid purposes—of which the whole scheme is the concrete product and part expression—are too rare not to command recognition among thinkers, and too vital not to enter largely into subsequent practice. It is true we might have wished to have, apart from any limiting reference to any local parcel of ground, a sufficient exposition of an outlook and a method of thinking that have been a subject of remark, if not always of understanding, for a good many years now. And yet the close reference of all this treatise to the conditions of a given case and place affords just what is needed to exemplify the method and vindicate the thought. The book should mark an era in its subject, for it definitely removes what has surely been hitherto the reproach of general sociology, regarded as a focussing of the sciences to the ends of action. Sociology, so defined, has been too like the lion's cave in the fable. We have seen all the sciences travelling towards it, and each entering in turn. But we see none of them come out again—except in the form of an abstract sociologist, leaner than ever, and looking for more. Now Prof. Geddes, who has all the sciences, is of all sociologists the least abstract, albeit he scatters ideas and challenges like a Mirandola, and sees the cosmos wherever he looks: equally in the ripening kailyard and in the listeners to the Angelus.

Of the illustrations with which the volume is richly furnished, some afford striking object-lessons in the art of constructive vision, and others are of no small intrinsic interest and beauty.

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*Auction Prices of Books.* Edited by Luther S. Livingston. Vol. I. (New York, Dodd, Mead & Co.; London, Stock.)

This is an American compilation which we owe to the energy and industry of an able bibliographer, Mr. Livingston, and as it is what it professes to be, "a representative record, arranged in alphabetical order, from the commencement of the English 'Book-Prices Current' in [Dec] 1886 and the American 'Book-Prices Current' in 1894 to 1901," we need scarcely point out that its value to all who have to do with books cannot be exaggerated. It does not by any means



supersede 'Book-Prices Current,' but is rather an index to and epitome of the contents of the eighteen volumes of that most useful publication, with the American book-prices of the last ten years thrown in, not to mention "some thousands of important auction quotations of earlier date." Copious extracts have been made from the catalogues of such collections as the George Daniel, Sunderland, Beckford, Corser, Tite, and others which occurred after Lowndes was published and before 'Book-Prices Current' was begun. This fact is in itself very important; and, in these days of high pressure, to find out at a glance what a particular book has fetched, instead of having to wade through twenty-eight volumes, is a very great boon, and we cannot be too grateful to Mr. Livingston and his enterprising publishers, Messrs. Dodd, Mead & Co., for the work. The four volumes will contain nearly 100,000 records, or about 20,000 different books and editions, alphabetically arranged under the authors' names. The scope of the work may be briefly summarized thus: It includes (1) all books in the English language, or printed in England, from Caxton's time to the present day, which have realized 1*l.* in England, or 5 *dols.* in America; (2) all books relating to America, wherever printed and in whatever language; and (3) all important *incunabula* printed on the continent of Europe, together with a large number of continental works of a later date than 1520. On the other hand, most books of the seventeenth and two succeeding centuries printed in continental languages, and not relating to America, are excluded; whilst, for reasons which will be obvious, most extra-illustrated books are likewise omitted.

Mr. Livingston, though he has a natural and excusable bias in favour of Americana, has built up his great work on a well-defined basis, and in going carefully through his well-packed pages we cannot but admit that he has done his work admirably. We think, indeed, that he has, in one way, done it more thoroughly than was necessary, by following too closely the limitations which he set himself. Take, for instance, such an entry as the first edition of Buckle's 'History of Civilization,' 1857-61. There are eight entries of copies sold in England and America, and these vary from 1*l.* 1*s.* to 14 *dols.* It would have been a material economy of space to include only the highest and lowest amounts, with the respective years of sale, and so compress into a single line what now takes thirteen. There are hundreds of books in the first volume which might readily have been submitted to this process of condensation, and the space thus saved could have been utilized for annotations of really rare and important books. Mr. Livingston is, we think, too sparing in the matter of annotation, although we frankly recognize that if he had not done violence to his desires in this respect he would never have got through his task. In the case of early English Bibles, Caxtons, and so forth, he has refrained from giving collations, but has briefly indicated the defects of each copy, and it is sometimes curious and interesting to notice the variations in the descriptions of the same copy in two

sales. For instance, when the Coverdale Bible of 1535 was in the Tite sale at Sotheby's in May, 1874, it lacked "title, six other leaves, and map"; when it was sold at Christie's in April, 1900, the "title, first two leaves of dedication, fol. ii, map, and last three leaves" were enumerated as being in facsimile, which seems to suggest that all the faults of this example were not fully set out in the Tite catalogue. A good many discrepancies, indeed, will be discovered in different descriptions of the same copy at an interval of a few years: imperfect books are often perfected in the course of time, and minor defects were not regarded as worth mentioning a quarter of a century ago. To-day the smallest defect is mentioned, counting even blank leaves, the absence or presence of which makes a very considerable difference in the commercial value of a Caxton or a Fust & Schoeffer.

It does not follow that because a book is very rare it is also valuable. There is, as Mr. Livingston points out in his excellent preface, a buyer somewhere for a copy of every printed book. The difficulty which most booksellers experience is the running down of that particular collector. Then again book-collecting, like all other things, has its fashions, and men will collect with assiduity to-day what they would have trampled on ten years ago, and what they may throw out ten years hence. Some few of these ups and downs may be traced in the first volume of Mr. Livingston's great encyclopædia of books and their prices; other and still more striking illustrations will be observed in the succeeding volumes, when the *juvenilia* of Mr. Rudyard Kipling and R. L. Stevenson are pitilessly tabulated. Many of these sudden "booms" are due more to trade engineering than to any real demand on the part of genuine collectors, and if booksellers have frequently burnt their fingers over some of their speculations, they do not deserve much sympathy.

We are glad to notice that Mr. Livingston has not followed Mr. Slater with that blind faith which sometimes leads to disaster. But he has not sufficiently made use of the many, if sometimes minor corrections of Mr. Slater's useful annual which have appeared for some years in *The Athenæum*. Accuracy in books of this description is of the utmost consequence. Mr. Slater, as well as Mr. Livingston, has to depend almost entirely on the sale catalogues, and these, in their turn, are often compiled at very high pressure; if a book is described and sold under the hammer as perfect, it is only reasonable to assume that it has no imperfections. But it often happens that defects are only announced when a book is put up for sale, and if these defects are accepted by the auctioneer as reasonable, they are duly entered in the sale catalogue, and are consequently open to any one who cares to look for them. For instance, "portrait inserted" should have been deleted from the entry of J. P. Camus, 'Nature's Paradox,' 1652, sold at Sotheby's in June, 1902. The very interesting copy of Burns's 'Poems,' Kilmarnock, 1786 (with the last leaf in facsimile), which realized 56*l.* in the same sale, is entirely omitted by Mr. Livingston. It ought further to have been men-

tioned that the copy of Bunyan's 'Holy War,' 1682, likewise in the same sale, contained the very scarce advertisement leaf beginning "Some say the 'Pilgrim's Progress' is not mine," &c., as this to some extent explains the very high price (149*l.*) paid for that copy; moreover, 'Book-Prices Current' states (and we have no notes to the contrary) that this copy contained the folding plate. Mr. Livingston distinctly says "no folding plate." Clearly the two statements are in conflict, and we think that Mr. Slater is correct in this instance. The Hope Edwardes copy of 'Don Quixote,' translated by Shelton, and sold in 1901 for 52*l.*, was returned as imperfect, and afterwards resold for 23*l.*, so that the former price, uncorrected, is misleading. Minute examination might reveal other debatable points; but as a solid, conscientious piece of work, we can cordially commend Mr. Livingston's 'Auction Prices of Books.' Like all other books of the same kind, it must be used with intelligence, and not relied upon too implicitly. "Verify your quotations" is a form of advice which is often needed in dealing with bibliographical books of all kinds.

*Marie Caroline, Reine des Deux-Siciles.* Par André Bonnefons. (Paris, Perrin.)

AMONG the queens who have aroused in their votaries and enemies a passion of admiration or hatred, few figures are more interesting than that of the unhappy sister of Marie Antoinette, who for forty-six years was titular sovereign of Southern Italy. It is the lot of certain persons to act as sedatives; others, again, have an inspiring or irritant quality which keeps their surroundings in a state of fervour or ferment. Both kinds doubtless have their uses as foils one to the other; but it is an untoward destiny which yokes a frolicsome colt with a heavy cart-horse; and that was the lot which exigencies of State imposed on the two lively daughters of Maria Theresa. In 1768 the empress-queen gave in marriage Marie Caroline, then in her sixteenth year, to Ferdinand IV. of Naples. Two years later Hapsburg policy bestowed on the Dauphin of France, soon to become Louis XVI., the Archduchess Marie Antoinette at an even earlier age. The bridegrooms were but one year older than their brides, and it is generally recognized that they were intended by nature to be gamekeepers rather than kings. It would be interesting to speculate what might have been the outcome of events if the two monarchs had had the wish of their hearts and devoted themselves solely to sport, leaving affairs of State to their ambitious, if not able consorts.

From this attractive though unpractical train of thought we turn to notice the actual course of events in the life of the elder sister, though it is well to remember that the sympathy which always existed between them inspired subsequently in the Queen of Naples that implacable hatred of France which counted for so much in European politics and in the life of Nelson. Marie Caroline had little difficulty in gaining the upper hand over her husband, and when she gave birth to a prince she gained the right (for which Maria Theresa stipulated in the marriage contract) to take her place

in the King's Council. Her influence sufficed to remove from power, in the year 1777, the Minister Tanucci, who had formerly kept the young prince and king in a kind of tutelage. Soon all was changed. The influence of the Court of Spain waned, while that of the Hapsburgs steadily grew—a development furthered by the adroitness and tenacity of purpose of the new Minister, Acton. It is not our purpose here to seek to fathom the mystery which hangs over the figure of this remarkable man. The time has not yet come when his career can be described with justice and certainty. The author repeats, though without malevolence, some of the stories told against him, but admits that, after receiving the portfolio for Foreign Affairs in 1788, he did something to invigorate the policy of the Neapolitan State.

The outbreak of the French Revolution and the fall of that monarchy brought about an entirely new situation. Thenceforth Marie Caroline's jealousy of Spain was swallowed up in her boundless hatred of France. The Court of Naples, it is true, recognized the French Republic, but that action was known to be due only to fear of Latouche-Tréville's fleet. An alliance with England was now all-important, in order to secure the Neapolitan coasts from insult; and it was this motive of self-interest which impelled Ferdinand, Marie Caroline, and Acton to turn to the Court of St. James. M. Bonnefons's conjecture that Acton's conduct was prompted by his gratification at receiving the title of "lord" is surprisingly modern. The Neapolitan statesman was Sir John Francis Acton, and he succeeded to that rank on the death of his cousin in 1791. In fact, the rupture with France lay in the nature of things, especially after the execution of Louis XVI. By the treaty of July 20th, 1793, the Neapolitan Court agreed to place its fleet and 6,000 soldiers at the service of Great Britain for the common cause against the French Republic. What the Neapolitans did during the siege of Toulon by the republicans is well known. M. Bonnefons says: "[ils] s'étaient comportés vaillamment." In his reference to that event he gives another proof of the insufficiency of his study by using the phrase, "le général espagnol [sic] O'Hara commandait l'armée de terre." More valuable is his account of the way in which Ferdinand IV. shirked his duties to his ally, Austria, in 1796, and made the first overtures for peace with France without the knowledge of his queen.

The account provided of the events of 1798-9 is often incomplete and untrustworthy, chiefly because the author has not utilized the English materials on the subject, notably the works of Capt. Mahan and the volume of dispatches 'Nelson and the Neapolitan Jacobins,' recently edited for the Navy Records Society. That Nelson acted with regrettable ferocity, especially towards Caracciolo, must be admitted; but the authority conferred on him by the king at Palermo gave him the right to override the terms which Cardinal Ruffo had granted to the Neapolitan leaders, and M. Bonnefons ought further to point out that, while the British admiral allowed the terms of the capitulation of Castellamare to hold good

because it had been completed, he claimed that he had the right to annul the other capitulations which had not been completed. Further, in this matter Nelson was acting not as a British admiral, but as the plenipotentiary of the king. However, the author does not spare his censures of the queen, and even of the Neapolitan republicans. He justly exposes the trickery which had enabled them to seize the Castle of St. Elmo from the royalists, and ventures on the rather sweeping assertion that their previous conduct was totally devoid of patriotism. Granted that they did great harm to their country, yet it was surely due in the main to ignorance and desperation. M. Bonnefons does well to print in an appendix the remarks of the queen on the capitulation signed by Ruffo and Foote: they are the ravings of a woman half mad with longings for revenge.

The later chapters of this work show the same defect which we have already noticed—a lack of knowledge of the evidence on the British side, especially of the archives of the Foreign Office, which have been to some extent published. The author follows Thiers and M. Sorel in assuming that Malta was the sole cause of the rupture of the Peace of Amiens, and that England all along meant to keep that island. It is clear that he has not benefited by the researches of M. Coquelle (reviewed in *The Athenæum* of April 29th last). We have no space in which to follow M. Bonnefons through the closing events of the queen's life. The fall of Acton, the flight of the Court to Sicily, the hopes and fears, the plots and quarrels that there filled up her life, are briefly but clearly set forth. M. Bonnefons has not been able to clear up the vexed question of the supposed dealings of the queen with the French authorities in South Italy or Dalmatia. His treatment of this affair (which accounted for what he is pleased to term Bentinck's "persecution" of her) is less detailed and satisfactory than that of Mr. R. M. Johnston in 'The Napoleonic Empire in Southern Italy,' part i. chap. viii. Incidentally he quotes a curious story, reported by Alquier, according to which the Emperor Francis told the queen that he would not refuse Napoleon his daughter if he asked for her—this, too, during the Consulate. The final impression created by this work is that a being so wayward and passionate as Marie Caroline was certain to make shipwreck of her life; but the story is not without elements of pathos, to which M. Bonnefons does full justice.

#### NEW NOVELS.

*Marian Sax.* By E. Maria Albanesi. (Hurst & Blackett.)

THE tendency to invent an improbable condition of things, which we noted in a former pleasant story by Madame Albanesi, 'Susannah and One Eldor,' has grown to large proportions in the present novel. Hubert Dane, villain and hero combined, is discovered staying at a country house, to which his virtuous and discarded wife is coming in her capacity of a professional singer on tour. As he intends to marry the

daughter of his host, the proposed after-dinner concert is inconvenient; but Mrs. Dane, née Marian Sax, thoughtfully drowns herself to prevent further confusion. The interview between husband and wife and its sequel would appear to provide sufficient sensation for twenty-four hours. But, as Dane is escaping from the scene, with an unknown elderly gentleman in the same railway carriage, the stranger dies abruptly, leaving in a dressing-bag documentary proof that the lady just drowned is his sole legatee. We are not, as it might seem, unfairly telling the story, for all this is merely by way of a beginning, and extraordinary complications follow, startling to the legal mind. Vice seems finally left triumphant, although modest virtue in disguise comes in for some reward. The women of the book are more skilfully portrayed than the men.

*Baliol Garth.* By Algernon Gissing. (Chatto & Windus.)

MR. GISSING has a way in all his stories of falling just short of actual achievement, of conviction—in a word, of success. He has a nice literary sense, and considerable feeling for romance; his characterization is frequently good and always sincere; also, he writes with restraint and refinement. There is the uncomfortable fact, however, that he never wholly satisfies one; his books lack rounded completion. The plot of the present story is almost melodramatic, the treatment analytic. And that, by the way, may be one of the sources of this writer's weakness. Here and there in previous books, and once at least in this one, he creates an atmosphere not unlike that of some of Poe's tales—of brooding danger and crime, in a setting that is wild and mysterious. We are concerned here with a man of good Border stock who deserts his family acres for the excitement of commercial life. We find this man on the verge of ruin and disgrace. He seeks to save himself by marriage with the well-dowered daughter of the man who has detected his financial wrongdoing, and, to hasten the match before exposure shall fall upon him, sends for his son and that son's tutor from the Border home which he scarcely ever visits. (The man is a widower.) His son is an interesting, poetically minded youth; the tutor a strong, scholarly man of a most unworldly sort. The father induces the tutor to aid him by pleading his cause with the woman he would marry; by telling her how she can save him from ruin, and by interesting her in the boy. The tutor agrees, chiefly to shield the boy and his family from disgrace. But afterwards he repents, for he falls under the fascination of the girl to whom he should plead his employer's cause. In the end his word stops a clandestine marriage; exposure comes, and the father is sent to prison for a long term. Later the tutor marries the girl, who is wealthy in her own right. Withal, he has a fine sense of honour. The book tells of his attempt to reconcile the facts and his sense of honour, and of the tragic aftermath; and is, after all, a good tale, told with ability.



*A Prince to Order.* By Charles Stoke Wayne. (Lane.)

THIS is one of the numerous band of stories which tell of the adventures of an American at the Court of a tiny State in Central Europe. Its treatment lacks distinction, but the tale has one or two features of originality. In the beginning, the hero is seen in the act of waking in bed in a Paris hotel. How he came there, why his dark hair should now be fair, and his ordinarily clean-shaven face bear a beard of some months' growth, is more than this gentleman can explain. He dresses himself in clothes he cannot remember ever having seen before, and, meeting by chance a fellow-American at a café, succeeds in establishing his identity in this man's mind, only to learn the embarrassing fact that he is regarded by his friends in America as a swindler, who disappeared from New York several months before with a large number of valuable securities. The position is one of some interest and novelty. Later we learn that our hero has been kept under hypnotic influence all this while by the chief of a party of conspirators who mean to set him on the throne of Budavia as the long-lost heir. He awakes at length to realities by reason of the death of the chief of the gang, under whose influence he had been kept. For the rest, the tale runs upon well-defined lines which have recently become stereotyped in this class of narrative. But it is not a bad specimen of its class: lively, entertaining, and tolerably ingenious. The author's notions of European titles and how they are conferred are quaint.

*The Unwritten Law.* By Arthur Henry. (Nutt.)

THIS is one of the American novels that are worthy of all respect and consideration. In such a book as this one is made conscious of a genuine striving after ideals, social and moral, as well as literary. This is Zola, with Anglo-Saxon restraint and without any trace of his singular gusto in handling topics that English-speaking peoples generally agree to treat with reserve. The book is animated by a fine seriousness, a single-minded sincerity, which pertain to the best and highest in American art and thought. It exhibits a certain crudeness, a certain toughness of fibre, which may militate against its right appreciation by the fastidious. But this quality is not really to be regretted—rather, perhaps, to be recognized as a natural feature of the more hopeful sort of American novel. In the present stage of America's literary development fine polish and delicacy of style are apt, when they occur, to connote weakness rather than strength. The author of this story has obviously set himself earnestly to the task of comprehending certain phases of American society, and presenting them, in the form of fiction, as he has seen them, and without reference to the vision and presentation of old-world novelists. That road leads to literature in fiction; those methods should win appreciation from all friends of American literature, and recognition upon this side of the Atlantic. In the beginning the story introduces a simple, ignorant old German, living in a

suburb of New York, with his wife and two little daughters. He is a working engraver, and by the exercise of ceaseless thrift has accumulated perhaps a couple of thousand pounds, to provide for himself and his wife in old age, and to shield his children from the dangers and mischances of poverty. This old peasant and his wife are characters of beautiful simplicity. Their children are of another race; they are young Americans. The reader is introduced to other people in a somewhat higher social grade, and gets a luminous picture of that curious modern product, the religious man, superintendent of a Sunday school and so forth, who is caught by the tide of recklessness in finance, and led into out-and-out commercial dishonesty, whilst remaining a genuinely religious man. The bank of which this man is president, and which contains the whole of the old peasant-engraver's savings, fails. The old man does not even know of the failure for several months, and then is stunned by the loss, which finds him too old to get further employment. He does not in the least understand the manner of his loss. The great brilliant power of which he knows no more than if he were a horse—the society which he has served all his life long—has snatched his treasure from him. Lacking a situation, he sits down doggedly to engrave counterfeit notes, aiming solely at supporting his family, and winning back from society the treasure it has taken from him. In due course he is detected and sent to penal servitude. He proffers no defence, and the authorities do not in the least comprehend the workings of his primitive mind or concern themselves with the real beauty of his simple nature. One of his daughters, impelled by a fiery social ambition, marries a wealthy man, the other suffers the hardships and buffets of the slums. She has her peasant father's absolute simplicity, rendered more dangerous by a passionate unrestraint born of the more spacious environment in which she was reared. The whole story makes a fine, realistic picture of life in New York, and presents many problems for the consideration of the thoughtful—one of which, by the way, is the extraordinary brutality and tyranny of the police administration of New York, and the marvellous meekness with which they are endured by a free-born people. This book should certainly be read.

*A Grand Duke of Russia.* By Fred Whishaw. (White & Co.)

THIS "story of the upheaval" is extremely modern; so much so that on its purely historical side it seems but an expansion of newspaper accounts which we have read up to "Vladimir's Day," and since. Yet the author has much to tell which is purely ancient on the social side, glimpses and sidelights touching the great blank Oriental mass of the Russian populace, who seem from the best accounts to be much in the same state as when, in the twenties of last century, they cheered for Constantine and the Constitution (taking "Constitutzia" to be the grand duke's wife), and not much changed since the Instructions of Theodosius. What will the upheaval (if any) upheave? There is no answer here, only

a parable of the breaking up of Northern winter and a coming of the flood of spring, with which the lovers of the story console themselves when the curtain falls. He is sprung (irregularly) from a grand duke, and, as his father's gamekeeper, is in touch with the people, though educated above his apparent class. She is young, educated, and patriotic; also, his father's mistress. Volodia saves Maximilian at the risk of his own life, and with his eyes open relieves him of Nathalie. The story of Matrona, Volodia's wife, her hapless marriage and miserable end, is in the deadly key of most Russian peasant stories.

*Poverty Bay.* By Harry Furniss. (Chapman & Hall.)

MR. FURNISS calls his admirably illustrated book a "nondescript novel." It is likely to be popular, since it contains a Dickensian touch of sentiment, with many odd characters, a ghost, and a mystery. The hero is a rich man who goes down to a decayed country resort, "Poverty Bay," and enjoys the humours of the truly extraordinary inhabitants. He writes in the first person, and one would imagine, from the record of the people who talk to him, that the generality of authors and all sorts of artists were so desperately swindled and maltreated in London that they never had a fair chance. This satirical vein is overdone and does not make good padding. Mr. Furniss has facility in writing and some humour, but he has not learnt the arts of omission.

*The Scarlet Bat.* By Fergus Hume. (White & Co.)

THIS is a good specimen of the sensational novel, not because it can boast of characterization, but because it is ingenious, well-proportioned, and does not misuse the English language. The hero awakes from a bout of drugged drink, to find his oppressor both shot and stabbed in the same room. He flies from justice in view of circumstantial evidence; though, of course, he is innocent. The unravelling of the plot against him is well done, and most of the puppets steer clear of rank melodrama.

*L'Épaulette: Souvenirs d'un Officier.* By Georges Darien. (Paris, Charpentier.)

'L'ÉPAULETTE' is a most strange book—clever—unlikely, we think, to be popular in our country, as the military and national considerations which the task of reading it involves are exclusively French, and, outside France, interesting only to the German general staff. As we knew from his 'Biribi: Armée d'Afrique,' the author is a pessimist, but he seems to gather his expression of his doctrine from all the various French pessimist schools except the clerical. Sometimes he seems Bonapartist in his regrets, sometimes anti-clerical Nationalist in the present, and sometimes Socialist in his dreams of the future. But then he becomes pessimist only for the days which are, and optimist for those which are to come. We think the French army better than M. Darien makes it.

## SCOTTISH HISTORY AND GENEALOGY.

*A Student's History of Scotland.* By D. W. Rannie. (Methuen).—The student who needs this brief and useful sketch of Scottish history ought, we think, to read 'The Tales of a Grandfather' either immediately before or immediately after examining this skeleton. The author, very properly, keeps in view the relations between Scotland and England, but he does not make them amusing: Scott does. He thinks that Queen Mary and Presbyterianism swallow up Scottish history, and, indeed, to have known Queen Mary is in itself a liberal education; though "an uncritical admiration" of the Reformation and the Covenant is the bane of popular histories. Sir Walter, even, is much too friendly to what he excessively disliked in his heart. He certainly never dreamed of asking Master John Littlejohn whether the people of Scotland were "Non-Aryan, Magyar, Basques, Finns," or not. However, ours is a scientific age, and Mr. Rannie tells the student as much as is good for him about the Picts. We do not wholly understand how, at Falkirk, the Scots "swept round the English and seized the Stirling end of the bridge." Did they swim, or cross in boats? "The rain of arms," at Bannockburn, was possibly a rain of arrows. The gillies, and the fallen rose from Randolph's chaplet and the axe stroke of Bruce, are left out, so that the student does not know the things worth knowing about Bannockburn. There is no reason for reviewing in detail a little educational book like this. It is a good and clear summary of the history of a nation which, as it does not set its own examination papers, cannot expect much interest to be taken in its obscure past. The affair of Kinmont Willie can scarcely be remembered by the student who reads the story told in four lines. Montrose disappears from the book at Philiphaugh. Rather more is said about the regalia than about the great marquis's year of victory, and about his fate nothing is said at all! Was Stewart of Ballechin "suborned"? Was he not naturally inclined to stand for the rightful cause? This is, in short, an excellent little book for the young student who is going to read Scottish history, or who, having been so eccentric as to read Scottish history, wants to refresh his memory by a synopsis.

*Lady Jean: the Romance of the Great Douglas Cause.* By Percy Fitzgerald. (Fisher Unwin).—If Mr. Fitzgerald's ingenuity in explaining the necessity for his book were equalled by his skill in presenting his facts, 'Lady Jean' would be a useful summary of one of the great peerage cases. As it is, his essay is merely an example of book-making. To speak of the case as "now for the first time related in these pages" is (ambiguously) wide of the mark, though his meaning is made clear in the subsequent statement that the struggle has been "completely overlooked for a period of a hundred and forty years." But if the story has not had a monograph to itself in recent times, its essential features have been told over and over again, notably in Burke's 'Romance of the Aristocracy' and his 'Vicissitudes of Great Families.' An excellent account was included by Sir William Fraser in 'The Douglas Book' (1885), in the 'Dictionary of National Biography' (1888), and, finally, in Sir Herbert Maxwell's 'House of Douglas' (1902). With such reminders the "1,200 quarto pages of evidence" can scarcely be called an undiscovered country, even although Carlyle never explored them, as he once threatened to do. Perhaps to Mr. Fitzgerald himself the "Cause" has come as a real novelty. Such an inference, at any rate, might be drawn from his reference (via "the versatile Sir Herbert Maxwell") to

"one Wodrow." What has the voluminous minister of Easton done to deserve this suggestion of obscurity?

If the book does not take the expert, or the fairly educated even, by storm, it is not written as a rattling story of adventure which the man who runs may read; for it assumes a little too much, especially towards the beginning. It is typical of Mr. Fitzgerald's methods that he has supplied no genealogical table and no index, although he prints such superfluous illustrations as the cathedrals of Aix and Rheims; yet such a table would have illuminated the destination of the estates in question. Mr. Fitzgerald also presents his theory of imposture as if it were new, apologizing almost if "my view" of the matter is not "acceptable to those interested in Lady Jean and her family"; but it is forty years since Sir Bernard Burke frankly stated that it is impossible "to resist the strong appearance of imposture," and in 1890 "G. E. C." quoted Burke with approval. Indeed, a cursory examination of the evidence at this time of day simply makes one astounded at the verdict of the House of Lords in favour of the claimant, and throws a most interesting light on the similar reversing of the Court of Session judgment in the case of the United Free Church. The reader has not to go far without finding some characteristic touches of Mr. Fitzgerald. On p. 6 we get an "and who," and on p. 7 "and which." On p. 7 Lady Jean's house is called "Drumsheugh," which is correct, and on p. 15 "Drumcleugh."

*The History of the Speculative Society, 1764-1904.* (Edinburgh, T. & A. Constable).—"I do think the Spec. is about the best thing in Edinburgh," wrote Stevenson in a letter to a fellow-member. Again, in 'Memories and Portraits,' "Here a member can warm himself, and loaf and read; here, in defiance of Senatus Consults, he can smoke." To the outside world the "Spec." is known, if known at all, chiefly from its literary associations. Founded in 1764 by six students, one of whom was Burns's future publisher William Creech, its members' roll has included such men as Dugald Stewart, Walter Scott, Lockhart, "Christopher North," and Aytoun, to select a few from the long list printed in this volume. Scott was admitted in 1790, and read essays on the origin of the feudal system, on the authenticity of Ossian, and on the origin of Scandinavian mythology. He was secretary of the Society from 1791 to 1795, and took a leading part in debates on the poor rates, the abolition of slavery, and the "eternal question" of the justice of the execution of Charles I. Lockhart became a member in 1815, and four years later caricatured the Society in 'Peter's Letters to his Kinsfolk.' Stevenson's name is first inscribed in the books in 1869. He was president during the sessions 1872-4, and wrote many essays for the Society, two on 'John Knox and his Relations to Women' being subsequently extended and reprinted in 'Familiar Studies.' In set debate, as we gather from this history, he did not shine, but he "spoke regularly, and took an eager and often riotous part in private business." One of the scenes in 'Weir of Hermiston' is laid in the hall of the Speculative, where, in the earlier years of their history, the members used to discuss such edifying subjects as "Whether does a married or a single state tend most to promote virtue?" and "Whether is that modesty which is characteristic of the fair sex natural to them or acquired by education?" The present history of the Society is virtually a continuation down to date of the history published in 1815, now out of print and scarce. It is complete, in so far as it chronicles the membership of the Society from its beginning; but the editor has rightly deemed it unnecessary to treat with the same fullness the record

of members whose careers were exhaustively dealt with in the former history. There is an excellent series of portraits of some thirty members of the Speculative, from Creech to Stevenson, with a reproduction of Sir J. W. Gordon's portrait of Scott as frontispiece. A full index completes an interesting and valuable account of a phase of intellectual life in Edinburgh.

*A Guide to the Public Records of Scotland deposited in H.M. General Register House, Edinburgh.* By M. Livingstone, I.S.O. (Edinburgh, H.M. General Register House).—This is a useful indication of the nature and extent of the public archives which still remain in Scotland. Although its rolls and registers were as far back as 1290 placed under the custody of an official called the Clerk of the Rolls, who held a post which later became that of "Lord Clerk Register," Scotland has been singularly unfortunate in the losses its records have sustained. The first infraction of their completeness was when, in 1291, the claims of the competitors to the crown were submitted to Edward I., many charters being, with the Crown jewels, removed to Berwick and London. A few were returned when John Baliol became king, but in 1296 (not 1696, as printed) some rolls were delivered at Berwick to Hugh Cressingham, Treasurer of Scotland, and the larger part of the spoil remained, and perhaps still remains, in England. Another raid on the records was made by Cromwell in 1651, and they were removed from Stirling Castle to the Tower of London—the clerk in charge, however, saving the Registers of the Privy Seal by conveying them to the Highlands, whence they were recovered in 1707. Cromwell's spoil was embarked for Scotland by sea in 1660, packed in ninety-five hogsheads; but misfortune still pursued the archives, and only ten hogsheads reached Scotland, the rest being lost in the shipwreck of the Elizabeth. Other MSS. removed on the capture of the Bass to England were possibly, like other Scottish records which found their way to London, destroyed by fire in London. In spite of these losses a wonderfully large number of Scottish records down to the Union of 1707 survive, and this work gives a short and useful indication of their nature. They "amount to 60,000 MS. volumes, and an equivalent in bulk of unbound warrants and other papers." How valuable a list such as the one before us is can therefore be imagined, as it not only indicates what is in the Register House, but also in many cases tells us where the volumes and MSS. missing from there exist. For the use of historical students clearer and more definite information might have been given to show which of the records have already appeared, completely or otherwise, in a printed form, though an attempt has been made to do this.

*The Scots Peerage.* Edited by Sir James Balfour Paul, Lord Lyon King-at-Arms. Vol. II. (Edinburgh, Douglas).—The second volume of this work, which to Scottish genealogists is very important, includes the peerage titles from Ogilvy, Lord Band, to Cranstoun, Lord Cranstoun. It is to some degree a better ordered volume than its predecessor, but still there is a want of complete uniformity about it which we are sorry to see. Children of peers' daughters who were not heiresses still appear in some articles (e.g., Belhaven, Cathcart, and Cassilis), though not in all cases. Carelessness in proof-reading and haste are apparent throughout, and some incorrectness in the copious references may be noticed. In spite of this the work is worthy of much praise.

In this volume there are many important articles—for instance, Hamilton, Lord Belhaven; Borthwick, Lord Borthwick; and Campbell, Marquess of Breadalbane; for each of which the peerage cases have formed



an excellent basis of authority. Under 'Belhaven' we notice that the husband of Anne Hamilton of Silvertonhill should have been Sir William Craigie of Gairsay, in Orkney. In the article on 'Blantyre' we are sorry to see that the mother of "La belle Stuart" is still unidentified, though Evelyn described her to Pepys as "one of the most cunning women in the world." The account of the Hepburns, Earls of Bothwell, is a valuable contribution to Scottish history, even though it does not definitely affiliate Margaret Hepburne (so the name is here spelt), Bothwell's maternal grandmother. It might also, perhaps, have mentioned that Archibald Douglas, who married (as third husband) Bothwell's sister, Margaret Hepburne, was the plotter whose intrigues against Queen Mary (his wife's sister-in-law) Mr. Lang has done so much to make known. Under 'Breadalbane' we get little light thrown upon the dispossessed Lord Ormelie, and under 'Buchan' we may point out that "Sir Hadrian Damon" was not a Dane, but Adrian Damaan, a professor of Leyden, who was in 1594 agent for the States General of Holland at the Scottish Court. 'Buccleuch' is chiefly founded upon Sir William Fraser's work, two early generations being omitted. 'Wemyss, Lord Burntisland,' is also indebted to the same author. Under 'Bute' is given a fuller account of the early Stewarts, Sheriffs of Bute, than has yet appeared, but the latter portion is in some places deficient in dates, and the first marriage of Cristine Egypta Bonaparte is omitted. The early earls of Caithness and Orkney remain very shadowy, but a great deal of new information is given on 'Crichton, Earl of Caithness,' and in the next article ('Sinclair') there is much fresh matter also, *inter alia* on the claim of the son of David Sinclair of Broynach to the earldom in 1786. 'Carlyle, Lord Carlyle,' and 'Comyn, Lord Buchan,' deserve study, as does 'Dalzell, Lord Carnwarth.' Under 'Bruce, Earl of Carrick,' much doubt is cast upon the old statement that Thomas Randolph, Earl of Murray, the Regent, was in reality the nephew of King Robert I. The notice on the Kennedies, Earls of Cassilis, is full, and, though supported by the Culzean MSS., is needlessly long. Sir William Fraser's reasons for doubting the legend of 'Jocky Faa' are quoted, but no reason for the folk-tale's origin. The article on Colville of Culross contains much of interest connecting the family with the Reformed Church in France. Under 'Elphinstone, Lord Coupar,' it should perhaps have been stated that Marion Ogilvy, Lady Coupar, was married when very young and under great pressure. The volume includes three Scottish titles the holders of which were wholly English, viz., Lord Barret of Newburgh, Lord Churchill of Eyemouth, and Richardson, Lord Cramond, which are adequately treated. We must not forget to praise also the last article on 'Lord Cranstoun,' which is one of the best-written in the book.

#### BIBLIOGRAPHY.

*Facsimiles of Rare Fifteenth-Century Printed Books.*—1. *Anelida and Arcite*. By Geoffrey Chaucer.—2. *Libellus Augustini Dacti*. (Cambridge, University Press.)—These very handsome volumes are the first of a series of twelve photogravure facsimiles of rare fifteenth-century books printed in England, and now in the University Library, Cambridge. The facsimiles are by M. Dujardin, of Paris, and only two hundred copies are for sale. A short introduction by Mr. Jenkinson tells us that both of the originals from which they were made were sent to Cambridge on the famous occasion when

The king to Oxford sent a troop of horse.

They have another distinction, in being the only copies known, and the facsimiles are thus doubly welcome. The 'Anelida' is printed in a fount of type brought over from Bruges to London by Caxton, and is probably one of the first books printed in this country. It is of value as preserving some readings not found in any MS. A full description of it by Bradshaw is to be found on p. 118 of Dr. Furnivall's 'Trial Forewords,' and the facsimile shows Bradshaw's collation signatures.

The 'Rhetoric' of Augustine Dactus is one of the standing puzzles of English typography. The type is very small for the period, is only used once (in this book), though a few letters of it are found in the catchwords of another book from the same press, and contains an extraordinary number of "sorts," double letters, &c. In view of the fact that the book is very small, and that the St. Alban's press produced only four books, the complexity of the fount is very difficult to understand. It may be that the pride of the rich foundation of the abbey was involved in the matter to some extent, so that, funds being no difficulty, an unnecessarily complete set of punches or matrices was procured. The composition is satisfactory (though one or two "literals" can be found), and the press-work is at least as good as Caxton's. Two classes of those interested in bibliography have special reason to be grateful to Mr. Jenkinson for this splendid series of facsimiles. All those engaged in teaching the book arts require facsimiles, not of pages (which exist already), but of complete tracts which present a whole fount for their students' study. Bibliographers are able to compare types without difficulty. It is to be hoped that one result of the publication will be to determine the origin of this type. We recommend every school of art interested in the study of lettering to obtain this series, and to study the types, not as models for imitation, but as forms of the Gothic letters, which were adapted for English use in the time when Roman had not been introduced. Praise must be given to the excellence of the process employed for the reproduction. Its only drawback is that accidental soils of the original assume undue prominence in the facsimile. That they were allowed to remain is an additional guarantee for its absolute verisimilitude.

*The Western Manuscripts in the Library of Trinity College, Cambridge: a Descriptive Catalogue.* By M. R. James, Litt.D. Vol. IV. (Cambridge, University Press.)—In reviewing the previous volumes of this excellent catalogue, we have on each occasion pleaded for an atlas of selected facsimiles. The present volume, which concludes the whole work, is in part an answer to our request, since it contains, in addition to a few pages of *addenda* and *corrigenda*, and forty pages of index, seventeen plates of facsimiles. Complete pages are seldom reproduced; but samples are included of the writing and illumination of twenty-five manuscripts. The size of the page (the volume being uniform with its predecessors) precludes the possibility of showing the finest MSS., such as the magnificent Apocalypse (No. 950) or the huge Canterbury Psalter (No. 987); and the finest miniatures are not attempted, such as the Psalter of Herbert of Bosham (No. 150), the East Anglian Horæ (No. 246), the Flemish Horæ (No. 261), or other MSS. (Nos. 1247, 1249, 1286, 1289, 1374, 1447) which are highly spoken of by Mr. James in his descriptions. On the other hand, we have two samples of the twelfth-century hand which Mr. James especially associates with Christ Church, Canterbury, and attributes to the example of Lanfranc; two earlier

Christ Church MSS., in a very graceful Caroline minuscule (Nos. 141 and 1135); the MS. of the Pauline Epistles (No. 216) traditionally assigned to the hand of Bede; two copies of Juvenal from St. Augustine's, Canterbury (Nos. 1241 and 1242), the first in a beautiful English minuscule of the tenth century; the best extant MS. of Ovid's 'Ibis' (No. 1335); some initials and borders of English work (Nos. 90 and 115); and a page of French work from the Horæ formerly belonging to Anne of Austria (Nos. 269 and 270). For all this we are grateful, and if we are still grasping enough to desire more, we recognize that we have as much as we have any right to expect, and that the gratitude of students is due to the Master and Fellows of Trinity for the beautiful catalogue of their manuscripts which they have now given to the world, and to Mr. James for the masterly skill with which he has executed it. Specialists may, as he says in his preface, detect errors or omissions here or there; but they will also be the most ready to proclaim the profound knowledge and unwearied industry which make Mr. James's work a model of its kind. We are glad to take this opportunity of congratulating both Mr. James and King's College on his recent election to the Provostship; and we trust that his new duties and dignities will be compatible with continued progress in the production of his admirable series of Cambridge catalogues.

*The Library: a Quarterly Review of Bibliography and Library Lore.* (Kegan Paul.)—Henry Bradshaw once began an article by saying that he had kept the notes he was using by him for years, for want of a periodical in which to publish them. It is indeed only when one compares the immense reputation of the late Cambridge University Librarian, and his influence on modern bibliography, with the small amount published under his name, that one realizes the loss sustained by scholars from the fact that for the greater part of his life no such review as *The Library* existed.

To bookish men there is always a pleasure in going into a fresh library, however small. One turns over fresh books, strange titles catch the eye, a chance passage sets the mind working in new directions, and an impulse thus received often modifies a previous train of thought. A glance into *The Library* has much the same sort of effect. We meet things that beforehand would not have made us seek them out, but being there, they interest us. Few are interested in old French, but all are glad to meet the first account in English of a newly discovered *Chanson de Geste*, and to find that it is not only new, but that it even ranks with 'Aliscans' and the 'Chanson de Roland.' The historian would not naturally turn to such a review for his materials, but no one interested in the Civil War can avoid careful study of its pages. The 'Alphabetum Narrationum' is but a name to those who have not read the 'Alphabet of Tales,' published last year by the Early English Text Society; but Mr. Herbert's paper on its authorship sets us off on a pleasant trip through mediæval times.

In the special department of bibliography the names of editors and contributors guarantee the best work. The owner of a library which contains fifteenth-century books should consult the papers running through the last volume on this subject, and, from another point of view, those which summarize the prices obtained for them during the past years. He will learn, too, what has been done and what is recommended for the care of books, not only from the point of view of a public librarian, but also from that of a small owner. It is, in fact, to the cultured man of leisure, owning books and interested in them, that the review makes its principal appeal.

It is to be feared that in many cases it does not reach his address, and that it suffers in consequence. The number of periodicals of the kind is sadly limited, and it behoves every one interested in such matters to lend them their support. *The Library* is a review which should be read and kept in every library where books are valued; it is written for book-lovers, and to them we cordially commend it.

*L'Art Typographique dans les Pays-Bas (1500-40)*. Par Wouter Nijhoff. Livraison V. (The Hague, Nijhoff.)—We are glad to see a new part of this valuable series, and to learn that the author has recovered his health, and can promise a regular issue in future. The part before us contains twelve very interesting sheets of facsimiles, among them three of the Danish presses at Antwerp of 1529-31; of Bois-le-Duc (Hayen); of Gouda (Frères Conférenciers), where the woodcut (fac. 6) raises several questions as to the vestments shown; of Leyden with a fine device of Van Woerden; and of Zutphen. The facsimiles are very good and clear, and the system employed of keeping the reproductions of each printer on a separate sheet allows the greatest freedom to the editor during the production of the work, and complete ease of classification when it is completed. The work is an indispensable complement to the 'Bibliographie de la Typographie Néerlandaise,' itself an indispensable guide through a most complicated literature.

#### OUR LIBRARY TABLE.

THE reprint of Stevenson's *Essays of Travel* (Chatto & Windus) from the "Edinburgh Edition" is certain to be popular. It comes, except to the subscribers to that edition, with all the effect and freshness of a new production. And it is very characteristically Stevensonian. It will surely warm many hearts to hear a friendly and familiar voice once more a-talking. For Stevenson was a great chatterer. He is one of the most amiable gossips in literature, and in reading him one gets to recognize and expect his pleasant little points. There are some critics who go so far as to pronounce him a better essayist than writer of fiction. We should not like to say that, but it is certain that he is fully equipped for the special art of belles-lettres. His mental properties fitted him for success here. He had a keen eye, an engaging sense of fun, a pleasant cynicism, and an interest in all human affairs. His itineraries, if they are not quite sentimental journeys, come very near being so. Confessedly he admired Sterne, and it is probable that he played the "sedulous ape" to the author of 'Tristram Shandy' as well as to Sir Thomas Browne. One thing that strikes a reader of these essays is the early age at which Stevenson founded his style. For example, at twenty-one he writes of the difference between England and Scotland:—

"Here are two people almost identical in blood; pent up together on one small island, so that their intercourse (one would have thought) must be as close as that of prisoners who shared one cell of the Bastille; the same in language and religion; and yet a few years of quarrelsome isolation—a mere forenoon's tiff, as one may call it, in comparison with the great historical cycles—has so separated their thoughts and ways that not unions, not mutual dangers, nor steamers, nor railways, nor all the king's horses and all the king's men seem able to obliterate the broad distinction."

How characteristic of Stevenson to the end was that careless ordered touch of king's horses and king's men! "Nearly all with whom I conversed upon the subject," says he elsewhere, "were bitterly opposed to war, and attributed their own misfortunes, and frequently their own taste for whisky, to the campaigns in Zululand and Afghanistan."

Every admirer of R. L. S. is familiar with that gentle and amusing cynicism which never did any harm in the world. But the moralist as well as the cynic is here, and the moralist of good sound sense, who despises the fashionable refuge in paradox. Total abstinence, he thinks, "like all ascetical conclusions, is unfriendly to the most generous, cheerful, and human parts of man"; and he enlarges on the folly of emigration as a cure for drunkenness:—

"You cannot run away from a weakness: you must sometime fight it out or perish; and if that be so, why not now, and where we stand? *Cælum non animam*. Change Glenlivet for Bourbon, and it is still a whisky, only not so good. A sea-voyage will not give a man the nerve to put aside cheap pleasure; emigration has to be done before we climb the vessel; an aim in life is the only fortune worth the finding; and it is not to be found in foreign lands, but in the heart itself."

These are the moral maxims of the shorter catechist. They are, no doubt, very facile, but they are good; and they were in Stevenson's blood. The charge of over-fluency, as well as of monotony, has been brought against Stevenson's prose, and here good opinions differ. Certainly his style, manufactured as it was by arduous artifice, was an accomplished implement, and was turned by him to variable uses. It has always colour (sometimes it is over-coloured), rhythm, and significance. But above all it has significance; for it is for use that Stevenson primarily wants it. No word is employed wantonly, and fine words are not thrown out of employment merely because they are fine. It is a mistake to fight shy of grand acquaintances. They should be met, as one gentleman meets another, and receive frank and courteous treatment. In some such fashion might Stevenson, with a deal more grace and flourish, have explained and justified his literary "Corinthianism." And who amongst us to-day could have set forth so lively and vivid an impression as this?—

"It was a bleak, uncomfortable day; but at night, by six bells, although the wind had not yet moderated, the clouds were all wrecked and blown away behind the rim of the horizon, and the stars came out thickly overhead. I saw Venus burning as steadily and sweetly across this hurly-burly of the winds and waters as ever at home upon the summer woods. The engine pounded, the screw tossed out of the water with a roar, and shook the ship from end to end; the bows battled with loud reports against the billows; and as I stood in the lee-scuppers and looked up to where the funnel leaned out, over my head, vomiting smoke, and the black and monstrous topsails blotted, at each lurch, a different crop of stars, it seemed as if all this trouble were a thing of small account, and that just above the mast reigned peace unbroken and eternal."

In all, including 'The Amateur Emigrant,' this volume comprises fourteen papers and fragments. It is a pity that 'The Amateur Emigrant' is not published in its proper place, with its sequel 'Across the Plains.' But, as it is, this book will find room on the shelves of all lovers of English letters.

WHEN Lord Kitchener, during the operations of the Soudanese war, sternly relegated the war correspondents to the railhead, he earned the hostility of those who regard the distribution of news as of more importance than the successful conclusion of a campaign. So, too, of course, the Japanese have incurred the enmity of some Occidental war correspondents. Their wonderful system of censorship has undoubtedly assisted the Japanese very materially, and has certainly justified itself. But it has broken the hearts and patience of some amiable press-men. Mr. John Fox, jun., a well-known American novelist, was dispatched to follow the Japanese from Tokyo, and, after pursuing the will-o'-the-wisp for some months, gave it up as a bad job. The somewhat meagre results of his pilgrimage, related in a forlorn and dispirited temper, are embodied in *Following the Sun*

*Flag* (Constable). Mr. Fox declares that "no more enthusiastic pro-Japanese than I ever touched foot on the shores of the little island." But, alas! we gather that his feelings underwent a change owing to his treatment. He does not quarrel "with what was done—only with the way it was done." He suggests that Japan ought to have been more honest, and refused to take any war correspondents from the outset. Perhaps it will interest people to learn how the Japanese generals exercised supervision over the press, which is related in a chapter entitled 'The White Slaves of Haicheng':—

"We are to play a week's engagement here in a drama of still life—the title of which heads these lines. With a sleeve-badge of identification on—the Red Badge of Shame we call it—we can wander more or less freely within the city walls. We can even climb on them and walk around the town—about two miles—but we cannot go outside without a written application from the entire company, and then only under a guard. We are to have three guards by the way, and our letters—even private ones—are to go to the censor, and not come back to us."

Mr. Fox's book thus wears a lugubrious air. It has nothing to do with the war, but is just a narrative of his personal experiences and the experiences of other correspondents in his company. Some were English, some American, some French. Mr. Fox has a sensitive pen and a sense of colour in fiction, which do not desert him here. But his impressions are very random. He takes to the Chinese rather than the Japanese, declaring that the Chinese are the Saxons of the East, the Japanese the Gauls. He testifies to the tremendous patriotism of Japan. Women let their hair go undressed over a month to save five sen for the war. Every servant in some households saves so much from his wages for the war:—

"One rich merchant, who has already given 100,000 yen, has himself cut off one meal, and declares that he will, if necessary, live on one the rest of his life for the sake of Japan. There is a war play on the boards of the theatre. The heroine, a wife, says that her unborn child in a crisis like this must be a man-child, and that he shall be reared a soldier. To provide means, she will herself, if necessary, go to the Yoshiwara."

People animated by such a spirit reproduce in the East the devotion of Sparta; and whatever may be the future character or destiny of the individuals composing it, that nation which makes patriotism its prime virtue will go far.

M. VICTOR BÉRARD publishes through the Librairie Armand Colin *L'Empire Russe et le Tsarisme*, a volume which is, perhaps, not one of the author's best, but which is, at all events, sound and accurate. He points out that the strength of Russia is her solid centre of thirty millions of Orthodox Great Russians, all thinking and speaking alike, and supported in their patriotic ideas—entertained, however, in less narrow fashion—by fifteen million Little Russians who adjoin them. Nowhere in Europe, as M. Bérard shows, is there so large a number of men so closely tied together by creed, by historic tradition, and "if not by devotion, at least by the same resignation to centralized authority." He then explains how closely bound to this central nucleus are many of the surrounding groups of Russian subjects; but, on the other hand, how much Russia has lost by not knowing how to make use of the genius of her Jews and the Scandinavian civilization of her Finns. If only, he tells us, the Jews of Russia were treated as the Mohammedans of Russia have been for centuries, the Russian empire would be in an immense degree the gainer. In Finland, Siberian tribes, converted to the Lutheran creed, have adopted the Swedish independence and dignity of individual life, and regularity and probity of public life. They are, he says, as virtuous as the Scandinavians—"the most



virtuous of Europeans." The frightful corruption of Russia naturally called, M. Bérard thinks, for the scrupulous assistance of the Finnish people, who have been repulsed by folly. An interesting remark of M. Bérard, which should be considered by all who have what are called anti-Semitic leanings, is that with regard to the Jews, in which he describes them as being "of all races, white, yellow, European, Asiatic, Aryan, and Semitic, brought together in the Jewish religion and in the use of the Yiddish dialect." M. Bérard points to Austria, and still more to Hungary, as showing the services which this commercial people can render to countries which treat them well. We note that M. Bérard entertains the same belief as to British action in the Mohammedan world as is to be noticed in French writers of all kinds:—

"Cairo, since the British occupation, has become a centre of Pan-Islamic agitation, whence the English are trying to draw together and to federate all the discontents of the Mohammedan world, .....under the Arab flag, for the benefit of British Imperialism."

THE same publishers issue *En Mandchourie*, by M. de la Salle. The writer was a French newspaper correspondent, who was sickened of his Russian allies by the war. The description which he gives of the officers of the Russian army is deplorable, and he presents us with facts which exceed in condemnation those contributed from any other source; they are, indeed, almost beyond belief. From one moral that he draws from his observation of modern war we differ. Our author declares that "to call forth all one's power against an enemy—this war proves it—it is necessary to hate him." M. de la Salle refers in a footnote, as justifying the saying, to a Japanese order of the day, which he prints in an appendix. We fail to find confirmation of his opinion in the order, which only declares that the secret of victory lies in courage, energy, the joy of fighting, and the endurance with which an army follows the end to be attained, until it reaches complete success. "Joyful audacity" is explained to be the mode of attack by which alone loss can be kept down. All this, however, with the patriotic basis which underlies it, is very different from the "hatred" of which M. de la Salle writes. The German army is still thought by most soldiers to be the best in Europe. Yet no one believes that in the war of 1870, or in that of 1866, the German army was animated by any real hatred of the opponent against whom it fought.

*Life's Questionings: a Book of Experience.* By William Romaine Paterson (Benjamin Swift). (Methuen.)—Mr. Paterson seems definitely to have adopted the device of a dual literary personality. There is Benjamin Swift the novelist, and William Romaine Paterson the meditator on life and spiritual experience; and these two are one. It has its advantages. When we see the name on the title-page, we know at once whether he is speaking in his own person or through the medium of fiction. It has also its disadvantages. Many people who would purchase at once a book by Benjamin Swift may pass unrecognized a book by William Romaine Paterson. And the expedient of adding the pen-name in brackets on the title-page only partially redresses this drawback. In the present volume, of course, Mr. Paterson speaks for himself, not as a novelist. It is a collection of aphorisms on things in general; and Mr. Paterson somewhat defiantly defends its absence of any system or arrangement by a French quotation, which might briefly be epitomized in the words of Shakespeare's Jack Cade: "Then are we in order when we are most out of order."

There was no need for apology. We do not look for system or consecutiveness in a book

of aphorisms, which condense the outcome of many and shifting moods and moments of reflection. Mr. Paterson rather ostentatiously proclaims it to be "a book of experience." We take it for granted that aphorisms, to be worth anything, are the issue of experience. Every man who has lived a certain time in the world can claim experience. But if the experience take shape in aphorisms, their value will rest mainly on the quality of the mind which has experienced, and its faculty of expression. We look for either depth or acuteness of mind, with pregnant and felicitous expression. At its best, the aphorism or "maxim" has never been a popular form with Englishmen. It suggests, and leaves the reader to amplify and complete its suggestion; but this is too meditative a process for the Englishman, who likes his thinking done for him, and the result set down in full, clearly made out. What cannot be so stated is to him not worth stating. He loves not suggestion. There is also, of course, the witty and epigrammatic aphorism—Rochefoucauld and Chamfort combine somewhat of both, while the maxims of the ancients are generally grave and sententious. But wit also is very much an exotic among us. Mr. Paterson's aim is nothing if not sententious and serious; in which respect he is English, for we are still a serious people. But we doubt whether he will overcome the unpopularity of his form. His expression has a measure of the terseness for which he strives; but it lacks, as a whole, something of the close-knit pregnancy proper to the form: above all, with occasional exceptions, it misses the felicitous finish which makes for memorableness.

Yet Mr. Paterson is practised craftsman enough to maintain a certain level of good, if not striking utterance. It is in substance that he is most uneven. The volume reads as though he had swept into it the contents of his commonplace book, without discrimination or selection. One is tempted to close the pages by aphorisms of solemn triteness, and then surprised into keeping them open by somewhat of real thought and individuality. We do not expect or exact uniform success; but the proportion of commonplace is exasperatingly large. "It has been calculated that about 150,000 people die every day" may be a solemn fact; but we see not the need why Mr. Paterson should thus solemnly have set it down. "When we lift the edge of the mask from the face of Life, we discover a face of sorrow," is a pretentiously decked-out platitude. He recalls the usage of pastrycooks in allowing their *employés* to surfeit themselves on the dainties they sell, that they may lose all relish for them, and be safe from after temptation; then gravely exclaims, "What a comment on the duration of pleasure!" A schoolgirl might make the comment, and be proud of her reflective depth. Then presently you will find him saying, "We should train our minds in the rapid mobilisation of ideas"—a thought well and originally phrased. "There are certain persons who, when compelled to praise those they dislike, make use of the soft pedal at its full capacity," is merely an elaborate warming-up of Pope's "damn with faint praise." Yet Mr. Paterson can say, "What we call Fate is probably only a form of gravitation," which is a suggestive and individual idea, whether you account it true or false. It "gives to think," as the French say. This, also, is good and true:—

"It is startling to think of the heavy, rough actual wood of the Cross, and to observe that now the Cross has become only a symbol, and is decked with silken tassels and little velvet flags, and is guaranteed easy for carrying. Moreover, its victory was assured when it was accepted among the world's trinkets and worn as jewellery."

There are freshness and personality in that.

But, well-expressed though much of it is, a master of style would have corrected its diffuseness, and compressed it into an utterance entirely memorable. It is over-wordy for an aphorism. Mr. Paterson's book, in fine, is of a very mingled yarn, thoughtful and shallow, with a style which, at its best, is somewhat short of distinction, though literary and direct. It would have left a better impression had it been half, or even a third of its present length.

*The Country-House Party*, by Dora Sigerson Shorter (Hodder & Stoughton), is not a novel, but a succession of short stories supposed to be told in the smoking-room one night by the members of such an assemblage. The method of narrative is excellent, and secures the author an opportunity of finding a natural transition from one tale to another, and of interspersing brief comments where they may appear desirable. Unfortunately the stories themselves are for the most part of small merit. They lack verisimilitude, and are seldom convincing either in matter or manner. Love and the supernatural form their two principal themes, and both are somewhat crudely treated, so that the passion of the one often becomes violent and the mysteriousness of the other grotesque. The book, in fact, inclines to sensationalism, and the exaggerated style in which it is written is by no means suggestive of the smoking-room anecdote. One or two of the stories excite a momentary interest, and in several cases we find a really striking idea which deserved the best treatment.

THE adventures of Irishmen, recorded by themselves, are sure to be readable, and *A Modern Legionary*, by John Patrick Le Poer (Methuen), is no exception to the rule. Enlisted as a lad of sixteen in the Foreign Legion of the French army, the writer relates, with details interesting enough to those who like what Archibald Forbes called "camps, quarters, and casual places," his experience of military life in Algeria, and of active service in Tonquin.

Some of his remarks on the practical business of soldiering are worth more than a passing notice:—

"In all ages and nations a man's accoutrements—I use the word in the most general sense—have been decided on by tailors and good-for-nothing generals—oh, there are plenty of them in every army in the world!—and, worst of all, by women, who twist and turn the said generals around their little fingers."—P. 41.

"Well, there are officers who care for their men, but they are so few that, if you know a hundred captains, you may easily reckon the good ones on the fingers of a hand."—P. 113.

Here is an opinion hardly supported by the present war in the Far East:—

"Though the Asiatic will face death by the hands of the executioner with far more stoicism than the European, in the press of the battle the white man's enthusiasm is infinitely better than the yellow man's contempt of death."—P. 144.

The fighting part of the book is undoubtedly founded on fact: yet Mars may never be far from Venus, and we are not surprised to find a soldier's reminiscences merged into romance.

A sergeant-major in his teens, the Irishman finds his fate in Giulia, the handsome "daughter of the regiment"—a fine, faithful girl, who, all unwilling, provokes the jealousy of an amorous adjutant against her Jean. The climax comes, rapid (in six chapters) and decisive (for there is nothing lukewarm in Algeria, *la patrie des légionnaires*). Jean is degraded to the ranks—kills the adjutant; escapes with Giulia, an English corporal, and another Irishman; loses all three in the desert, the victims of fight or fatigue; and makes his way to Tangier, Spain, and safety. The keynote of the book is personal comradeship, which redeems the many discords of a desul-

tory and often disagreeable service. The chief characters are drawn boldly and effectively, and the scenes are described with a certain raciness which makes the story worth reading. We came across it as a serial in the columns of a French newspaper a few weeks ago.

*Talks in a Library with Laurence Hutton*, recorded by Isabel Moore (Putnam), may be regarded as virtually the work of Mr. Hutton himself, as he revised the manuscript of the volume before his recent regretted death. We cannot expect that his name will survive as that of one pre-eminent in letters, though his "Landmarks" series is engaging work of its kind; but we can endorse Mr. G. H. Putnam's comment in an introductory note that Hutton had a genius for friendship. He had independence, too, as well as a sunny nature, and his good stories in this volume are not of the kind which holds a hint of unfairness, if not animosity. Some of the things recorded seem too trivial or local for the general world of letters to read with attention. Such are facsimiles of impromptu wit and signatures from the Hutton Guest-Book; but the book is very pleasant reading, and full of the gossip of the journalist. A rough "proof" credited Mr. Hutton with the remark that New York had been greatly "enriched by the receipt of the vest buttons of James Lenox," and he had to send for his manuscript to discover the right words, which were "vast bequests." Dean Stanley showed Mr. Hutton and two friends the initials "I. W." and the date "1658" scratched in the Abbey on a tomb by Izaak Walton, and this anecdote of the Dean is added:—

"Izaak Walton had confessed the deed in one of his letters, and the gentle prelate told us that on discovering the fact, late at night, he could not rest till he had proved for himself that the marks still existed. And with a lighted candle he went from the Deanery, in the silent hours of the morning, to satisfy himself that they were there."

This exhibits Stanley happily, except for the phrase "gentle prelate."

*Middle Temple Records: Minutes of Parliament, 1501-1703*. Translated and edited by C. Trice Martin. 3 vols. (Butterworth & Co.)—A Calendar of the Middle Temple Records, edited by the late Mr. C. H. Hopwood, K.C., in 1903, and noticed in these columns in July of last year, had prepared us for the appearance of the 'Minutes of Parliament' preserved among the records of the Society, and now translated and edited by Mr. C. Trice Martin, of the Public Record Office. The minutes are entered in five volumes, lettered respectively A, D, C, B, and E. This strange sequence is probably to be accounted for by the fact that the minutes between February, 1524/5, and February, 1550/1, were lost about the time that volume D was in course of compilation.

In our notice of Mr. Hopwood's 'Calendar' we ventured to express some surprise at his statement that the minutes recorded in these volumes were in Latin. It now appears that entries in English occasionally occur even in the earliest volume during the first quarter of the sixteenth century, although the majority of entries are, as we might naturally suppose, in Latin. That being the case, Mr. Martin has treated Book A in fuller detail than the rest of the series, going to the pains of translating verbatim the Latin entries, whereas in dealing with the later volumes he has not felt called upon to give more than abstracts of their contents so long as the abstracts embraced the "whole of the facts." From Mr. Martin's translations and abstracts Mr. Hopwood compiled (in part) his calendar of the Inn's records, extracting therefrom "every passage of general interest." This was scarcely sufficient for the serious student of the internal economy of an

Inn of Court. It is only from Mr. Martin's fuller work, for instance, that he would learn that the evil of the various Inns of Court harbouring individuals who had no intention of following the profession of law, and thus becoming *diversoria* instead of *hospicia*, was taken in hand not only in 1614, but also in 1630. Again, it is only from Mr. Martin that he would obtain the long lists of admissions to the Inn dear to the genealogist.

As was to be expected, there is little or no fault to find with the manner Mr. Martin has carried out a difficult and laborious task. The volumes are supplied with an exhaustive index of persons and places, the reader being referred to Mr. Hopwood's 'Calendar' for an index of subjects.

Mr. Hutchinson, the librarian of the Society, to whom we are already indebted for an interesting work on 'Notable Middle Templars,' has written an introductory chapter to these 'Minutes of Parliament,' in which he gives a concise account of the origin and early history of the Inn. Once more we have the vexed question of the precise relation that the two societies of the Temple bear to each other. Mr. Hutchinson shows himself a strong disbeliever in the original unity and subsequent division of the Inner and Middle Temple, whilst he as strongly favours the absolute equality of the two societies. "The history of the Middle Temple," he writes,

"though dating in its most authentic form.....from the commencement of its Registers in 1501, may be traced back to a society existing before the occupation of the Temple, which, side by side, and simultaneously with the society now known as the Inner Temple, took up its residence there and became a co-tenant of its grounds and buildings,"

and yet in the same breath (if we may say so) he declares it impossible, without more evidence, to say which of the two bodies arrived first at the Temple!

MR. MURRAY has sent us a comely edition of Borrow's *Romano Lavo-lil*. This is the authoritative issue of his works.

IN "The King's Novels" (Moring) *Silas Marner* has appeared. Dr. Garnett's introduction completes what is in every way a desirable little volume.

*True to the Flag* (Routledge) is a collection of sailors' poems compiled by E. C. Ommanney, and published in paper covers at a shilling. The anthology has a wide range among the works of the living as well as the dead, and, thanks to the generosity of those who hold copyrights, may be called fairly representative. We expect to see it widely used, and therefore regret the absence of an index of first lines.

We have on our table *Mirabeau and the French Revolution*, by C. F. Warwick (Lippincott),—*Daniel Webster*, by E. P. Wheeler (Putnam),—*Mary, Queen of Scots*, by A. H. Millar (Edinburgh, Brown),—*The Freedom of Authority*, by J. M. Sterrett, D.D. (Macmillan),—*The Jack Historical Readers: Hanoverian England*, Book V., by A. W. Dakers (Jack),—*A First French Song-Book*, arranged with Aïrs and Tonic Sol-fa, by R. B. Morgan and F. B. Kirkman (Black),—*Some of God's Englishmen*, by the Rev. A. T. Bannister (Hereford, Jakeman & Carver),—*The Three Term Algebra*, by C. W. Cook and W. H. Weston, Books I. and II. (Jack),—*Up through Childhood*, by G. A. Hubbell (Putnam),—*Know Thyself*, by H. S. Solly (P. Green),—*Our Stellar Universe*, by T. E. Heath (King, Sell & Olding),—*Friedberger and Fröhner's Veterinary Pathology*, edited by M. H. Hayes and J. Dunstan, Vol. II. (Hurst & Blackett),—*Chess*, by Howard Staunton (Drane),—*Polo: Past and Present*, by T. F. Dale (Newnes),—*The*

*Grand Duke*, by C. Dawe (Hutchinson),—*Life of my Heart*, by Victoria Cross (Walter Scott),—*I Charge You Both*, by Alice M. Meadows (Digby & Long),—*The Pride of Mrs. Brunelle*, by A. H. Holmes (Burleigh),—*The Devil's Derelicts*, by F. C. Vernon-Harcourt (Digby & Long),—*The Loot of Cities*, by A. Bennett (Alston Rivers),—*Hecla Sandwith*, by E. U. Valentine (Harper),—*Time—the Enemy*, by H. A. Darlington (Jarrold),—*The Husband Hunter*, by M. Elliott (Simpkin),—and *Ruth Fielding*, by Mrs. F. A. Farrar (Stock).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Gospel of St. Mark in West Saxon, edited by J. W. Bright, 2/6 net.  
Holy Catholic Church: her Faith, Works, Triumphs, by a Convert, cr. 8vo, 3/6  
Johannine Vocabulary, by E. A. Abbott, 8vo, 13/6 net.  
Preachers from the Pew, edited by the Rev. W. H. Hunt, cr. 8vo, 2/6 net.  
Sterrett (J. M.), The Freedom of Authority, cr. 8vo, 8/6 net.  
Wotherspoon (Rev. H. J.), The Second Prayer Book of King Edward VI. (1552), 12mo, 4/ net.

## Fine Art and Archaeology.

Birch (W. de G.), History of Scottish Seals: Vol. 1, The Royal Seals of Scotland, 4to, 12/6 net; fine-paper edition, 21/ net.  
Latham (C.), The Gardens of Italy, 2 vols. folio, 63/ net.

## Poetry and the Drama.

Borgia, 8vo, sewed, 3/6 net.  
Emra (C.), The Love Song of Tristram and Iseult, and other Poems, cr. 8vo, sewed, 3/6  
Esher (B.), Dreamland, 12mo, 2/6 net.  
Owen (L.), The Poetry of the Future, 4to, 2/6  
Rhymes of the East and Recollected Verses, by Dum-Dum, 12mo, 3/6 net.

## History and Biography.

Annual Register, 8vo, 18/  
Bessemer (Sir Henry), F.R.S.: an Autobiography, 13/ net.  
Byron (Lord), Confessions of, extra cr. 8vo, 10/6 net.  
FitzGerald (Edward), by A. C. Benson, cr. 8vo, 2/ net.  
Lawson (Sir C.), Memories of Madras, 8vo, 10/6 net.  
Nelson (The Life of), by W. C. Russell, cr. 8vo, 2/6  
Petrie (T.), Reminiscences of Early Queensland, 10/6 net.  
Rifle Brigade Century, 1800-1905, by G. E. Boyle, cr. 8vo, 7/6  
Zanzibar in Contemporary Times, by R. N. Lyne, 7/6 net.

## Geography and Travel.

Black's Guide to Scotland (North), 12mo, 2/6  
Dorset, by F. R. Heath, 12mo, 3/; leather, 3/6 net.  
Percival (W. S.), Twenty Years in the Far East, 8vo, 7/6 net.

## Sports and Pastimes.

Betham (J. D.), Oxford and Cambridge Scores and Biographies, cr. 8vo, 6/ net.

## Education.

Latter (O. H.), Practical Nature Study for Schools: Part 1, Questions for Pupils, 4to, 2/6 net.

## Philology.

Japanese Conversation-Grammar, by H. Plaut, cr. 8vo, 6/

## Science.

Baly (R. C. C.), Spectroscopy, cr. 8vo, 10/6  
Bidwell (L. A.), A Handbook of Intestinal Surgery, 6/ net.  
Essex (E. H.), Roofs and Floors of New Buildings: their Structure and Stability, 8vo, 2/6  
Hall (H. S.) and Stevens (F. H.), A Key to the Exercises and Examples contained in a School Geometry: Parts 1 and 2, cr. 8vo, 3/6; Parts 1-4, cr. 8vo, 6/  
Hall (J. W.), Methods of Morbid Histology and Clinical Pathology, 8vo, 9/ net.  
Hamilton (J.), Our Own and Other Worlds, cr. 8vo, 3/6  
Peterson (M. G.), How to Know Wild Fruits, cr. 8vo, 6/6  
Ross (E. A.), Foundations of Sociology, cr. 8vo, 5/ net.

## General Literature.

Burnet (W.), Gleanings from a Parson's Diary, 2/6 net.  
Callwell (C. E.), Military Operations and Maritime Preponderance, 8vo, 15/ net.  
Darlington (H. A.), Time—the Enemy, cr. 8vo, 3/6  
Firbank (A.), Olette d'Antrevernes and A Study in Temperament, cr. 8vo, sewed, 2/ net.  
Gasiorowski (W.), Napoleon's Love Story, translated by the Count de Soissons, cr. 8vo, 6/  
Griffiths (A.), The Passenger from Calais, cr. 8vo, 6/  
Hayden (E. G.), Rose of Lone Farm, cr. 8vo, 8/  
Jerome (J. K.), Idle Ideas in 1905, cr. 8vo, 3/6  
Mackenzie (W. C.), The Lady of Hirta, cr. 8vo, 6/  
Nansen (F.), Norway and the Union with Sweden, 2/ net.  
Nesbit (K.), The Rainbow and the Rose, cr. 8vo, 5/  
Riego (Mlle.), Selected Works, Vols. 2 and 3, 4to, each 2/6 net.  
Sheehan (P. A.), Glenanaar, cr. 8vo, 6/  
Sheldon (C. M.), Mark Burns' Manuscript, cr. 8vo, 3/6 net.  
Skinner (T.), The London Banks and Kindred Companies and Firms, 1905, cr. 8vo, 10/ net.

## FOREIGN.

## Theology.

Goyau (G.), L'Allemagne Religieuse: Le Catholicisme, 1800-48, 2 vols. 7fr.  
Hus (L.), Opera Omnia, Vol. 2, 10m.

## Fine Art and Archaeology.

Planat (P.), L'Art de Bâtir, Vol. 2, 20fr.

## History and Biography.

Diehl (C.), Études Byzantines, 10fr.  
Suau (P.), L'Espagne: Terre d'Épopée, 5fr.



*Geography and Travel.*Boland (H.), *Zigzags en France*, 4fr.*General Literature.*Brada, *Les Beaux Jours de Flavien*, 3fr. 50.Delorme (A.), *Roman d'une Vieille Fille*, 3fr. 50.Flat (P.), *L'illusion Sentimentale*, 3fr. 50.Léonzon-le-Duc (C.), *Ce que l'État doit à l'Eglise*, 2fr. 50.

## SOME NEW VERSES BY OMAR KHAYYAM.

As is well known, the earlier Persian anthologies do not give any specimens of Omar Khayyam's verses. There is, however, a manuscript in the British Museum of a work which was composed in the year 1000 H., or 1592 A.D., which gives many quotations from the quatrains, and also a *qit'ā* of sixteen lines which seems to have hitherto escaped notice. The manuscript is the Bazmārā of Sayyid 'Alī b. Mahmūd al Husainī, and is described in Rieu's Supplement to his Persian Catalogue, p. 73, No. 106, Or. 3389. The entry is under the name *Khayyām*, and occurs at p. 77<sup>b</sup>. The verses consist of a satirical dialogue between Omar and Reason, and remind one somewhat of Sir Walter Raleigh's poem of 'The Lie.' Omar asks various questions of Reason about life, marriage, &c., and receives mocking answers. The translation of the last two lines seems to be:—

I said to him, "What are Khayyam's writings?"  
He replied, "Wrong calculations, and some raptures."

I hope to publish the text hereafter in the  
R.A.S.J. H. B.

## STENDHAL MEMORIAL.

1, Talbot Mansions, Museum Street, W.C., June 16th.

THERE is a general desire to erect a monument to Henri Beyle (Stendhal) in France, and a committee has been formed in Paris for that object. The committee, thinking that there are probably some admirers of the great novelist and philosopher in England, has requested me to receive any subscriptions, or they can be sent direct to the secretary, M. A. Paupe, 50, Rue des Abbesses, Paris, 18<sup>e</sup>.

OSCAR LEVY, M.D.

## ON A PASSAGE IN ALFRED'S 'OROSIUS.'

The University, Liverpool.

IN translating the passage in Orosius (i. 1) on the site and orientation of Spain, King Alfred, as is his wont when he can draw on his own knowledge, supplies some additional information. It is to the effect that the north-western corner of the peninsula lies "opposite Ireland, beyond the arm of the sea, exactly opposite the river-mouth which is called *Scene*" ("ongean Scotland, ofer þone sæs earm, on geryhte ongean þæne mūþan þe mon hæf *Scene*").

Without any hesitation all editors\* have taken *Scene* to mean the Shannon, thereby imputing to Alfred a very poor acquaintance with the geography of Ireland. Nor is it easy to see how the Old-Irish "Sinann" (Latinized "Sinona") should come to be rendered in Old English by "Scene." But Alfred's knowledge of Irish topography turns out to have been more minute and exact than that of his modern editors and commentators. There can be no doubt that "se mūþa þe mon hæf *Scene*" refers to "Inber Scéne," the Old-Irish name for the estuary of the Kenmare river. This may, in a manner, be said to be opposite Spain, and it was there, according to Irish tradition, that Éber, son of Míl, landed with his followers from Spain ('Book of Leinster,' p. 12b).

It is most likely that Alfred got this information from the three Irish pilgrims who, the 'Saxon Chronicle' tells us, visited him in the year 891. If this surmise is correct, it furnishes us with a *datum a quo* for the translation of Orosius.

It may not be superfluous to add that "Inber Scéne" means "river-mouth of the knife" or "knife-shaped river mouth" (*scéne* being the gen. sg. of *scian*, f. "a knife"), a most appropriate designation for an estuary that cuts inland like a pointed knife or dagger.\* This very plain etymology has, however, not prevented early Irish legend-mongers from inventing an eponymous heroine Scian, from whom the estuary is said to have taken its name.

KUNO MEYER.

## 'DICTIONARY OF INDIAN BIOGRAPHY.'

(Fifth List.)

June 5th, 1905.

By the courtesy of the Editor of *The Athenæum*, I have been permitted to publish the following list of names of the deceased persons (1151-1400) who have been provisionally selected for inclusion in the 'Dictionary of Indian Biography,' to be published by Messrs. Swan Sonnenschein & Co. in the autumn. This work is intended to contain biographical notices of about 2,000 to 2,500 persons, living or dead, Europeans or natives of India, connected with India since about the year 1750 A.D. Suggestions are invited, and it is hoped that readers of *The Athenæum* will bring any important omissions to my notice, and state where materials for short biographies can be obtained. Letters should be addressed to 61, Cornwall Gardens, S. Kensington, S.W.

C. E. BUCKLAND, Editor 'D.I.B.'

Popham, William, Lieutenant-General, 1740-1821  
Porter, William Archer, Principal of a College, Madras, 1824-90  
Pottinger, Eldred, Major, Political, 1811-43  
Pottinger, Sir Henry, Lieutenant-General, Governor of Madras, 1789-1856  
Powell, Eyre Barton, Director of Public Instruction, Madras, 1819-1904  
Powis, Edward, second Lord Clive, and first Earl of, Governor of Madras, 1751-1839  
Prendergast, Thomas, Indian Civil Service, Madras, 1806-1886  
Price, David, Linguist, Historian, 1762-1835  
Pringle, Robert Keith, Indian Civil Service, Bombay, 1802-1897  
Prinsep, Charles Robert, Advocate-General, Bengal, 1790-1864  
Prinsep, Henry Thoby, Member of the Council of India, 1792-1878  
Prinsep, James, Orientalist, 1799-1840  
Pritchard, Sir Charles Bradley, Member of the Supreme Council, 1837-1903  
Pritzler, Sir Theophilus, Brigadier-General, 2-1839  
Puller, Sir Christopher, Chief Justice, Bengal, 1774-1824  
Purnia, Diwan of Mysore, 2-1812  
Pycroft, Sir Thomas, Member of Council, Madras, 1807-92  
Quinton, James Wallace, Indian Civil Service, Chief Commissioner of Assam, 1834-91  
Raffles, Sir Stamford, Lieutenant-Governor of Java, 1781-1825  
Rai, Pratap Chandra, Scholar, Translator, 2-1895  
Rai, Raja Shitab, Naib Diwan of Bihar, 2-1773  
Raikes, Charles, Indian Civil Service, Author, 1812-85  
Rainier, Peter, Naval Commander-in-Chief in East Indies, 1741 2-1808  
Ramiyengar, Vembaukum, Diwan of Travancore, 1826-87  
Rammaram, Raja, Deputy-Governor of Bihar, 2-1763  
Ramsay, Hon. Sir Henry, Commissioner of Kumaon, 1816-1893  
Ranade, Mahadeo Govind, Judge, High Court, Bombay, 1842-1901  
Rao, Baji, Peshwa, 1775-1853  
Rao, Raja Sir Dinkar, Indian Statesman, 1819-96  
Rao, Hindu, Mahratta, of Delhi, 2-1855  
Rao, Raja Sir Madhava, Indian Statesman, 1828-91  
Rao, Raghoba, or Raghunath, Peshwa, about 1772  
Rao, Tandalam Gopal, Professor, 1832-86  
Rattigan, Sir William Henry, Barrister at Lahore, 1842-1904  
Rattray, Thomas, Colonel, raised Rattray's Sikhs, 1820-80  
Rawlinson, Sir Christopher, Chief Justice, Madras, 1806-88  
Rawlinson, Sir Henry Creswicke, Baronet, Member of the Council of India, 1810-95  
Raymond, alias Haji Mustapha, Interpreter, Translator, 2-1791  
Raymond, Michel Joachim Mirie, in the Nizam's service, 1755-98  
Raynal, Guillaume Thomas François, Abbé, Writer, 1713-96  
Reade, Edward Anderton, Indian Civil Service, 1807-85  
Ready money, Sir Cowasji Jehangir, Philanthropist, 1812-1878  
Reed, Sir Thomas, General, 1796-1883  
Rehatsek, Edward, Professor, Linguist, Author, 1819-91  
Reid, Sir Charles, General, 1819-1901  
Renault, Pierre, French Governor at Chandernagore, 2-2  
Rennell, James, Major, Surveyor-General of Bengal, 1742-1830  
Rennie, James, Superintendent of Indian Marine, 1814-1903

\* An equally descriptive name is that for the mouth of the river Bann, which in Old Irish is called *Inber Táiige*, "the axe-shaped estuary."

Renny, George Alexander, Major-General, V.C., 1825-87  
Richards, Sir William, Major-General, 1778-1861  
Richardson, David Lester, Major, Poet, Principal, Author, Journalist, 1801-65  
Richardson, John, Lexicographer, 1741-1811?  
Richey, Sir James Bellett, Member of Council, Bombay, 1834-1902  
Ricketts, Sir Henry, Member of the Supreme Council, 1802-86  
Ricketts, John William, the "East-Indian Patriot," 1791-1835  
Rieu, Charles, Linguist, Professor, 1820-1902  
Ringeltaube, Rev. William Tobias, Missionary, 1770-?  
Ritchie, William, Member of the Supreme Council, 1816-62  
Rivett-Carnae, Sir James, Baronet, Governor of Bombay, 1785-1846  
Roberts, Sir Abraham, General, 1784-1873  
Roberts, Arthur Austin, Indian Civil Service, 1818-63  
Roberts, Emma, Journalist, Authoress, 1794 2-1840  
Roberts, Sir Henry Gee, Major-General, 1800-60  
Roberts, John Blessington, Presidency Magistrate, Calcutta, 1819-80  
Robertson, Archibald, Major-General, 2-1847  
Robertson, Thomas Campbell, Lieutenant-Governor, N.W.P., 1789-1863  
Robinson, Sir William Rose, Member of Council, Madras, 1822-86  
Roddy, Patrick, Colonel, V.C., 1820-95  
Rodgers, Charles James, Numismatist, Archaeologist, 1838-1898  
Rose, Sir John, Lieutenant-General, 2-1852  
Ross, Alexander, Governor of Agra, 1777-?  
Ross, Sir Campbell Claye Grant, General, 1844-92  
Ross, Sir John, General, 1829-1905  
Ross, Patrick, Major-General, Member of Council, Madras, 1740 2-1804  
Rost, Reinhold, Librarian, Linguist, 1822-96  
Roth, Rudolph von, Professor, Linguist, 1821-95  
Rothney, Octavius, Colonel, 1824-81  
Rottler, John Peter, Missionary, Botanist, 1749-1836  
Routledge, James, Journalist, 1829-98  
Roxburgh, William, Botanist, 1751-1815  
Roy, Rama Prasad, First Government Pleader, 2-1862  
Roy, Raja Rammohan, Social Reformer, 1772-1833  
Royds, Sir John, Judge Supreme Court, Calcutta, 1752-1817  
Royle, John Forbes, Exponent of Botanic Science, 1799-1858  
Rumbold, Sir Thomas, Baronet, Governor of Madras, 1736-91  
Runga Charlu, Cettipaniam Viravalli, Diwan, Mysore, 1831-83  
Russell, Sir David, General, 1809-84  
Russell, Sir Edward Lechmere, General, 1818-1904  
Russell, George Edward, Member of Council, Madras, 1787-1863  
Russell, Sir Henry, Baronet, Chief Justice of Bengal, 1751-1836  
Russell, Sir James, General, 1781-1859  
Russell, Patrick, Botanist, Naturalist, 1727-1805  
Russell, Sir William, Baronet, Lieutenant-General, 1822-1892  
Russell, Sir William Oldnall, Chief Justice of Bengal, 1735-1833  
Rustomji, Heerjibhoy Manackji, Sheriff of Calcutta, 1845-1904  
Rustomji, Manackji, Sheriff of Calcutta, 1815-91  
Ryan, Sir Edward, Chief Justice of Bengal, 1793-1875  
Salar Jung, Nawab Sir, Prime Minister, Hyderabad, 1829-83  
Salar Jung Bahadur II., Nawab Sir, Prime Minister, Hyderabad, 1862-89  
Sale, Florentia, Lady, Prisoner in Afghanistan, 1790 2-1853  
Sale, Sir Robert Henry, Defender of Jalalabad, 1782-1845  
Salisbury, Robert Arthur Talbot Gascoigne Cecil, third Marquis of, Secretary of State for India, 1830-1903  
Salmone, Habi Anthony, Scholar, Journalist, 1860-1904  
Sambhunath Pandit, Judge, High Court, Calcutta, 1820-67  
Samru, Adventurer, 1720-78  
Samru, Begam, of Sardhana, 2-1836  
Sandeman, Sir Robert Groves, Agent to Governor-General for Beluchistan, 1835-92  
Sandford, John Douglas, Indian Civil Service, 1833-92  
Sandhurst, William Rose Mansfield, first Baron, 1819-76  
Sarasvati, Dayananda, Teacher, Reformer, Ascetic, 1827-83  
Sargent, Sir Charles, Chief Justice, Bombay, 1821-1900  
Sargent, Right Rev. Dr., Bishop Coadjutor, Missionary, 1807-89  
Sassoon, Sir Albert Abdullah David, Baronet, 1818-96  
Sastri, Sir Amaravati Seshiah, Diwan of Travancore, 1823-1903  
Sastri, Calamur Viravalli Runganada, 1819-81  
Saunders, John O'Brien, Journalist, 1852-1905  
Sausse, Sir Matthew Richard, Chief Justice, Bombay, 1809-67  
Sayani, Rahmatulla Muhammad, of Bombay, 1847-1902  
Schalch, Vernon Hugh, Indian Civil Service, Bengal, 1825-1877  
Schieffner, Franz Anton von, Russian Orientalist, 1817-79  
Schlagentweit, Emil, Student of Buddhism, Author, 1835-1904  
Schneider, Sir John William, General, 1822-1903  
Schulze, Benjamin, Missionary, Linguist, 2-1760  
Schutz, C., Doctor, Sanskrit Scholar, 1805-92  
Schwartz, Rev. Christian Friedrich, Missionary, 1726-98  
Scotland, Sir Colley Harman, Chief Justice, Madras, 1818-1903  
Scott, David, Agent to Governor-General, N.E. Frontier, 1786-1831  
Scott, John, Major, Agent of Warren Hastings, 1747-1819  
Scott, Sir John, General, 1797-1873  
Scott, Sir John, Judge, High Court, Bombay, 1841-1904  
Scott, Jonathan, Captain, Professor, 1754-1829  
Seal, Mati Lal, Merchant, Philanthropist, 1791-1854  
Seaton, Sir Thomas, Major-General, 1805-76  
Seecombe, Sir Thomas Lawrence, Financial Secretary, India Office, 1812-1902  
Seddon, Felix John Vaughan, Translator, Professor, 1795-1865  
Sen, Keshab Chandra, Religious Reformer, 1838-84  
Sen, Ram Komul, Diwan of the Calcutta Mint, Educationist, 1783-1844

\* Except Pauli, who renders *Scotland* by "Scotland," and *Scene* by "Seine"!

Seton, Sir Henry Wilmot, Judge, Supreme Court, Calcutta, 1848—1884  
 Seymour, Henry Danby, Joint Secretary to Board of Control, 1820—77  
 Shah Alam, Emperor of Delhi, 1728—1806  
 Shah Shuja, Amir of Afghanistan, 1780?—1812  
 Shakespeare, John, Professor, Author, 1774—1858  
 Shakespeare, Sir Richmond Campbell, Colonel, Political, 1812—61  
 Shaw, Robert Barkley, Traveller, 1839—79  
 Shell, Sir Justin, Political, Envoy to Persia, 1803—71  
 Shelton, John, Colonel, Brigadier in Afghanistan, 1845  
 Shepherd, John, Member of the Council of India, 1792—1859  
 Sherring, Rev. Matthew Atmore, Chaplain, Author, 1826—80  
 Sherwood, Mary Martha, Authoress, 1775—1851  
 Shipp, John, Marine and Soldier, 1784—1831  
 Shir Ali, Amir of Afghanistan, 1850—79  
 Shir Ali, Murderer, 1842?—72  
 Shirt, Rev. George, Missionary, Linguist, 1843—87  
 Shujaat Ali, Rev., Baptist Minister, 1791—1865  
 Shuja-ud-daula, Nawab Wazir of Oudh, 1731—75  
 Sibley, George, Railway Engineer, 1824—91  
 Sim, James Duncan, Member of Council, Madras, 1823—88  
 Singh, Raja Sir Deo Narain, at Benares, 1870  
 Singh, Maharaja Bahadur, Sir Dulip, 1827—93  
 Singh, Pandit Nain, Surveyor-Explorer, 1826?—82  
 Singh, Maharaja Ranjit, of the Panjab, 1780—1839  
 Sircar, Dr. Mahendra Lal, Scientist, 1833—1904  
 Siva Prasad, Raja, Education Inspector, 1823—95  
 Skinner, James, Lieutenant-Colonel, 1778—1811  
 Skinner, Thomas, Lieutenant-Colonel, Traveller, 1800?—43  
 Sladen, Sir Edward Bosc, Colonel, Political, 1827—90  
 Sleeman, Sir William Henry, Major-General, 1788—1856  
 Smith, Sir Harry George Wakelyn, Baronet, Lieutenant-General, 1788—1860  
 Smith, John Richard Bullen, Member of the Council of India, 1887  
 Smith, John Thomas, Colonel, Mint-Master at Calcutta, 1805—82  
 Smith, Joseph, Major-General, 1733?—90  
 Smith, Michael William, General, 1809—91  
 Smith, Richard Baird, Colonel, Chief Engineer at Siege of Delhi, 1818—61  
 Smith, Sir Robert Murdoch, Director of the Indo-European Telegraph Department, 1835—1900  
 Smith, Robert Percy, Advocate-General, Bengal, 1770—1845  
 Smyth, Sir Rowland, Lieutenant-General, 1873  
 Solvyns, François Balthazar, Artist, 1760—1824  
 Somerset, Sir Henry, Commander-in-Chief, Bombay, 1794—1862  
 Souter, Sir Frank H., Commissioner of Police, Bombay, 1886  
 Speechley, Right Rev. John Martindale, Bishop of Travancore, 1836—98  
 Speke, Peter, Member of the Supreme Council, 1745—1811  
 Spencer, Hon. Sir Augustus Almeric, Commander-in-Chief, Bombay, 1807—93  
 Spencer, Right Rev. Trevor, Bishop of Madras, 1799—1868  
 Sprenger, Aloys, Principal, Professor, Linguist, 1813—93  
 Spurgin, Sir John Blicke, General, 1821—1903  
 Stables, John, Member of the Supreme Council, 1822—25  
 Stack, Sir Maurice, General, 1796—1880  
 Stanhope, Hon. Edward, Under-Secretary of State for India, 1840—93  
 Stanley, Sir Edmond, Judge, Supreme Court, Madras, 1790—1843  
 Stannus, Sir Ephraim Gerrish, Major-General, 1781—1850  
 Stansfeld, Sir James, Under-Secretary of State for India, 1820—98  
 Staunton, Francis French, Lieutenant-Colonel, 1779?—1825  
 Staunton, Sir George Leonard, Baronet, Secretary to Lord Macartney, 1737—1801  
 Staveley, Sir Charles William Dunbar, Commander-in-Chief, Bombay, 1817—96  
 Staveley, William, Commander-in-Chief, Madras, 1781—1854  
 Steel, Sir Scudamore Winde, Lieutenant-General, 1789—1865  
 Steevens, Charles, Naval Commander-in-Chief at Madras, 1705—61  
 Steingass, Francis Joseph, Professor, Linguist, 1825—1903  
 Stephen, Sir James Fitzjames, Baronet, Member of the Supreme Council, 1829—91  
 Stevenson, Robert Charles, Burmese Linguist, 1851—1905  
 Stewart, Charles, Professor, Author, 1764—1837  
 Stewart, Charles Edward, Colonel, Political, 1836—1904  
 Stewart, Sir Donald Martin, Baronet, Commander-in-Chief in India, 1824—1900  
 Stewart, John, Traveller, "Walking Stewart," 1749—1822  
 Stewart, Patrick, Major, Director-General, Indo-European Telegraphs, 1832—65  
 Stewart, Sir Richard Campbell, General, 1836—1901  
 Stibbert, Giles, Lieutenant-General, 1822—25  
 Stirling, Andrew, Indian Civilian, 1793?—1820  
 Stisted, Sir Henry William, Lieutenant-General, 1817—75  
 St. John, Sir Oliver Beauchamp Coventry, Lieutenant-Colonel, Political, 1839—91  
 Stoeckeler, Joachim Hayward, Journalist, Author, 1800—1885  
 Stoddart, Charles, Lieutenant-Colonel, executed at Bokhara, 1806—42  
 Stoliczka, Ferdinand, Paleontologist, 1821—1871  
 Strachey, Sir Arthur, Chief Justice, Allahabad, 1858—1901  
 Strachey, Sir Henry, Baronet, Private Secretary to Clive, 1736—1810  
 Strange, Alexander, Lieutenant-Colonel, Scientist, 1818—76  
 Strange, Sir Thomas Andrew Lumsden, Chief Justice, Madras, 1756—1841  
 Strange, Thomas Lumsden, Judge, High Court, Madras, 1808—84  
 Strathnairn, Hugh Henry, Baron, Commander-in-Chief in India, 1801—85  
 Stratton, John Proudfoot, Brigade Surgeon, Political, 1830—1895  
 Stuart, Sir Charles Shepherd, General, 1801—79  
 Stuart, James, Major-General, 1793  
 Stuart, James, Commander-in-Chief, Madras, 1711—1815  
 Stuart, Sir Robert, Chief Justice, Allahabad, 1816—96

Sunkersett, Jagannath, Member of Legislative Council, Bombay, 1802—65  
 Surajuddaula, Nawab Nizam of Bengal, 1731? or 1736?—57  
 Sutherland, James, Marine Service, Journalist, Professor, 1794—2  
 Svarnamayi, Maharani, Landowner in Bengal, 1827—97  
 Sykes, William Henry, Colonel, Chairman E.I.Co., 1790—1872  
 Symes, Sir Edward Spence, Indian Civil Service, 1852—1901  
 Symons, Sir William Penn, Major-General, 1813—99  
 Tagore, Maharshi Debendra Nath, Spiritual Leader, 1818—1905  
 Tagore, Dwarka Nath, Traveller, Philanthropist, 1795?—1846  
 Tagore, Prasanna Kumar, Member of Legislative Council, 1891—63  
 Tagore, Rama Nath, Maharaja, Member of Legislative Council, 1890—77  
 Talbot, Hon. Gerald Chetwynd, Private Secretary to Lord Canning, 1819—85  
 Taleyarkhan, Sorabji Jehangir, Judge at Baroda, 1836—1900  
 Tania Topi, Rebel Leader in the Mutiny, 1819—59  
 Taranath Tarkavachaspati, Sanskritist, 1812—2  
 Tarkabagis, Prem Chand, Professor, Sanskrit College, 1806—1867  
 Tarkapanchanan, Jagannath, Distinguished Pandit, 1695?—1806  
 Tata, Jamssetji Nasarwanji, Philanthropic Merchant, 1839—1904  
 Taylor, William, Indian Civil Service, 1808—92  
 Taylor, Sir Henry George Andrew, General, 1784—1876  
 Taylor, John Henry, Sheriff of Madras, 1822—87  
 Taylor, Philip Meadows, Colonel, Author, 1803—76  
 Taylor, Reynell George, General, Commissioner, 1822—86  
 Teignmouth, John Shore, first Baron, Governor-General of India, 1751—1831  
 Teipal, Gokuldas, Merchant, Bombay, 1822—67  
 Telang, Kashinath Trimback, Judge, High Court, Bombay, 1850—93

## CROMWELL AND IRISH PRISONERS.

23, Leeson Park, Dublin, June 10th, 1905.

SINCE I last addressed you on this subject, my attention has been directed to certain evidences quoted by Cardinal Moran in his 'Persecutions of Irish Catholics' (Dublin, M. H. Gill & Son, 1884). His Eminence wrote as follows:—

"Jamaica and the adjoining islands had lately passed into the hands of England, and slaves were wanting to cultivate the sugar and tobacco-plant on that deadly soil. Sir William Petty,\* writing in 1672, states that six thousand boys and women were thus sold as slaves from Ireland to the undertakers of the American islands. Bruodin estimates the total number of exiles from Ireland at 100,000, and adds that of these some thousands were transported to the tobacco islands.† A letter, written in 1656, cited by Dr. Lingard, reckons the number of Catholics thus sent to slavery at 60,000: 'The Catholics are sent off in shipfuls to the Barbadoes and other American islands. I believe 60,000 have already gone; for the husbands being first sent to Spain and Belgium already, their wives and children are now destined for the Americas.'"

Cardinal Moran also refers to a letter written by the Rev. John Grace, dated July 5th, 1669, who visited the West Indian islands in 1666. Father Grace stated that there were no fewer than 12,000 Irish scattered amongst the natives, and that they were treated as slaves.

The Irish bishops, assembled at Clonmacnoise on December 4th, 1649, complained that even then numbers of their people had been transported to the tobacco islands. What we want now, however, is definite evidence that transportation actually took place, and, in my judgment, Cardinal Moran supplies it. He writes:—

"On the 14th September, 1653, two English merchants, named Selleck and Leader, signed a contract with the Government Commissioners, by which a supply was granted them of 250 women and 300 men of the Irish nation, to be found within twenty miles of Cork, Youghal, Kinsale, Waterford, and Wexford."

It must be admitted, of course, that before Cromwell came to Ireland thousands of Irish had settled in the West Indian islands, just as during the Civil War many English Royalists sought homes therein. Father Hartigan, S.J., writing from Paris on March 30th, 1643, stated that he had received a petition from 25,000 Irish, residing in St. Kitts, imploring the appointment of two or more Jesuit priests of their own nationality to serve their spiritual needs. This petition was brought to Paris by

\* 'Political Anatomy of Ireland,' p. 187.

† Propugnæ, p. 672, "Aliquot milia in diversis Americæ tabacarias insulas relegata sunt."

Admiral du Poenry, the commander of the French naval forces in the West Indies.

In 1650 a Father John Stritch, S.J., born in Limerick, found 3,000 Irish in St. Kitts sheltered by the French authorities. He visited Montserrat in disguise, and here also he found large numbers of Irish whom he describes as being treated as slaves by their English owners. They were refused facilities for practising their religion, although the French inhabitants of the island were allowed freedom of conscience and of worship. Father Stritch ministered to his fellow-countrymen as best he could by night amidst the forests.

In *The Athenæum* for June 10th Mr. Robert Dunlop appears to question the correctness of the assertion that at the end of the sack of Drogheda the survivors of the massacre were transported to Barbados. In my letter of May 13th, in dealing with this matter, I relied on the references given in the Rev. Denis Murphy's 'Cromwell in Ireland' (Dublin, Gill & Son, 1885), and I regret to learn from Mr. Dunlop that these were incorrect. I am now, however, in a position to refer him to an authority whom I hope both he and Prof. Mahaffy will recognize as being at least a trustworthy witness. The testimony I rely on is that of Oliver Cromwell.

I possess, and have before me as I write, an original copy of

"Letters from Ireland, relating the several great Successes it hath pleased God to give unto the Parliament's Forces there, in the taking of Drogheda, Trym, Dundalk, Carlingford, and the Nury. Ordered by Parliament to be printed, 2 October, 1649. London, Printed by John Field for Edward Husband, Printer to the Parliament of England."

The "letters" included in the pamphlet are Cromwell's reports to Speaker Lenthall on the progress of his military operations in Ireland. One of these communications, dated "Dublin, September 17th, 1649," and signed "O. Cromwell," describes the capture of Drogheda. In this Cromwell wrote as follows:—

"The next day the other two towers were summoned, in one of which were about six or seven score, but they refused to yield themselves, and we, knowing that hunger must compel them, set only good guards to secure them from running away, until their stomachs were come down: from one of the said towers, notwithstanding their condition, they killed and wounded some of our men; when they submitted their officers were knocked on the head, and every tenth man of the soldiers killed, and the rest shipped for the Barbadoes; the soldiers in the other town (? tower) were all spared, as to their lives only, and shipped likewise to the Barbadoes."

Mr. Dunlop says that "the only question is as to whether" such emigrants were sent to the West Indies "as slaves or servants." Is this a case of a distinction without a difference? Some expressions in Mr. Dunlop's letter, however, seem to me to call for a word of personal explanation. I have not written for the purpose of fixing on Cromwell or any one else the guilt of selling thousands of Irish into slavery. Personally I see grave difficulties in the way of accepting the theory that there was any wholesale exportation of Irish slaves to Barbadoes. In the first place, it would have been almost impossible to obtain a sufficiency of shipping, and in the second, the island had remained loyal to the Crown, and only submitted to the Commonwealth when a fleet and army had been sent to bring it to subjection. Why Cromwell should, under such circumstances, flood Barbadoes with thousands of discontented Irish prisoners is to me somewhat incomprehensible. That there were many voluntary Irish settlers is, I think, unquestionable, while I also think that I have shown that a certain number were exported as slaves.

WILLIAM F. DENNEY.

2, West Hill, Highgate, June 13th, 1905.

WITH reference to the communications appearing in *The Athenæum* on this subject, it seems



to me that Mr. W. F. Dennehy (p. 657) is not strictly correct in attributing the persecutions and transportations to Barbadoes by the Cromwellians to have been confined exclusively to natives of Ireland. English men, women, and children "by hundreds" were transported to Barbadoes, "so that we have made an active verb of it: 'barbadoes you'" (see Carlyle, Oliver Cromwell's 'Letters,' vol. iv. p. 131). It is absolutely inaccurate to contend that these persecutions were not carried out. But those transported to Barbadoes in 1655 were not landed there, because the Cromwellian expedition under Venables and Penn was "batin' to blazes" in the attempt to take that island, and after the defeat, seeking refuge at Jamaica, they fortunately found that island undefended, landed, and captured it. Thus, in 1655-6, one thousand "Irish" girls (of whom many were English, or of English descent, and all undoubtedly "Papists") were transported to Jamaica and distributed, with 1,300 Bibles for the use of the garrison, as recorded in the "Original Journal of the Proceedings of Colonel Edward D'Oyley, during the time he held the Chief Command of the Island of Jamaica, from 19th November, 1655, to 27th May, 1662," ff. 21d et seq. J. P. HORE.

Lammas, Cowes.

MAY I quote as excellent authority for the selling into the plantations of the few who escaped massacre at Drogheda the second volume of 'Memoirs of the Verney Family'? In the chapter which deals with Sir Edmond Verney the younger—who was treacherously slain in cold blood with others after the massacre—there is a most circumstantial and clear account from contemporary sources of the fate of the wretched remnants of the garrison.

I am sorry I have not the book to refer to, as the simple and emphatic manner in which the tale is told is very telling and convincing. It will be remembered that the Verney family had special sources of information, and were far from prejudiced against Cromwell. The then head of the house, Sir Ralph, had taken the Parliament side in the civil wars, whilst personal loyalty to his king alone kept his father, Sir Edmond Verney, the standard-bearer, in the party for which he laid down his life at Edgehill. MARY DAMANT.

#### LAMB'S LETTERS.

Harrow, June 17th, 1905.

MR. RUTTER is sarcastic; but his ancient Ainsworth commands my respect. I wish now I had dusted mine, instead of consigning it to the dustheap a year or two ago. For, as Mr. Rutter may have detected, I did possess an Ainsworth, and found it of use when editing Lamb—the more admirable modern dictionaries being too guilty of leaving out the dog-Latin, the mongrel phrases, and the otherwise improper words of polite letters. It grieves me, however, to find that Lamb had recourse to the English section of that generous work; and also that he permitted himself to be corrupted by what he discovered there. I do not know Ainsworth's authority, but will venture to say that "prunum nanum" was never an actual and effective phrase in anybody's use till Lamb used it; and that Ainsworth—in that indiscriminating way which was his charm—hailed in, without lexical point or reference, a casual instance in which some one, viewing a given (or surreptitiously obtained) little plum, had said it was "nanum" = a dwarf, a pigmy, a very little one. Lamb thereupon brazenly accepts this as if it were a case of noun-and-adjective, and declines accordingly! But the end of it all is, that he did mean to suggest "plumkin," or some diluted equivalent of that strong word, even as I submitted. Therefore, my thanks to Mr. Rutter.

As to Mr. Lucas's "Palloris," and my "Pallor Oris," the first seems to be an emendation, and the second is somebody's mistake. That letter in my edition was printed from a collation, the securing of which was considered a prize, and therefore, although I could not make sense of "Oris" when it first came under my notice, of course I let it stand. Afterwards I forgot all about it; but it has occurred to me since the books were published that Lamb's handwriting had been misread, and that what he wrote was "Opis." Any one who will write that word with a somewhat short *p* will see that the misreading was so easy as to be almost inevitable. There is classical, if obscure, sanction for "Opis" as a nominative in personification, and Lamb would like it none the worse for being an out-of-the-way form. A curious fact, however, which has only occurred to me to-day, is that "Ops" itself, if written with a somewhat short *p*, and upon unlined paper, also yields an outline that is confusable, if not identical, with "Opis"; the eye has only to read into it a different style of *r*, the alternative forms of which letter are a continual cause of perplexity. Finally, to Ops (or Opis) there were temples enough, then and now.

W. MACDONALD.

#### "MULCIBER'S WORKHOUSE."

IN Kyd's tragedy of 'Soliman and Perseda,' I. iii. ll. 109-10 (Clarendon Press edition), are the two following lines, spoken by Basilisco:—

Rough wordes blowe my choller  
As the wind dooth Mulciber's workehouse.

The allusion to "Mulciber's workehouse" is uncommon, and I am not aware that any explanation of it has been given. Kyd's latest editors, Mr. W. C. Hazlitt and Mr. F. S. Boas, have passed it by unnoticed. However, I think I am now able to offer a solution of the difficulty and point out the reference.

In the old anonymous interlude called 'Thersites' (Hazlitt's 'Dodsley,' vol. i. p. 395 seq.), written in 1537 and printed between 1550 and 1563, one of the characters, Mulciber, a smith, forges a suit of armour for Thersites, "a boaster." Among other curious things in this old piece is the following stage direction: "Mulciber must have a shop made in the place, and Thersites cometh before it saying aloud." "Mulciber's workehouse" would be his *workshop*, or smithy, and construing Basilisco's words in their literal sense, thus: Rough words have the same effect upon me as the wind (from the bellows) has upon the fire in Mulciber's forge—i.e., blows me into a heat, or choler—the meaning and reference is, I think, as plain as a pikestaff. No doubt Kyd was familiar with 'Thersites,' through reading or representation, or perhaps both, and probably drew his simile from it, as well as the hint for his vainglorious knight Basilisco, who bears more than a passing resemblance to the leading character, Thersites, in the old interlude. A. F. HOPKINSON.

#### TWO IRISH DICTIONARIES.

Union Club, S.W., June 21st, 1905.

I WAS much interested in finding in your notice of 'Two Irish Dictionaries' (*Athenæum*, May 20th) a reference to the *darbhdaol* (Staphylinus), a beetle which is (or was) killed by peasants in "an attempt at the transference of penalty." I had never before seen in print any description of the treatment given to this unfortunate insect; but the belief was current in County Cork forty years ago. The favourite method of execution there, however, was by seven prints of the finger-nail. Your reviewer is probably acquainted with the tradition which justifies this practice—an odd piece of Christian folk-lore which would take up too much of your space to find place in a letter.

The same review translates *fiach dubh* as "carrion-crow." But surely the black carrion-crow is unknown in Ireland, being replaced by the hooded crow (locally called "scall-crow"), to which your reviewer refers, *s.v. fionnog*. In West Clare to-day *fiach dubh* means raven (cf. "robin redbreast" for the only species of robin known in England).

The Gaelic word *phartain* is, oddly enough, the common name for crab at Berwick-on-Tweed among the fishermen, and is, I think, in use over the whole coast of Lowland Scotland. But at Berwick (and presumably elsewhere) it is never applied to the edible crab, being restricted to the common small crabs found in rock-pools. M. C. SETON.

#### Literary Gossip.

THE most interesting literary event of July will be the publication of a work of prose fiction by Mr. Swinburne. While dealing mainly with the love passion, as its name, 'Love's Cross-Currents,' implies, it satirizes, with the humour and trenchant wit that the readers of 'Heptalogia' are familiar with, certain characteristics of modern society. We shall give fuller particulars of it later. The publishers in England will, of course, be Messrs. Chatto & Windus. In America they will be Messrs. Harper & Brothers.

AN 'Account of the Original Bodleian Copy of the First Folio of Shakespeare,' by Mr. F. Madan, Mr. G. M. R. Turbutt, and Mr. S. Gibson, is now to be had, including a full description of the volume and its original unrestored binding, and notes on the Droeshout portrait and the true order of the preliminary leaves. There are also seven collotype illustrations. The publication is in style similar to the Clarendon Press facsimile of the First Folio issued in 1902. It can be procured only by application to Mr. Madan at Brasenose College, Oxford. We had a note on this highly interesting volume on February 25th last.

A CRITICAL edition of Juvenal by Mr. A. E. Housman, intended to make good some of the principal defects in existing editions, and especially to supply a better knowledge of the manuscripts, will be published shortly by E. Grant Richards.

IN *The Cornhill Magazine* for July libraries and readers form the main theme of the *causerie* 'From a College Window.' Mr. E. H. Pember, K.C., contributes 'Some Personal Recollections of Lord Grimthorpe.' A seasonable article on 'Roses' is from the pen of Canon Ellacombe. Mr. A. D. Godley pokes fun at some educational reformers in his verses 'The Pupils' Point of View.' In 'The Fall of the House of Goodere' Mr. H. B. Irving tells the true tale of the murder in 1741 of Sir John Goodere by his brother, the sea-captain. The Vice-Provost of Eton sketches the summer delights of 'A Voyage on the Mosel,' while the Rev. Reginald A. Gatty brings forward cogent evidence concerning the mystery of 'Lord Strafford's Burial-Place.' Miss Helen Zimmern has an article on 'The Modern Italian Drama,' while short stories are 'Watley's Witness,' by Mr. W. H. Rainsford, and 'A Were-Wolf Story,' by Mr. Horace Hutchinson.

THE July *Blackwood* includes 'A Word with Mrs. Humphry Ward,' and a paper 'On the Gentle Art of Blazon,' by Sir Herbert Maxwell. The author of 'A Retrograde Admiralty' compares Drake and Togo in connexion with the recent operations in the Sea of Japan. There are Scottish articles on 'Auld Reekie' and 'A Highland Gentleman' (Evander Maciver of Scourie), and 'A Study of the Japanese War,' by Chasseur.

LORD BURGHCLERE has revised and Mr. Murray will issue next week a new edition of his verse translation of 'The Georgics of Virgil.'

A NEW supplement to Poole's 'Index to Periodical Literature' is announced for immediate publication. It covers the five years ending in December, 1904.

MR. C. LEWIS HIND has written a romance, entitled 'The Education of an Artist,' the opening chapters of which, with illustrations, will be published in the July number of *The World's Work and Play*. This is the first matter in the nature of fiction to appear in that magazine, but it is fiction with an object, as it is intended that the reader who studies it shall thereby receive an education in art approximating to that of the hero himself. It is an ambitious scheme, and we doubt the propriety of revealing it before the novel is read. People may well object to fiction which "has a palpable design" upon them, to recall a phrase of Keats.

THE double section of the 'Oxford English Dictionary' to be published next month is a portion of vol. vi. (Madragera—Matter) by Dr. Bradley. The words therein recorded number 3,924, or more than double those contained in any other English dictionary, and the number of illustrative quotations is 14,664, exceeding any other work by upwards of 13,200. In this instalment the words treated are mainly of Romanic and Latin origin, but words from Oriental, African, and American languages are more than ordinarily abundant.

A BOOK of travel sketches entitled 'English Hours' will be published in the early autumn by Messrs. Houghton, Mifflin & Co. for Mr. Henry James. The book will have illustrations by Mr. Pennell.

THE reviewer of 'From Tokyo to Tiflis' writes that he has re-read the book, and sees no reason to add to what he said a fortnight ago, or to reply to the interesting letter sent by the author last week.

THE Edinburgh University Court has appointed Prof. Eggeling curator of the University Library, and Mr. Alexander Anderson librarian. Mr. Anderson, who is known by his 'Songs of the Rail' and 'Ballads and Sonnets,' has published very little poetry for some time.

HITHERTO issued as a mid-monthly, *The Dickensian* will in future be published on the 1st of each month, beginning with the July number. This will contain amongst its contents a translation from the French of an article on 'The Heroes of Dickens,' by M. Arthur Dourliac; 'The Survival of Mrs. Crupp,' by Leicester Romaine; 'The Dramatic Element in Dickens,' by Miss Isabelle M. Pagan, who is the author of

more than one dramatic version of Dickens's novels; a poem of thirteen verses on Dickens by his friend Chauncey Hare Townshend; 'The House which Bill Sikes Burgled,' by Mr. Walter Dexter, illustrated; and other items of interest. The cover design will be that of 'David Copperfield,' used in the original parts, and the frontispiece a reproduction of a wood engraving by Linton of Margaret Gillies's miniature of the novelist in 1844.

AT the monthly meeting of the Booksellers' Provident Institution, held on Thursday week last, the sum of 114*l.* was granted to fifty-six members and widows of members. Two new members were elected, and one application for membership was received.

THE dinner of the Printers' Pension, Almshouse, and Orphan Asylum Corporation, on Wednesday last, under the presidency of Mr. C. A. Pearson, was very well attended and a great success. Subscriptions reached a higher point than ever before, 8,210*l.* 'Printers' Pie' has raised 1,000*l.*, and Mr. Spottiswoode, its successful editor, gave a promise that he would make it an annual affair.

THE Académie Française publishes a long list of awards of the many prizes in its gift. The most important of these, the Prix Gobert, "destiné à récompenser le morceau le plus éloquent d'histoire de France," has been divided into two, M. Ernest Daudet obtaining 9,000*fr.* for his 'Histoire de l'Émigration pendant la Révolution Française,' and M. A. Lebey 1,000*fr.* for his book 'Le Connétable de Bourbon, 1490-1527.' The Prix Thérouanne, of the value of 4,000*fr.*, for the best historical work issued during the preceding year, has been divided into six, two portions of 1,000*fr.* each going to M. Paul Guiraud for 'Études Économiques sur l'Antiquité,' and M. Chatelain for 'Le Surintendant Nicolas Fouquet.' The 19,000*fr.* of the foundation Montyon for works "utiles aux mœurs" have been divided into one award of 1,500*fr.* to M. Guillaumin for 'La Vie d'un Simple,' seven of 1,000*fr.* each, and twenty-one of 500*fr.* each. The Prix Charles Blanc, of the value of 2,400*fr.*, has been divided into four: one of 1,000*fr.* to M. Bertaux for his book on Rome; two of 500*fr.*, to M. Baud-Bovy for 'Peintres Genevois,' and M. Hustin for 'Le Palais du Luxembourg,' respectively; and one of 400*fr.* to M. Dacier for 'Le Musée de la Comédie-Française.'

THE new member of the Académie Française, M. Étienne Lamy, elected in succession to M. Eugène Guillaume, secured an easy victory over his two rivals, the voting being twenty-one for M. Lamy, twelve for M. Maurice Barrès, and two for M. Émile Bergerat. M. Lamy has played many parts in his time. He was a member of the Assemblée Nationale in 1871, when he was only twenty-eight years of age, and one of his earliest public achievements of a literary nature was a voluminous report in connexion with the Marine Budget of 1876. For over twenty years he has devoted himself to literary studies, and his published works include 'Études sur le Second Empire,' 'La France du Levant,' 'L'Armée et la Démocratie,' and 'La Femme de Demain.' He has also edited a series of curious and interesting letters of Aimée de

Coligny, and has commenced in the *Revue des Deux Mondes* some important studies on the government of the Défense Nationale. On the death of Comte Léon Lavedan he took over the direction of the *Correspondant*.

M. J. PINGARD, who died last week at Créteil in his seventy-eighth year, was the highly esteemed chief of the permanent staff of the French Institute, of which his father was for many years the general secretary. M. Pingard became a member of the staff in 1849 on leaving college; he wrote hardly anything, devoting the whole of his energies to his office—"Il ne fut que le gardien sévère des traditions et des usages académiques," says one of his biographers. He was a genial autocrat, and sometimes exasperated the Academicians by the manner in which he allotted tickets for places on "field" days at the Institute; but neither complaints nor criticism could induce M. Pingard to depart from what he regarded as his duty and the traditions of his important office.

THE subarchivist of the Vatican, Heinrich Denifle, whose death in his sixty-second year took place recently at Munich, was born at Imst, in Tyrol. He joined the Dominican Order at Graz, pursued his studies at Rome, and for over twenty-five years occupied his post at the Vatican. His works on German mysticism and his palæographical treatises showed such a thorough grasp of his subjects that he achieved a wide reputation. His work 'Luther und Luthertum in seiner ersten Entwicklung' made a stir two years ago. The first edition was sold out in four weeks, and the author was exposed to most virulent attacks from Protestant theologians. Denifle when he died was on his way to Cambridge to receive an honorary degree.

THE eminent philologist Prof. Adolf Mussafia, whose death is announced from Florence, was born at Spalato, in Dalmatia, in 1835, and studied at Vienna, where he subsequently received an appointment as Italian Lecturer. He soon turned his attention to the study of the Romance languages, at that time almost in its infancy, and when a chair for this subject was founded at the University of Vienna, he was appointed professor. Among his most important works are his edition of the old French prose legends, the manuscripts of which are in the Paris National Library, and a number of monographs on the old Italian dialects, and on Spanish, Portuguese, and Roumanian philology.

RECENT Parliamentary Papers include the Annual Report of the Commissioners of Education in Ireland, 1904 (1*d.*); and Accounts of the Intermediate Education Board for Ireland, 1904 (1*d.*).

## SCIENCE

*The New Knowledge.* By Robert Kennedy Duncan. (Hodder & Stoughton.)

THE new knowledge of Mr. Duncan—who is Professor of Chemistry in Washington and Jefferson College—concerns, of course, the phenomena of radio-activity and electrolysis, of which we have lately become



aware, together with the speculations on the constitution of matter to which they have given rise. Starting with the radiometer of Crookes, Prof. Duncan lays before the general reader an ostensibly popular account of the atomic theory, Mendeléeff's periodic law, and the ionization of gases. He then shows how the dissociation of the atom is established and accounted for, discusses the cathode, Röntgen, and Becquerel rays, and goes at considerable length into the discovery of radium and its congeners and the difference it has made in our conceptions of the universe. He next plunges into the structure of the atom as supposed to be indicated by the experiment with floating magnets—with which readers of *The Athenæum* must be by now tolerably familiar—and the electronic theory of matter, which he pronounces, fairly enough, to be at present mere hypothesis and wholly independent of the proved facts of atomic dissociation and radio-activity. Finally, he discusses the composition of the starry world as disclosed by the spectroscope, and touches upon what he calls "cosmical problems," such as the sun's heat, the causes of the Aurora Borealis and of the zodiacal light, and the tails of comets. In all this he uses popular language, eschews all but the simplest mathematics, and describes not only the recent discoveries themselves, but also the experiments by which they were made and verified. Although some little fault might be found with the arrangement of the book, Prof. Duncan has succeeded in his main object, and "the man in the street," by the time he has finished the two hundred and fifty pages of clear type here presented to him, will have a much more lucid idea of the recent advance in physics and the conclusions to which it has given rise than he can have at the present moment. As, moreover, Prof. Duncan is evidently well acquainted with the history of his subject, and is therefore able to distinguish in his treatment of it between fact and theory, the book is a great improvement upon all previous attempts at its popularization that we have seen.

This is not to say that the book is perfect, and perhaps we are still too near to the discoveries it relates for any perfect book upon them to be written. But it contains some errors probably due to the breathless haste with which it appears to have been written, and these urgently require amendment. On the very first page Prof. Duncan tells us we can divide all we know "of this universe of space and time" into three compartments, which he labels "1. Matter. 2. Ether. 3. Energy." Later, he defines matter as "that which occupies space and possesses weight"; ether as "the vast circumambient medium" which "cannot be air or water or any form of matter as we know it," which fills to the brim "empty space"; and energy as "the power to change the state of motion of a body." Yet almost on his last page he mentions with respect the contention lately put forward by Prof. Mendeléeff (see *The Athenæum*, Nos. 4010 and 4041) that the ether is an inert gas with an atomic weight about one million times less than that of hydrogen—a hypothesis which, as he says, accounts fairly well for the properties

of the ether, and which is "deserving of more credit and attention" than it has hitherto received. It would appear from this that Prof. Duncan began his book with one idea in his head, and finished it with another, and this is rather borne out by some metaphysical remarks that he makes in several places about the universe being essentially one, and the three categories enumerated above being "phases of an underlying and unknowable reality," and also a "triune conception," "perhaps capable of a deeper synthesis." If Prof. Mendeléeff be right, Prof. Duncan's three categories are at once reduced to two; and if the electronic theory of matter be accepted, it may be possible to reduce them still further to what we are accustomed to call electricity only.

It may also be said that there are omissions from the book, of which the most serious is, perhaps, the absence of any attempt to explain the phenomena of magnetism. Magnetism is in effect the earliest as well as the most common electrical phenomenon known to man, and no synthesis of our "new" knowledge which does not deal with it can pretend to be complete. As has been stated in these columns (see *The Athenæum*, Nos. 4041 and 4049), M. Langevin has lately made a detailed study of the whole matter, while many speculations on the subject are to be found in the recent publications of the Royal Society and other learned bodies. Yet Prof. Duncan ignores all these, and contents himself with the bald affirmation that "magnetism is a force developed in ether as [*sic*] right angles to the direction of the corpuscles." Gravitation, with more excuse, he also abandons without any attempt at explanation, and we notice that he omits the actinium of M. Debierne from the list of radio-active elements, which he copies without acknowledgment from Prof. Rutherford's 'Radio-Activity.' As he makes no attempt to explain why some of the combinations in the floating-magnets experiment adopt alternative forms, and does not seem to have grasped the purely relative character of the valency and (electrical) sign of the elements, we have some grounds for suspicion that Prof. Duncan in such matters prefers to find his goods ready-made.

To bring our fault-finding to a close, we have noticed many slips of language, which in some cases seem due to carelessness, and in others point to the conclusion that "compulsory" Greek might with advantage be taught at Washington and Jefferson College. Madame Curie's name is Skłodowska, and "Skłodowski," and Prof. Mendeléeff spells his name as we have done, and not "Mendeléef" or "Mendlejeff." Prof. Fleming called his theory of matter the electronic, and the fearful word "electronic," which Prof. Duncan would substitute for this, seems to be derived from "electrotonus," a word which is, we fancy, used by medical electricians exclusively to denote the irritation of the nerve under electrical excitement. We prefer, too, the spelling of spintharoscope for Sir William Crookes's little instrument to that of "sphintharoscope," with which Prof. Duncan would grace it. In using "monovalent" and "univalent" indifferently Prof. Duncan sins in good company, but the latter form should

be exclusively used by all physicists who retain any respect for the classics. Although beryllium and glucinum are the same metal, no one would guess it from Prof. Duncan's references to them; and no "new elements with transcendent ray-emitting powers," as he states, have been discovered since radium, polonium, and actinium—thorium, which is, perhaps, the parent of the whole group, having been known some seventy years before the Curies' researches. But when allowance is made for the faults here enumerated, the book remains the best of its kind that we have read.

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*The Historical Relations of Medicine and Surgery to the End of the Sixteenth Century.* By T. Clifford Allbutt. (Macmillan.)—Prof. Clifford Allbutt was chosen to deliver one of the two addresses on inner medicine at the St. Louis Congress in 1904. He dealt with the outward relations of the subject, and discussed from an historical standpoint the statement of Galen that surgery is, after all, but a method of treatment. The address is well written and interesting, and demands the careful attention of every thoughtful practitioner of medicine. It shows that medicine has always been advanced by pressure brought to bear by the members in its lower ranks. This was, undoubtedly, because in old times the very illiteracy of the inferior grades of practitioners spared them the misfortune of the speculative intellect which too often strangled the higher ranks, whilst in later years the unparalleled advance of surgery has displaced the hierarchy of the physicians. Prof. Allbutt does not choose to carry his argument to its logical conclusion, but we think there is little doubt that the union of medicine and surgery, which was characteristic of Greek medicine, and long survived in Italy, will again become manifest. It will come by the disappearance of the pure physician, and the further education of the operating surgeon. The general practitioner, the ophthalmic surgeon, the dermatologist, and the obstetric physician already act in their respective spheres at one time as physicians, at another time as surgeons. The general or operating surgeon must necessarily know enough medicine to enable him to recognize and treat successfully the more obscure diseases of the brain, chest, and stomach, which used to belong exclusively to the pure physician. The physician alone remains as the representative of a single branch of the healing art. It is true that he still acts as a drag upon the over-zealous surgeon, but year by year he is less and less able to justify his existence, and there is very little doubt that in a few generations he must either widen the scope of his attainments or cease to exist. But the surgeon is not yet qualified to take the place thus left vacant by the physician. His training is too often wholly different, and he lacks many of those qualities which have enabled physicians to make medicine a learned profession and not a mere trade. Time, however, will remedy these objects. A large number of surgeons in England have received the same education as physicians. They have been trained in the same public schools, have obtained like honours in the universities, and have gained the sound knowledge of physiology and pathology which alone will enable them to advance both the science and the art of surgery.

*National Physical Training: an Open Debate.* Edited by J. B. Atkins. (Isbister.)—These papers, edited by Mr. J. B. Atkins, are reprinted with some additions from *The Manchester Guardian*. They are arranged in the form of a discussion by representative authorities, and

make a useful symposium of opinion upon physical training for schools in its various aspects. Some remarks are added by specialists upon homelife, infant feeding, and continental physical exercises. It seems very clear that no exercises could be more suitable for maintaining interest, securing generalized development, and encouraging *esprit de corps* among school children than the various forms of drill which are here proposed. The chief opponents of the drill system at schools are those who, dreading the bugbear of militarism, fear lest the drills and exercises should arouse a spirit of Jingoism in the children. It is surely, however, among the unkempt, the undrilled, and the poorly developed hooligan classes that these tendencies arise most conspicuously. Mr. John Burns, M.P., in the course of some trenchant remarks upon the supreme importance of better feeding among the poorer classes as a factor in physical development, points out the distinction between the Swiss and Swedish and other forms of drill exercises, and the advantage they have over the violent drill to which, under a system of conscription, a recruit would be submitted, though for his own part, as regards physical exercise, he thinks "the old English games are quite sufficient." Many of these contributions will be found very suggestive and useful to those who have at heart the gravest problem with which the nation is now faced—the decline in physical vigour under the modern conditions of town life.

*The World of To-day.* By A. R. Hope Moncrieff. Vol. I. (Gresham Press.)—This is the first volume of a new popular description of the world at the present time. The author claims to give

"a readable account of geographical, political, and ethnological features, with glances at natural history, and without going much into scientific questions."

In this difficult and rather thankless task Mr. Moncrieff seems to us to have succeeded very well. The present volume includes China, Japan, Korea, Russian Asia, and India. The author has consulted all the best-known authorities, and a good feature is the occasional use of quotations in the text and foot-notes. A few statements strike us as too broad; but we have found no serious errors. Of minor points it may be noticed that the term Tartary is out of date, and should hardly have been used for Mongolia. The famous bronze astronomical instruments in the observatory on the walls of Peking were not, as Mr. Moncrieff states, made by the Jesuits in the nineteenth century. They were constructed by order of the Emperor Kanghsi, who came to the throne in 1671, for the observatory which he built and placed under the charge of Father Verbiest, the celebrated Jesuit astronomer. It is scarcely correct to say that the Tibetans are so exclusive that they will not even admit Chinese women. Col. Waddell, in his recent book on Tibet, says that they are forbidden by Chinese edicts to leave their own country; but a few go by sea to Calcutta, and are smuggled in through Sikkim. An extraordinary amount of information is condensed into the compass of a moderate-sized book, and the necessary statistical facts are added in an appendix. The illustrations are numerous and good.

*Peeps into Nature's Ways.* By John J. Ward. (Isbister.)—Mr. Ward is the author of 'Minute Marvels of Nature,' and the present is another volume of the same class, well and amply illustrated by photographs and micrographs taken by the writer. The greater part, if not the whole, of this volume has appeared previously in various magazines. Yet one is glad to see material so wholesome and serviceable gathered in book form. Mr. Ward's method is of the popular sort, calculated to seduce the most learning-shy of readers into the acquisition of useful insect and plant lore before they become

aware that they are learning. This is the sort of thing—simple, entertaining, yet genuinely instructive:—

"While preparing matter for this life history I watched, by means of a magnifying lens, a number of these caterpillars make their emergence from the egg, and in every instance the egg-shell was the first food of the young larva. The thought occurred to me—What course would be taken by one if it was removed from its shell immediately after emergence? To satisfy my curiosity, I carefully placed one that had just broken through its shell a little distance away along the stem. For a while it felt about as if it had lost something, but after feeling around a number of times it began to make its way slowly along the stem, at last coming to another egg which still enclosed its occupant. In about half an hour it had eaten about one-half of this shell, much to the discomfort of the other larva, which was not yet ready to emerge. Whether it mistook this for its own shell, or was making the best of a bad job, is more than I am able to say, but soon after it left its shell meal and commenced its vegetable diet."

In the same simple narrative style many of the most remarkable forms of insect and plant life are here dealt with from first-hand observation. The marvellous mimicry indulged in by "insect masqueraders" is well described.

#### SOCIETIES.

**GEOLOGICAL.**—June 7.—Dr. J. E. Marr, President, in the chair.—Messrs. Leicester Bonner, T. H. Cope, E. Jorissen, A. Jowett, and E. H. V. Melville were elected Fellows; and Dr. Bunjirô Kotô, Professor of Geology in the College of Science, Imperial University of Tôkyô, was elected a Foreign Correspondent.—The following communications were read: 'The Microscopic Structure of Minerals forming Serpentine, and their Relation to its History,' by Prof. T. G. Bonney and Miss C. A. Raisin, —and 'The Tarns of the Canton Ticino,' by Prof. E. J. Garwood.

**SOCIETY OF ANTIQUARIES.**—June 8.—Viscount Dillon, V.P., in the chair.—This being an evening appointed for the election of Fellows, no papers were read.—Mr. H. Swainson Cowper exhibited a bronze dagger found at Aldingham, a bronze armlet from Furness, and a stone implement of unknown use from Smyrna.—Mr. A. Hartshorne exhibited a silver and enamelled plate with the arms of Torbock and Cotton.—Mr. W. B. Baunerian exhibited two early Surrey parish registers.—Mr. P. Norman exhibited a Swedish stained cloth with Scriptural subjects.—The following were elected Fellows: Messrs. I. S. Leadam, G. Le Gros, H. W. Underdown, and W. G. Collingwood, Dr. Henry Jervis, Sir Benjamin Stone, and Mr. E. T. Clark.

**ZOOLOGICAL.**—June 6.—Dr. H. Woodward, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during May, and called special attention to a crowned duiker (*Cephalophus coronatus*) from West Africa; to a Maxwell's duiker (*Cephalophus maxwelli*), also from West Africa, presented by Lieut.-Col. Bartlett; to a Nepalese hornbill (*Aceros nepalensis*) from the Himalayas; and to two sulphur-breasted toucans (*Rhamphastos carinatus*).—Mr. Oldfield Thomas exhibited a specimen of a new bushbuck, which he proposed to call *Tragelaphus haywoodi*, sp. n. Mr. Oldfield Thomas also exhibited some mammals and birds from Japan, which had been obtained by a collector sent out by the Society's President, the Duke of Bedford, who, in order to show his sympathy with the technical side of the Society's work, proposed to further zoological science by having systematic collections made in that part of the world. The specimens would be laid before the Society from time to time, and, after being worked out by specialists, would be presented to the National Museum. Of the present series Mr. Thomas drew attention to a fine marten, which appeared to be different from the true *Mustela melampus*, and which he proposed to call *M. melampus bedfordi*, subsp. n.—Mr. R. I. Pocock, the Superintendent of the Gardens, exhibited a female specimen of the Jamaican scorpion, *Centruroides insularis*, carrying its young on its back. The specimen had been presented to the Society by Mr. H. Munt.—Dr. P. Chalmers Mitchell, Secretary, read a paper entitled 'On the Intestinal Tract of Mammals,' and illustrated it by lantern-slides prepared from some of the drawings which he hoped would accompany the memoir on publication. In the course of the last eight years the author had taken every possible opportunity of studying the

alimentary tract of mammals from specimens that had died in the Society's gardens, and had obtained additional material elsewhere, with the result that his investigations covered over two hundred individuals, and included the greater number of the mammalian orders. The paper gave a systematic account of the characters of the intestinal tract in the different mammalian groups, and concluded with the inferences as to the affinities of these groups that the patterns supplied.—Lieut.-Col. C. Delmé-Radcliffe gave an account (illustrated by a fine collection of specimens and a series of lantern-slides) of the natural history of Western Uganda, from observations and collections made by him while acting as British Boundary Commissioner on the Uganda frontiers.—Dr. H. Gadow read a paper on 'The Distribution of Mexican Amphibia and Reptilia.' After a critical revision of the species recorded from Mexico, the author stated that he grouped them according to the prevailing physical features of the country. It was found that Mexico had received its present fauna from both the Northern and the Southern continents. The Northern immigrants had spread over high tablelands and mountains, whilst not a few species had descended into the hot lowlands, even into Central America and still further south. On the other hand, the Southerners were divided by the plateau into an Atlantic and a Pacific mass, each having had time to modify many of its members according to the very different physical features. Scarcely any of these Southerners had ascended the plateau, but they were not averse to ascending high outlying mountains. A comparative list of species confined to high altitudes was given, and the conclusion arrived at, with the help of geological data and the fauna of the Antilles, was that the exchange between the North and South took place during the Miocene epoch, at which period alone the Antilles were connected with Central America.—Mr. G. A. Boulenger described the new species of reptiles discovered in Mexico by Dr. Gadow. Mr. Boulenger also presented a paper containing an account of the batrachians and reptiles collected in South Africa by Mr. C. H. B. Grant, and presented to the British Museum by Mr. C. D. Rudd.—Mr. F. E. Beddard communicated some notes on the anatomy of the yellow-throated lizard, *Gerrhosaurus flavigularis*. Mr. Beddard also presented notes on the cerebellum in the exanthematic monitor, *Varanus exanthematicus*, and on the cerebral hemispheres in the Taraguiria lizard, *Tropidurus hispidus*.—Mr. Richard Asheton communicated a paper on 'The Fœtus and Placenta of the Spiny Mouse, *Acomys cahirinus*.'—A paper was communicated by the Rev. H. S. Gorham on some new Coleoptera from South Africa. The beetles referred to were of the families Malacodermata, Cleridae, and Erotylidae, and had been collected by Dr. H. Brauns, of Willowmore, in Cape Colony, either at Willowmore or at Delagoa Bay in 1900 or 1901: they indicated that the fauna of South Africa was rich in species of the first two families, and richer than had been supposed in members of the third family. One new genus was described.—Dr. A. Smith Woodward communicated a paper by Baron Francis Nopcea entitled 'Remarks on the Supposed Clavicle of the Sauropodous Dinosaur Diplodocus.'—This meeting closed the session 1904-5.

**ENTOMOLOGICAL.**—June 7.—Mr. F. Merrifield, President, in the chair.—Herr L. von Gangelbauer, of the Vienna Museum, was elected an Honorary Fellow; Mr. C. J. Grist, Mr. V. P. Kitchen, and the Rev. W. Mansell Merry were elected Fellows.—Mr. M. Burr exhibited an earwig, *Apterogyla arachnoides*, Yers., found by Mr. Annandale, of Calcutta, in a box of specimens received from the Andaman Islands. When placed in a small box it was alone, but next morning there were five larvae present; two disappeared, apparently being consumed by the parent; and the remaining three were those exhibited. Mr. Burr also showed a Locustid of the family Pseudophyllidae taken in Queensland by Mr. H. W. Simmonds among twigs and plants which it greatly resembled, together with a photograph of the insect in its natural position.—Mr. E. C. Bedwell showed three examples of the rare beetle *Gnorimus nobilis*, L., taken at Woolwich, and a malformed specimen of *Lochmæa saturalis*, with the left posterior tibia biind for about one-third of its length, and two tarsi, one of which had the joints considerably enlarged.—Mr. O. E. Janson exhibited a living specimen of *Omophilus beater*, Herbst, a beetle not known to occur in Britain, found by his son near Covent Garden, and probably imported.—Mr. W. L. Lucas exhibited one male and three females of the scarce *Apylon armatum*, taken this year by Mr. F. Balfour Browne and sent to him alive.—Mr. G. C. Champion showed four specimens of *Aeromachus manihularis*, Gyll., captured on the wing towards sunset near Woking at the end of May.—Mr. Selwyn Image exhibited two aberrations of *Biston hirtaria*, Cl., both females,



taken at rest on tree-trunks at Mortehoe, North Devon, on April 23rd. The first aberration was tolerably normal in general coloration, but the anterior half of the fore wings was much suffused with fuscous. The second aberration was semi-transparent black all over both fore and hind wings, the veins strongly delineated with black, powdered with ochreous.—Mr. W. J. Kaye showed a number of empty pupa-cases of *Zonosoma pendularia*, to demonstrate the wide variation of methods in the placing of the silken girth round the pupa.—Prof. E. B. Poulton exhibited leaves of strawberry, *Berberis japonica*, and cherry-laurel. In the former the edges of the windows caused by the attack of a minute fungus were somewhat ragged, but those of the other two leaves had smooth contours, and strikingly resembled the oval transparent areas upon the fore wings of *Kallima inachis*, *paralekta*, &c., surrounded most conspicuously with a marginal zone of modified colour, varying greatly in tint and in extent in different individuals. Prof. Poulton also showed a photograph of the fungus-like marks on the wings of the Oriental Kallimas, taken under his direction by Mr. Alfred Robinson, of the Oxford University Museum.—Dr. Karl Jordan communicated a note on 'The Variability of the Genitalia in Lepidoptera.'—Dr. G. B. Longstaff read a note on scents in the male of *Gonepteryx*, and mentioned that whereas in *G. cleopatra* the odour was strong, he had been unable to detect any appreciable fragrance in *G. rhamni*. Such a difference, he said, seemed to imply a physiological difference of the two forms pointing to specific distinction.—Dr. F. A. Dixey, in connexion with Dr. Longstaff's observations, exhibited the several forms of *Gonepteryx* occurring in the palaearctic region, to demonstrate the variation of wing coloration in the respective forms ranked as species.—Mr. H. J. Elwes read a note on the geographical affinities of Japanese butterflies, and exhibited numerous examples taken by himself. Summing up his remarks, he said that during the winter and spring months the plants and insects of Japan were, like the climate, palaearctic in character, yet during the summer and autumn they were tropical.—Prof. Christopher Aurivilius communicated a paper on 'New African Lassicampide in the British Museum.'—Mr. G. W. Kirkaldy communicated a 'Memoir on the Rhynchota taken by Dr. Wyllie, chiefly in Beira and Lifù.'

METEOROLOGICAL.—June 21.—Mr. R. Bentley President, in the chair.—Mr. G. C. Simpson read a paper on 'The Normal Electrical Phenomena of the Atmosphere.' In no branch of physics has the discovery of ions, electrons, and radio-activity produced a greater revolution than in that devoted to atmospheric electricity. The author endeavoured to state the chief line along which during the last few years investigations have been made and the conclusions arrived at, and also to point out some of the problems awaiting solution. The amount of radio-active emanation in the lower regions of the atmosphere is increased by all those meteorological conditions which tend to keep the air stagnant over the earth's surface. The meteorological conditions which either cause or often accompany stagnant air are calm low temperature and high relative humidity; while, on the contrary, high winds, high temperature, and low humidity generally accompany the mixing of large masses of air. This all agrees with the observed facts that the atmospheric radio-activity increases with falling temperature, rising humidity, and increasing wind-strength. The author is of opinion that a solution of the problems of atmospheric electricity can only be expected from the results of extended measurements in the atmosphere itself, and from laboratory experiments directed towards the problem.—A paper by Mr. G. P. Ferguson, 'Two New Meteorological Instruments,' was read by the Secretary. The instruments described were an "automatic Polar Star light recorder," for recording the amount of cloudiness at night, and "the ombroscope," an instrument for determining the time and duration of rain. Both of these instruments are in use at the Blue Hill Observatory, Mass.

HISTORICAL.—June 15.—The Rev. W. Hunt, President, in the chair.—The following were elected Fellows: Rev. F. W. Ragg, Rev. F. Rashmore, and Mr. F. M. Rashmore.—The Birkenhead and Workington Public Libraries were admitted as subscribing libraries.—A paper was read by Mr. W. A. Parker Mason on 'The Beginnings of the Cistercian Order,' being the Alexander Prize Essay for the year 1904.—The President spoke on the subject of the Cistercian organization.

## MEETINGS NEXT WEEK.

Mon. Geographical, 8½.—'The French Antarctic Expedition,' Dr. Charcot.  
Tues. Statistical, 5.—'A Contribution to the Study of the Vital and other Statistics of the Jews in the United Kingdom,' Mr. S. Rosenbaum.  
Wed. British Numismatic, 8.—'The Saxon, Norman, and Plantagenet Coinage of Wales,' Mr. P. Carlyon-Britton.  
Thurs. Antiquaries, 8½.—'The Island of Ictis,' Mr. Clement Reid; 'Late-Keltic Pins of the Hand Type,' Mr. R. A. Smith.

## Science Gossip.

PROF. KARL SCHRÖTER and his pupil Dr. Rubel have established a biological station on the Bernina Pass, a most favourable situation for the work to be carried on. Although it is intended chiefly for the study of Alpine flora, attention will also be paid to meteorological observations, and the station is supplied with a complete equipment of meteorological and geodetic instruments. Prof. Schröter's present idea is to keep the station open during the whole year, and similar stations are to be established in Puschlav and in the Upper Engadine.

THE death, in his fifty-fifth year, is announced from Breslau of the distinguished surgeon Prof. Johannes v. Mikulicz, the Director of the surgical department of the University, and the author of a number of important works, including 'Die antiseptische Wundbehandlung und ihre Technik,' 'Über Gastroskopie und Oesophagoskopie,' 'Die unblutige Reduktion der angeborenen Hüftverrenkung,' &c.

PROF. ERNEST LEBON, of the Lycée Charlemagne, and author of a 'Histoire abrégée de l'Astronomie,' has been elected a corresponding member of the Royal Academy of Sciences at Lisbon.

PROF. M. AND HERR G. WOLF have discovered a beautiful annular star in the constellation Cygnus, nearly to the south of the star  $\delta$  and north-west of  $\gamma$  Cygni. Its brightness amounted on the 29th ult. to more than the tenth magnitude, but below  $9\frac{1}{2}$ ; in previous plates of the same region no trace of it could be detected. The star, they remark, must be very red, on account of the ring which is shown by the image when out of focus. It is to be reckoned, according to the editor of the *Astronomische Nachrichten* (No. 4025), as var. 72, 1905, Cygni.

ADMIRAL CHESTER, Superintendent of the Naval Observatory, Washington, communicates to No. 4026 of the *Astronomische Nachrichten* the results of observations of the satellites of Saturn and Uranus obtained with the 26-inch equatorial during the year 1904. Until the middle of July these were made by Mr. C. W. Frederick, but on his resignation, in order to take charge of the erection of the new Naval Observatory at Tutuila, Samoa, the work was continued until nearly the end of October by Mr. J. C. Hammond.

## FINE ARTS

G. F. Watts: *Reminiscences*. By Mrs. Russell Barrington. (G. Allen.)

MRS. RUSSELL BARRINGTON has written an extremely readable story of her long and intimate friendship with Watts. It does not pretend to be a methodical or critical study either of the man or the artist; it is rather in the nature of conversational reminiscences, jotted down at random while the interest in the subject is at its height and while the memories are still fresh. The work has, of course, the defects of such a method. It is discursive almost to excess, there are frequent repetitions, and the writing shows signs of haste; but it has also the freshness and vivacity of a sketch

thrown off while the writer is still under the first impulse of the idea. Indeed, whatever may be thought of the book as a whole—and doubtless those who are intimately acquainted with the circumstances described will have much to criticize in so frankly personal an account—there are scattered through these pages many illuminating details which we are grateful to Mrs. Barrington for recording.

In the chapter on 'Aims' we get some very interesting confessions of Watts's ambitions, of the intensity and singleness of purpose which enabled a hyper-sensitive and melancholy temperament to accomplish so vast a work. Watts declares:—

"If I were asked to choose whether I would like to do something good, as the world judges popular art, and receive personally great credit for it, or, as an alternative, to produce something which should rank as the very best, taking a place with the art of Pheidias or Titian, with the highest poetry and the most elevating music, and remain unknown as the perpetrator of the work, I should choose the latter."

This note of devoted service to a common good runs through all he utters and all he attempts. And yet this clear perception of the worthlessness for civilization of popular art never made him, in spite of his intense consciousness of higher aims, judge the work of contemporary artists harshly; indeed, he is throughout excessive in his praise of contemporaries. So that when it is a question of selling his pictures, he

"thought the Greek poetry picture, considering all things—for example, that Alma Tadema got three thousand for his 'Sappho'—ought not to be less than one thousand or one thousand five hundred; he would sell it for eight or nine hundred, reserving the copyright."

Watts persistently disclaimed the attributes of genius, and always found the work of minor artists more brilliant and more talented than his own. It was, he thought, only—though in this qualification it is easy to show that he was mistaken—in the elevation of his aims that the difference came in. With regard to this lifelong tendency to depreciate his own gifts, and the almost embarrassing modesty he displayed to the youngest visitor or critic, Mrs. Barrington makes a really illuminating criticism:—

"His taste and aspirations leading him to dwell on the very best things that have been produced in the world's history of art and literature, any comparison with these and his own work depressed him greatly, and led to belittlements of self. Moreover, as is often the case with those gifted with rare instincts of imagination which are outside and beyond the conscious working of their minds, Watts had a certain curiosity about himself. In conversing he would often try to unravel the inconsistencies in his nature, and he would, I think, speak of the consciousness of his deficiencies in order to challenge a discussion of them."

The words which we have printed in italics really contain the explanation of the curious phenomenon which Watts presented of a modesty which without doubt was in its origins perfectly sincere, combined with a certain egoism which made his own genius the most absorbingly interesting question in whatever circle he might be. So that his self-depreciation became not exactly a challenge to contradiction—the humility was too real for that—but at

least a challenge to inquiry, a call for every one to concern himself with the intriguing problem of how he came to be what he was.

We almost wish that Mrs. Barrington had not printed Watts's *obiter dicta* on contemporary artists, for they err as extravagantly on the side of generosity as most professional opinions fall short of it. Watts had, in fact, a complete lack of the critical sense. It was part of the generous and disinterested, but at the same time almost purely emotional reaction to what was noble in life, that he was thus incapable of nice discrimination and judicial balance of mind. One likes him, perhaps, as a man all the more for enthusiasms which one cannot but recognize as misplaced, and which occasionally led to much disappointment in those in whom his praise had raised false expectations.

There is, of course, in this book but little about Watts's early life. Would that we had as vivid a picture of the youthful Watts, of the intimacy with the Hollands, and his last evening at Florence, which spun itself out into a stay of four years! Would that we could get some idea of his mind when the impressions of Italy first transformed him, and gave him the idea of an heroic art—that we had some sayings of the time before that vague and virtuous sentimentality which grew upon him in later years had dimmed the incisiveness of his intellect! But Mrs. Barrington wisely confines herself to the years of her own intimacy with the artist, and there are many interesting notes on the work he produced at that period. She tells how the 'Minotaur' was painted under the influence of intense moral indignation in three hours, from five to eight in the morning. "I remember," she adds,

"feeling the intensest regret, when I saw what Watts had created in three hours, that his normal vitality made such power comparatively rarely present. Some feeling of indignation, some intense enthusiasm, or other excitement produced from the mesmeric influence of another personality, were needed to stir the psychic forces of his Celtic nature from its state of normal lethargic melancholy. Conscience, a strong will, and a never-flagging ambition were the helpmates to his industry, and overcame all tendency to indolence; but other influences were needed before the depths of his genius were stirred."

It is put rather confusedly and redundantly, as is the author's wont, but there is no doubt a truth here which explains the extraordinary diversity in Watts's work. Though he disclaimed genius, he depended at all events on the inspiration of a Muse whose caprices were incalculable.

Of his sculpture Mrs. Barrington speaks with intimate knowledge; she tells how the conception of 'Vital Energy' grew out of the statue to Hugh Lupus, how Watts was obliged to give up modelling in clay because of the rheumatism its moisture caused, and so took to the peculiar tow and plaster method which gave his figures such a curious ruggedness of surface. Mrs. Barrington laments this; but one can scarcely doubt that it was congenial to him, the surface is so near in effect to that of his later paintings. It helped, too, to give that brokenness of surface which answers to what the author calls "bloom" in painting, a brokenness which most creative designers

appear to require, and which they get sometimes, as Rodin does, by what seem to be the most gratuitous caprices.

She tells, too, of the ingenious device of iron bars with hooks and eyes that Watts contrived in order to be able to alter the action of his horse, even when the work was far advanced—a sign, borne out by the finished work, of a want of absolute grasp of the idea. Of the unfinished 'Aurora' she speaks with too much depreciation, we think. It had, when we saw it, at least a monumental sense of line—a self-containedness in the mass which is the rarest and most precious quality of modern sculpture.

Of his experiments in the technique of painting, too, his efforts to find a duly absorbent ground, his dislike of oiliness, Mrs. Barrington speaks, and adds:—

"I used to try to transmit our precious discoveries to Leighton, but he was somewhat sceptical as to their importance, and would exclaim, 'Oh, la cuisine, Mrs. Barrington! la cuisine!'"

Would that Leighton had had a little more of that cookery, and had shared Watts's dislike of a painty and *lèche* surface!

One of the most interesting confessions of Watts's artistic creed is that

"he felt that the early Italians had been on the best road. Though he couldn't wish that Titian or Tintoret had done other than they did, still he considered facility fatal to the tranquil earnestness that finds and reproduces the very best."

As we have said, Mrs. Barrington's book can by no means be considered as a complete or adequate biography of Watts; some more authoritative and careful history must, we feel sure, be forthcoming, and it may perhaps be thought that our author has somewhat hastily discounted the effect such a work will produce. She has, however, described events almost more as they grouped themselves round her than as they occurred to Watts, and we think that the frankness and vivacity of the glimpses she affords of a great personality give these pages a value which atones for much discursiveness.

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Norway. By Nico Jungman. Text by Beatrix Jungman. (A. & C. Black.)—Nothing could be more fitting than that Messrs. Black's series of "beautiful books," profusely illustrated in colour, should include one on Norway; and lovers of that country have been eagerly anticipating the appearance of this volume. They will rise from an inspection of it with rather mingled feelings. Of the seventy-five illustrations by Mr. Jungman, no fewer than twenty-seven are portraits; and those which he has painted from life—mainly types of feminine beauty in the picturesque national costume—are altogether charming. In this department the artist is thoroughly at home. Another division, some twenty-three in number, may be held to comprise town and harbour scenes, winter sports, and cottage interiors; and here he is frequently, though not uniformly, successful. Among the best are 'Making the Dinner,' the second view of 'Moldøen,' and 'Skiers drinking Goosewine.' It is in the pictures of natural scenery, with very few exceptions, that Mr. Jungman is really disappointing. This group comprises only a third of the whole, and several of these, as 'The Midnight Sun' (at the North Cape, though the artist does not say so) and 'Fishing-Boats at Lofoten,' are obviously

taken not from nature, but from photographs or pictures. And yet, of course, the unique glory of Norway lies, not in her simple people, delightful as they are, but in the infinitely varied character of her landscapes and coast-line, in the matchless combination of fjord and snow-capped mountain, of torrent and pine forest, of glacier and rocky tarn. If this book is, as the publishers' leaflet states, "an attempt to depict the varied and majestic scenery systematically," it must be pronounced an almost complete failure. There is not one view of the great Alpine district of Jotunheim, nor one original painting of the mountainous coast of Nordland. There is but one view of the magnificent Sogne Fjord—that of 'Mundal, Fjærland,' evidently from a picture, and that not a modern one. The beautiful Nord Fjord supplies only a glacier, which, with its unnatural shape and its hard outlines (possibly a fault of the process), is a mere caricature of the stupendous Kjøndalsbræ. No country in the world is more justly renowned than Norway for the beauty of its mountain lakes, yet they afford not a single subject for Mr. Jungman's pictures. The fact is that the limited scope of his work suffers considerably by comparison with the comprehensive title of the book. It should rather be termed 'Pictures of Norwegian Life and Scenery,' for the landscapes are in no true sense representative. And they are generally lacking in these soft, dark tones of colour, the almost insensible intermingling of light and shade, which are characteristic of a Northern atmosphere. Two or three of the best, however, are not open to this criticism, as 'Sundalsfjord,' 'Mountains and Fjord facing Molde,' and 'Ostre Kanalhavn, Trondhjem.'

The narrative of travel by Mrs. Jungman is brightly written, and relates a long and rather uneventful journey, undertaken late in the season, and a good deal off the beaten track. These circumstances may account for her assertion, which will be startling to English ears, that "with the exception of Germans, who visit the coast-line in ship-loads, there are practically no tourists in Norway." She modestly, and we fear truly, characterizes her book as containing "the superficial impressions of a traveller, exceedingly interested, but having almost everything to learn about her subject." Hence, perhaps, her elaborate explanations of the carriage and of "the tiny rough huts called *sæters*"; hence, certainly, her artless question, natural from a denizen of a milder clime: "Why should people use snow-ploughs, when winter transit is entirely and most conveniently accomplished on sledges and skis?" She displays, however, an alert intelligence, an extreme, if somewhat credulous, curiosity, and a faculty for describing the most trivial incidents with a certain indefinable grace.

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#### THE TEMPERA SOCIETY.

THE Tempera Society, founded some four years ago to "improve the art of painting in tempera by the interchange of the knowledge and experience of the members," has opened its first public exhibition at the Carfax Gallery. There is a general air of gaiety and purity of colour in the room which speaks for the essentially decorative quality of the medium. It is precisely because it is less easily manipulated, and imposes greater restrictions than oil painting, that it forces upon the artist a respect for the decorative effect of his panel. There can be no denying that a considerable number of artists already show real proficiency in the art, and that tempera painting is once more a practical and living mode of artistic expression. On the other hand, it must be admitted that the artistic vision of these who practise the art is not yet developed in proportion to their skill of hand. The more difficult problems remain to be solved. The archaistic



and the false naïve are painfully apparent. The fancy is usually strained and unreal, the invention lacks spontaneity. For while we all admire the directness of vision and the unconscious hardihood of expression in primitive art, we cannot prevent our reaction to life and nature being complex, hesitating, and uncertain. So many interests claim our attention, life has so many overtones, is so rich in suggested and half-guessed intimations, that it is hard by an effort of will to recapture the clear-cut outlines of primitive romance. It is, we think, in the work of three women that the nearest approach to success is made in this interesting but experimental effort. One is Miss Sargent Florence, who works in fresco; the second is Miss Margaret Gere, who contributes only one tiny panel in tempera; and the third is Miss Florence Kingsford, who is an illuminator. The Gallery is in all other ways so well and tastefully hung that we are at a loss to understand why Miss Sargent Florence's study of two heads in buon fresco should have been relegated to an obscure corner of the vestibule, for to us it seemed that this had more of the real inspiration of great and characterful design than anything in the exhibition. It is, of course, dangerous to draw conclusions from a single study, but it bears out the impression that we got from a small work shown by the same artist four years ago at Leighton House, namely, that Miss Florence is not only a genuine artist with a distinct and personal mode of conception, but also, given a favourable opportunity, might develop into a very original and fine decorative painter. For her excellences are of the highest kind. These heads are full of character, and character seen in its broad outlines, seen poetically, and with a sense of what is really significant, not with any trifling curiosity or pedantic literalness. They are generalized without ceasing to be living and individual, and it is only on such terms that the figure can enter into the scheme of a large decorative treatment. She is not decorative in the rather too literal sense in which most of these artists understand the word, that is by the fabrication of hard, tight, and ingenious patterns, but her work has the quality of real decorative design in its breadth of feeling and firmly arrested form.

Miss Margaret Gere's little panel the *Garden of the Slothful* (No. 27) is delightful for wholly different reasons. It is for the delicacy and freshness of its fancy, the real delight in free and appropriate invention which it discovers, that we think it so attractive. We find no great accomplishment, no great science here. Miss Gere's is not a great or ambitious talent, but it has the inexplicable quality of perfect sincerity and ease. Her conceits—such as the little parrot perched on a stick in the garden seen against the sunlit wall, or the figures seen climbing through the creepers to the right—seem to have come to her uninvited; they have that air of being in the right place that no effort of scientific training can give. She has the gift of invention as the primitives had it, as Rossetti at one time had it, and that is all that one can say, except, indeed, that she has the courage of her gift, the courage and good sense to let it be what it is, and not destroy it by the futile ambition to make it appear more. Something of the same delightful freedom of invention characterizes Miss Kingsford's illuminations, but it is a little less freakish, less humorous and unexpected, and this betrays itself in a rather too even and subdued tone in her work. It just misses the sharpness of accent, the delightful surprise of a colour introduced rightly, but without being led up to, which one wants in work of this kind. It tends, in fact, to be a little too pretty. While we are upon this subject we must give also a word of praise to the writing by Mr. Graily Hewitt which accompanies Miss Kingsford's illumination. Indeed, the restoration of the

tradition of beautiful writing of which this and many other exhibits give proof is not the least significant part of an effort towards sound craftsmanship in art which is full of promise.

To return to the paintings, Mr. Walter Crane has often given proof (notably in his illustrations to fairy stories) of his real gift of humorous and poetical fantasy, and of this his *Mower* (21), a great figure of Time, seen against a golden moon, mowing the flowers and the fairies, is a delightful example. Unfortunately Mr. Crane is not always in this simple mood; his triptych is spoilt by a strained elaboration which obscures any inspiration he may have had.

Mr. Gere's work, as is natural, has a strong family likeness to Miss Gere's little panel. He has something of the same purity and gaiety of invention, though not quite the same humour, but he has undoubtedly more accomplishment. His little pieces are altogether delightful, especially so *The Cowslip Ball* (31), which, without any direct reminiscence of Blake's art, has the sentiment of pure delight in sunshine and fields that one finds in the 'Songs of Innocence.' *The Mourning of Demeter* (30) is more ambitious and more commonplace. Near this hangs a remarkable and curious work by Mr. Cayley Robinson, *The Deep Midnight* (26), three figures of Egyptian solemnity gazing up to the sky. It is reminiscent of Blake, but with that forced note of would-be mystical intention which fascinates the German public. Mr. Robinson would be, perhaps he already is, a great artist at Munich. His work is extremely accomplished, but it brings with it for us no conviction of sincerity.

Mr. Neville Lytton exhibits a portrait of *A Lady in Eastern Dress* (52), and a little fantasia, called *The Golden Age* (53), which is like a Persian miniature rendered by Carpaccio. In both these are admirable passages; particularly fine is the background of leaves to the portrait, but in both we detect a want of completeness and unity in the vision. Mr. Lytton's natural mode of expression would seem to be more generalized, more in the key of eighteenth-century art; and when he comes to draw with the minute precision that tempera allows he seems to lose his hold upon the central idea. Mr. Batten is perhaps the most accomplished of all the artists who exhibit here; one cannot but admire the certainty and precision with which he carries out his ideas. If only we could like these, and did not find in them the traces of an essentially rhetorical and sophisticated mood! It is not by any means that he lacks sincerity any more than he lacks thoroughness and method, but that his mode of conception is unsympathetic. Though it is painted in tempera, his *Mother and Child* (11) is nearer to Carlo Dolce than to Fra Angelico, and his *Dance* (13), in many ways a masterly performance, is thought of as a heroine of the old Lyceum.

Mr. Sidney Lee's *Spring* (19) is extremely well observed and powerfully drawn. He is clearly an artist whose vision is best expressed in tempera; in his work in oils the deliberate austerity of his draughtsmanship leads to a certain heaviness and dullness of surface which are completely overcome in this work.

We would call attention also to Mrs. Herringham's sympathetic and appreciative copies from the great masters of tempera painting. Of these the best seems to us the combat of Love and Chastity from Cosimo Roselli's panel in the National Gallery.

#### ARCHÆOLOGY IN THE PEAK.

St. Albans, Sydenham.

IN July of last year I was allowed to communicate to these columns some notes on early crosses and other stones (several of recent discovery) in the Peak district, and to offer some

conjectures as to their age and use. It had been my wish to offer as a sequel the result of further attempts to find on the moors other crosses or their stumps that appear on the Peak Forest enclosure maps *temp.* Charles I.; but, unfortunately, the rain was so continuous at the end of Easter week and at the beginning of the following week that the tramps that had been planned for that season had to be almost entirely abandoned. Nevertheless, one or two fresh facts as to pre-Norman crosses are perhaps worth stating, as well as a few other brief notes of general archæology.

Last year mention was made of the discovery by Mr. J. W. Andrew of a tall, well-marked Saxon cross shaft in a high field-wall near Cadster, the wall being up each side of it giving it the appearance of a disused stone gatepost. It may be added that the hill on the side of which the cross stands is called Eccles Pike, a suggestive name. Near it there are traces of the foundations of a small building. Possibly some future excavation may show that there was a small early church or sanctuary on this site. The cross is certainly of the Derbyshire churchyard type, and has no resemblance to pillar stones, such as the Robin Hood Picking Rods.

About a mile from Cadster, at Fernilee, Mr. Andrew had the good fortune to find another undoubted Saxon shaft, supporting a sundial. It is in the grounds of a private house, and bears the date 1720, which was probably the date when it was uprooted from its original site and put to its present use. It is a pillar stone, with a filleted head of the same fashion as the Picking Rods, the Cheshire Bow Stones, a small one in Bakewell church porch, and a taller one at Clulow. The height of this example, clear of the ground, is about 4 ft. 9 in.; but it would not be seemly on my part to write about it more particularly, as it will shortly be fully described and illustrated in the *Journal* of the Derbyshire Archæological Society, as well as in the first volume of "The Victoria County History" for this shire. The same is being done for the cross near the base of Eccles Pike.

On the high ground in Cheshire, very near the Derbyshire boundary, is a stone that goes by the name of "Pym's Chair." It is rather difficult to find, having very little height, and being almost concealed in a bank by a roadside. This stone, like the Abbot's Chair, Derbyshire (described last year), proves on examination to be the base of a large early cross; one of the sides of the squared socket having been broken away gives it the appearance of a low, rude chair. It has the initials P.C. in large capitals, probably cut in the eighteenth century, like those on the Edale Head cross, when some survey was made. An obvious idea, locally accepted, makes the initials stand for Pym's Chair. The name Pym is not an uncommon one either in Derbyshire or Cheshire. The curious thing is that a few miles off in Derbyshire, a little beyond Edale Head cross, near the centre of the old Peak Forest, another "Pym's Chair" is marked on the Ordnance 6-inch sheets, in a desolate piece of moorland. The weather prohibited our holding an inquest over this Derbyshire chair; it must be reserved for some other occasion. But the quiet pursuit of archæology over the moorlands of the Peak Forest has to encounter a much worse foe than the weather, which is only intermittent. "The sacred grouse"—as that late eminent man Sir Gardner Wilkinson styled them, when finding it impossible some years ago to complete a plan of that ancient fortress, the Cael Wark, above Hathersage, through the persistence of the gamekeepers—are an unending worry. In the old days of the Peak Forest, when occupied by the red and roe deer, free transit over any part of it was only forbidden for a single month—a fortnight each side of midsummer, termed the close month—when the hinds were dropping or rearing the young fawns; but the grouse form

the excuse in many of the wildest parts for an almost unending close season. It has been suggested that the Cheshire Pym's Chair may have been a boundary cross of Macclesfield Forest.

On the only tolerably fine day of this excursion we went by train to Edale. Dismounting, I paid my first visit to the site of the modest little chapel which was pulled down in 1885, when a much larger church was built near by. There was not much to regret in the demolition, for that plain fabric only dated from 1812, when it took the place of the chapel "originally built here in 1633," as stated on a stone which used to be over the door, but is now in the churchyard wall. The records of the consecration of the chapel of the Holy Trinity, Edale, in 1633 by the Bishop of Lichfield on Trinity Sunday are extant; but I had long thought that the forest herdsmen of this once singularly secluded valley must have had a chapel here in mediæval days. The pulling down in 1885 had, at all events, one good result, namely, the bringing to light (buried beneath the pedestal marble font) of an old plain stone octagon font of good proportions and of thirteenth-century date, thus establishing the fact of a mediæval chapel at Edale with baptismal rights. By an unhappy error of judgment, this ancient font, though in good condition, was left exposed in the old churchyard—a new one, of a bulging and awkward shape, being provided for the new church. This church, though apparently conveniently fitted and of useful proportions, is absolutely unsuited to its surroundings. The architect—we know not who he was—could have had no appreciative eye for these impressive Derbyshire hills and dales. It possesses no repose nor quiet homely dignity. Contrariwise it has a fidgety garish exterior, completely out of keeping with its surroundings. Whether viewed near at hand or from the adjacent hills, this church clashes with the landscape, as well as with all the older and simple homesteads. The grey stone slates of the district make admirable roofing, and are on all the older buildings; but the architect has covered the high-pitched roofs of this suburban-looking edifice with alien tiles of staring red.

Our attention was drawn to an exceptionally fine piece of old oak carving in an Edale hostelry. It is a three-tiered court cupboard, and bears the names Nicolas and Margaret Smith, with the date 1670. The carving is rich and varied throughout, but its chief interest consists, as Mr. Andrew pointed out, in the distinctively late Elizabethan or early Jacobean style of ornament used in various parts, though combined with features more characteristic of its real date. The way in which old patterns continued to be reproduced in out-of-the-way districts is a particularly interesting feature of English furniture making, and this is just the kind of piece that might with advantage be purchased for the Victoria-Albert Museum.

We mounted towards midday one of the steep tracks that lead across the lofty ridge that separates Edale from Castleton Dale, in order to see if any trace of a cross could be found at the pass known as Hollins Cross; but none could be discovered. Perhaps the term here merely signifies cross roads; it is marked "Losehill Gate" on a plan *temp.* Charles I. Here, at this pass, three deeply worn British track roads converge: the main one along the summit from Mam Tor fort to Lose Hill, and the others sloping up and going down from valley to valley in a diagonal fashion. On this ridge, too, was the old "Forest Wall," marked thus on the Charles I. plan. This was the stone wall of a very considerable circuit that enclosed most of the Campana or Champagne (corrupted into Champion) district of the Peak Forest, where the feeding for the king's game of deer was the best. It was not a high park wall to keep the deer in, but a comparatively

low one, with a dyke. Its object was to prevent sheep or cattle that might be agisted within the forest from trespassing on the parts particularly serviceable as pasturing ground for the often hardly tried deer; but it had to be low enough to allow hinds and fawns, as well as harts, readily to leap it when desirous of roaming further afield. We found it quite possible still to observe the building of this un-mortared forest wall, which is decidedly superior to other and later wall fences, particularly near Back Tor. Here were another pass and gateway in the forest wall, called Ludgate on the old plan.

Descending to Castleton, it was a great satisfaction, in connexion with the earthworks of the county, to find that almost the whole of the semicircular stretch of fosse and vallum known as the Town Ditch, which embraced the old town, can be readily traced with only a few breaks for buildings and roads. The ends of this semicircle start from below the well-known Castle of the Peak. A fairly perfect long piece of the ditch is in fields on the east of the town, and is marked on the large Ordnance maps; but it ought to have been shown almost the whole way, particularly on the west side, near the millrace from the stream that comes out of the great cave. This ditch formed a kind of outer bailey protecting a considerable area looped in below the castle, and is, I think, most probably of pre-Norman days. Does not the name Castleton in itself denote an earlier defensive work than the Conquest? There is a similar kind of great town ditch enclosing the small town of Bolsover in the east of the county, uniting it to the castle. There was also an earthwork defence of a like kind round the Essex town of Chipping Ongar.

A visit to the church, which I had seen a score of times in years gone by, brought a new fact to light, again telling of days before Peverel obtained foothold here. The chief feature of this church, much and sorely pulled about throughout the nineteenth century, is the good chancel arch of advanced Norman; it is probably of about the same date as the keep of the castle, which is known from the Pipe Rolls to date from the year 1176. Till this visit I had noticed nothing of earlier date; but in the churchyard, leaning against the south wall of the chancel, were three stones that proved to be the double-splayed headstone of a very small early light, and two long dressed stones that had served as the jambs. On inquiry of the new vicar (the Rev. J. H. Brooksbank, who takes the keenest interest in the fabric), it was found that he had recently rescued them from a rubbish heap, and that they had originally been in the north wall of the chancel, which was taken down about forty years ago to allow of vestry additions. The dressing of these stones with the zigzag or chevron tooling so characteristic of Saxon workmanship, as pointed out by the late Mr. Park Harrison, puts, I think, their date beyond doubt as belonging to the later pre-Norman times.

On one other day gleams in the rainy weather caused a second excursion to be made, with the intention of further cross-hunting on the moors above Mellor. Rain, however, compelled frequent shelter, and the day resulted in not much more than a visit to the high-placed church of Mellor, whence there is such a noble view over the vale of Cheshire. I had not visited this church since the "seventies" of last century, when I was (I believe) the first to call attention, both by letterpress and illustration, to the carved oak pulpit cut out of the solid, which I still believe to be "the oldest wooden pulpit in England if not in Christendom." A much-needed restoration of the interior of this church since I last saw it has brought about the re-using of the old pulpit, but it has been re-based, retopped, and repaired in soft wood after a clumsy style. Worse, however, remains to be said. Christmas decora-

tions have been allowed to pepper this unique example of old church woodwork with tacks and nails, doing sad damage. I venture to make a strenuous appeal to those in charge, both local and diocesan, to put a stop to any further heedless defacement of this character. The early Norman tub-shaped font, with quaint incised figures, has been of recent years garnished with the unseemly addition of a brass tap in its side for the drawing off of the baptismal water. The Castleton font has also suffered a like outrage. Mellor church is well worth a pilgrimage to see the pulpit and font, but only the fifteenth-century west tower is old. The body of the church and the chancel were rebuilt about the beginning of the last century, after a singularly mean fashion, with "brief" money. To judge from small drawings of the church on plans of the reigns of Charles I. and Charles II., the original building was a fine one, with south aisle and clerestory to the nave, and a south chancel aisle.

On returning south I had to change stations, with a short interval, at Buxton. Walking into the town, I purchased two good postcards with illustrations of the interior and exterior of the old chapel in the higher town. One was lettered "St. Ann's, Buxton," and the other "Old St. Ann's, Buxton." I remembered a controversy some years ago as to the dedication name of this chapel being altered; but I thought and hoped that right and truth had prevailed over a careless falsifying of history. The old chapel of St. Anne stood close to the waters in Lower Buxton, and disappeared long ago. The chapel in the higher town was built in 1625, and dedicated to St. John the Evangelist. The diocesan authorities of Southwell put right in the official calendar the dedication of Kingston, Notts, after complaint in these columns. The Buxton case calls still more loudly for redress.

J. CHARLES COX.

#### SALES.

MESSRS. CHRISTIE sold on the 17th inst. the following pictures: G. Berkheyden, *The Stadhuis, Amsterdam*, 204*l.* M. Hondelcoeter, *The Birds' Concert*, 157*l.* Gainsborough, *Lady Knighton*, in blue dress, with pearl necklace, 325*l.* Boucher, *The Toilet of Venus*, 141*l.* F. Wheatley, *Two Young Girls with a Dog*, in a landscape, 110*l.* Romney, *Lady Hamilton*, in white dress, resting a book upon her knees, 756*l.* Nattier, *Madame Dumesnil*, in white brocade dress, with blue cloak thrown over her shoulders, 126*l.* Watteau, *Madame la Maréchale de Luxembourg*, seated in a garden, 609*l.* The Artist, with his Friend M. de Julienne, in a landscape near some ruins, 105*l.* F. Hals, *Portrait of a Gentleman*, in black dress, with white ruff, holding his hat in his left hand, 294*l.* Raeburn, *Sir Wm. Forbes*, of Pittligo, 367*l.* Velasquez, *Mariana of Austria*, in black-and-white dress, with pearl and jewel ornaments, holding a fan and a kerchief, 136*l.* Drawings: J. Downman, *Lady Gordon*, in pink-and-white dress, seated before a spinet, 273*l.* Turner, *The Theatre at Myra*, 168*l.*

The same firm sold on the 19th inst. the following drawings: C. Fielding, *A Lake Scene*, with figures and cattle, 54*l.*; *A Storm off the Coast*, with jetty and fishing-boats, 84*l.*; *A Lake Scene*, with peasants and cattle, 63*l.*; *A Coast Scene*, with stranded boats and fishermen, sunset, 105*l.* Sir J. Gilbert, *The Standard-Bearer*, 50*l.* T. Girtin, *A Castle on a Hill*, 56*l.* J. Hardy, jun., *A Gillie and Deerhounds*, 52*l.* J. H. Mole, *A Welsh Landscape*, with water-mill, angler, and peasants, 50*l.* P. De Wint, *A Landscape*, with a village, cattle, and sheep, 54*l.* Pictures: F. Domingo, *The Inn Stable*, 110*l.* Mary Beale, *Three Young Ladies with their Brother in a Park*, 105*l.*

#### Int-Int Gossip.

TO-DAY is the private view at the Dutch Gallery of pictures, water-colours, and posters by Mr. F. W. Carter, Mrs. Helen Bedford, and T. van Hoytema.

THE loan collection of examples of process engraving, comprising photogravure, photolithography, and kindred reproductions, which



has been on view for the past three months at the Victoria and Albert Museum, South Kensington, will be closed to-morrow.

THE Collection Gallotti, which M. Paul Chevallier will disperse at the Hôtel Drouot, Paris, on Wednesday next, includes several interesting pictures by artists of the Early English School. The examples of Thomas Beach, 'Portrait of a Young Lady'; M. A. Shee, a similar portrait; Allen Ramsay, a 'Portrait of an Officer,' and a distinctly Hoppner-like portrait of a young woman by an unknown artist, are illustrated in the excellent sale catalogue, and are obviously all good pictures. One picture, which is not illustrated, is catalogued as by Opie, and is described as "Portraits du peintre Gainsborough et du violoncelliste Fisher, son gendre"; the scene is said to be in the studio of the artist, and the work, which is described as an "importante composition," measures 1 mètre 93 cent. in height, by 1 mètre 64 cent. in width. Chronologically there is nothing against Opie having painted such a picture; but we have not found any record of Opie having painted Gainsborough or Fisher, either separately or together, and nothing whatever is stated in the catalogue concerning the former history of this work.

M. JEAN ANTONIN INJALBERT has been elected a member of the Académie des Beaux-Arts to fill the vacancy caused by the death of M. Jules Thomas. There were three candidates, and out of the thirty-three votes, M. Injalbert received nineteen. The new member is one of the leading sculptors of to-day, and three examples of his work, one in marble, another in plaster, and the third in bronze (*cire perdue*), are in this year's Salon of the Société Nationale des Beaux-Arts. M. Georges Lafenestre has been appointed Professor "d'esthétique et d'histoire de l'art" at the Collège de France in succession to the late M. Guillaume. M. Lafenestre is a voluminous author on art.

ON Saturday last the Académie des Beaux-Arts announced the distribution of several important prizes. The Prix Berger, of 15,000fr., was awarded to M. Laloux for the 'Orléans Station on the Quai d'Orsay'; the Prix Brizard, 3,000fr., to M. Henri Marret for his picture 'Rade de Tanger'; the Prix Piot, 2,000fr., to Mlle. M. Carpentier for 'Bélié Joue'; the Prix Meurand, 1,000fr., to M. Grau for his landscape, 'Rives de l'Escaut'; and the Prix Desprez, 1,000fr., to M. Evrard for his statue 'Le Chasseur Surpris.' These five works are exhibited at this year's Salon of the Artistes Français. The Prix Dailly, 1,500fr., offered for a publication on architecture, goes to M. Ballu for his essay on the ruins of Timgad.

THE Prix du Salon and the "bourses de voyage" for the present year have been awarded as follows: M. Henri Zo, a native of Bayonne, and a pupil of Léon Bonnat and Albert Maignan, has obtained the Prix du Salon with his 'Familie Espagnole' and 'Coin de Marché à Seville,' exhibited at the Salon of the Artistes Français. The "bourses de voyage" for painters have been awarded to Mlle. Delorme and MM. Charpentier and Planquette; those in the section of sculpture have been awarded to MM. Émile Perrault, Albert Lenoir, and Descatoire; the two "bourses" in the section of architecture go to MM. Despeyroux and Coutan; and one for engraving was carried off by M. Jacques Beltrand.

The *Antiquary* for July will contain, among others, the following articles: 'All Saints' Church, Compton,' by Miss Mabel Escombe; 'An Early Anglo-Saxon Migration from East Sussex to the Vale of Taunton,' by the late T. W. Shore; 'Some Monastic Burial Relics,' by the Rev. Herbert Pentin; 'Four Tudor Wills,' by Miss Constance M. Spender; 'The Round Towers of Ireland,' by the Rev. J. B.

McGovern (concluded); and 'The English Cell of a Norman Abbey,' by Mr. J. G. Sieveking.

THE death, in his sixty-ninth year, is announced from Leipsic of the distinguished antiquary Prof. Kurt Wachsmuth. He was the author of a number of valuable works, among them 'De Timone Philiasio Cæterisque Sillographis Græcis,' 'Das alte Griechenland im neuen,' 'Studien zu den griechischen Florilegien,' &c.

A CHURCH HISTORY EXHIBITION is to be held at St. Albans from June 27th to July 8th. There have often been exhibitions on a small scale of ecclesiastical art, as at successive Church Congresses, but the forthcoming one at St. Albans is the first of its kind, for it attempts to illustrate the history of the Church in the British Isles from the earliest times down to the middle of the nineteenth century by means of manuscripts, ornaments, vestments, church plate, portraits, &c. The collection promises to be particularly interesting and comprehensive, and the scheme includes lectures by leading ecclesiologists, such as the Bishop of Bristol, Prof. Lawlor, the Revs. W. H. Frere and H. Bedford Pim, and Sir Frederick Bridge. A great variety of articles that have never before left their owners will be brought together at St. Albans. Among the contributors are the Chapters of Canterbury, Winchester, Chichester, Hereford, Worcester, Wells, and St. Davids; the Colleges of Magdalen (Oxford), Emanuel and Sidney Sussex (Cambridge), and Eton; the Society of Antiquaries, the Archbishop of Canterbury, the Duke of Rutland, Canon Gibbs, Dr. G. F. Warner, the Rev. E. S. Dewick, and Mr. W. J. Hardy. Lord Aldenham exhibits a remarkably fine collection of Bibles and Prayer-Books, and there is a valuable collection of MSS. from Lambeth Palace Library.

## MUSIC

### THE WEEK.

COVENT GARDEN.—*Roméo et Juliette; Ballo in Maschera.*

THE special interest of the performance of 'Roméo et Juliette' at Covent Garden last Saturday was the appearance of Mlle. Selma Kurz as Juliette, and her excellent singing easily won for her the favour of the audience. The cast included Mlle. Parkina and MM. Dalmores, Journet, and Gilibert. M. Messenger conducted. The Wagner performances are at an end; Dr. Richter has left London, and French and Italian operas now for the most part rule the stage. Gluck's 'Orphée,' however, will be given this and next week, and the second performance will be preceded by Franco Leoni's 'L'Oracolo,' announced for last Thursday, but wisely postponed on account of the need of further rehearsal.

On Monday evening came Verdi's 'Ballo in Maschera.' Mlle. Kurz and MM. Caruso and Scotti were at their best. Madame Raunay, the new Amelia, did not satisfy expectations; but a first appearance is apt to cause nervousness. Verdi's opera, neglected for many seasons, seems likely to become popular; it is, indeed, a most delightful work.

WALDORF THEATRE.—*Adriana Lecouvreur.*

FRANCESCO CILÈA's opera, 'Adriana Lecouvreur,' which was given with such success at Covent Garden last year by the Naples

Company, was performed at the Waldorf Theatre on Tuesday evening. Renewed hearing of the work confirms our impression that the music is fresh and very skilful, but that the libretto is involved. In the last act, in which intrigues are at an end and emotion has full play, the composer is most convincing. The performance was highly praiseworthy. Mlle. Corsini impersonated Adriana, and Madame de Cisneros the Princess; while Signori Pezzuti, Arimondi, Sillingardi, and Angelini-Fornarias Maurice, the Prince, the Abbé, and Michonnet, were all well suited to their respective rôles. The ensemble was excellent. The orchestral playing deserves commendation, although at times it was too loud; but the performers are too near to the stage and to the audience, and this makes it difficult for the conductor to get a suitable tone in loud passages.

QUEEN'S HALL.—*Concerts by Vecsey, Elman, and Kubelik.*

DURING the past week Vecsey, Elman, and Kubelik succeeded one another at very short intervals at the Queen's Hall: the first gave his concert on Saturday, the other two theirs on the following Monday. Vecsey played the Beethoven Concerto which he performed last year at Berlin, Dr. Joachim conducting. His tone was pure, his technique excellent, but in the reading of the music there were signs that Vecsey is still a boy. The Joachim cadenza in the first movement was splendidly played. The Beethoven Concerto is a severe test, and no one would expect a boy to reveal all the nobility and emotional power of the music. The performance roused the enthusiasm of the audience, for, after all, it was a wonderful performance, possibly as wonderful as the one given by Joachim when, at about the same age, he played it under Mendelssohn's direction here in London.

On Monday afternoon came the Elman concert. He commenced with a Vieuxtemps concerto, displaying, as usual, great dexterity and beautiful tone. But the special feature of the afternoon was the Bach Chaconne for violin alone. We have before now remarked that Elman's conception and interpretation of great music are those of a man rather than of a boy; in this respect he differs from Vecsey. The technical display in the Bach created no surprise, for every one knows what Elman can do; but the power, pathos, and breadth of his interpretation were extraordinary. A bad *chanterelle* caused him some trouble, yet did not materially interfere with the effect of his performance. Hearing the two young artists in such close juxtaposition naturally prompted comparison; but it must be remembered that Elman is older than Vecsey by one or two years. Anyhow they are both exceptionally gifted. At Elman's concert Madame Wanda Landowska played some delightful pieces by Rameau and Couperin on a Pleyel harpsichord. We recently spoke about this talented artist, who is not only a skilful player, but also interprets the old French music with rare charm and grace. She afterwards played some of Schubert's delightful Valses on an old pianoforte of

the composer's time, the effect being exceedingly quaint.

Kubelik at his concert on Monday evening was in his best form. His tone is pure and rich, and his technique flawless; his great success with the public is therefore easy to understand. The programme included concertos by Mendelssohn and Vieuxtemps. We believe that the violinist's aim is a higher one than that of a mere virtuoso; for the time being, however, the material rather than the spiritual side of music seems to have the upper hand. Herr Ernst Schuch, of Dresden fame, was at the head of the orchestra. He accompanied the two concertos with fine tact. His rendering of a Handel Concerto for strings, though somewhat modern, was full of life. It was, however, in the romantic 'Oberon' Overture that the conductor's vigour and enthusiasm found full scope for display. He electrified the London Symphony Orchestra, and also the audience. The request for an encore was granted, the whole overture being repeated.

### Musical Gossip.

FOR the fourth Royal College of Music Patron's Fund Concert, to be held at Queen's Hall on June 29th, the committee of experts have recommended compositions by the following young British composers: Bath, Bix, Carse, Dale, Farjeon, Geel, Hathaway, Hazlehurst, Ivey, Ivimey, Keyser, Moore, Pratt, Rudall, and Bonholst.

ON June 10th forty years had elapsed since the memorable production of 'Tristan und Isolde' at Munich, under the direction of Hans von Bülow. Ludwig Schnorr von Carolsfeld and his wife Malwine took the principal parts—the one died a little over a month after the production, the other only last year. Fräulein Deinet, who impersonated Brangäne, is now the wife of Ernst von Possart.

HERREN FORCHHAMMER AND BREITENFELD, of Frankfort and Bayreuth, were to impersonate Parsifal and Amfortas in the two stage performances of 'Parsifal' announced to be given on Thursday and to-day (June 22nd and 24th) by the Wagner Society at Amsterdam under Dr. Henri Viotta, to which only members were to be admitted.

SIGNOR PUCCINI has gone to Buenos Ayres to superintend the performances of his 'Edgar,' 'Manon Lescaut,' 'La Bohème,' 'La Tosca,' and 'Madame Butterfly.'

M. GABRIEL FAURÉ has been appointed the new Director of the Paris Conservatoire in place of M. Théodore Dubois, who lately resigned. The composer, formerly organist of St. Sulpice, has written a symphony, pianoforte quartets, a violin concerto, pianoforte pieces, and many original songs.

MESSRS. GLENDINING & Co. sold on Wednesday some valuable violins, among which were a very fine violin by Antonius Stradivarius, dated 1721, 550l.; an important violin by Joseph Guarnerius, Del Jesu, 340l.; and a fine violin by Francesco Stradivarius, of Cremona, 150l.

GIACOMO OREFICE's lyric drama, in four acts, entitled 'Chopin,' produced at Milan in 1901, was performed on June 13th at the Paris Sarah-Bernhardt Theatre by the Sonzogno Company. The composer has written three other operas which have been favourably received—'Consuelo' at Bologna in 1895, 'Il Gladiatore' at Madrid in 1898, and 'Cecilia and Vicenza' in 1902. The music of 'Chopin,' culled from various of the composer's works, is described in

*Le Ménestrel* of June 18th as an "immense pot-pourri." The critic acknowledges skill in the piecing together and developments of certain themes, but considers that Orefice has committed a sacrilege rather than achieved a work of art.

'UN PRIMITIF FRANÇAIS DU VIOLON' is the title of an interesting article, signed Lionel de la Laurencie, in the second number of a fortnightly review, *Le Mercure Musical*, published at Paris. François du Val, a member of Louis XIV.'s band of "fameux joueurs d'instruments," appears to have been the first to introduce into France violin sonatas with continuo. Jean Ferry Rebel is said to have written works of this kind in 1695, but they were not published until 1705. Du Val's first book of 'Sonates et autres Pièces pour le Violon Seul et la Basse' appeared in 1704. He is, therefore, of some importance in the history of violin music in France. He is not mentioned by Grove. Fétis gives him six lines; Mendel and Eitner not even so much.

THE May number of the musical review *Finsk Musikrecy*, published at Helsingfors, is devoted to F. Pacius, who was born in 1809. It contains, amongst other things, some letters of Spohr to Pacius, who studied with him. In 1834 the latter was appointed music director of the University of Helsingfors, in which city were produced his two operas 'Karis XII. Jagd' and 'Loreley,' the one in 1854, the other in 1857.

### PERFORMANCES NEXT WEEK.

|        |  |
|--------|--|
| SUN.   | Sunday League Concert, 7, Queen's Hall.                              |
| MON.   | Miss Lucie van Hulst's Cello Recital, 3, Bechstein Hall.             |
| —      | Herr J. Mossel's Cello Recital, 3, Eolian Hall.                      |
| —      | Messrs. Fryer, Neuman, and Walenn's Trio Concert, 8.15, Eolian Hall. |
| —      | Royal Opera, Covent Garden.  |
| TUES.  | Madame Albani's Concert, 3, Queen's Hall.                            |
| —      | Mrs. Rollie Borden-Low's Song Recital, 3, Bechstein Hall.            |
| —      | Miss Matilde Verne's Recital, 3.30, Eolian Hall.                     |
| —      | Misses Fletcher's Concert, 8.15, Eolian Hall.                        |
| —      | Royal Opera, Covent Garden.  |
| —      | Grand Opera, Waldorf Theatre.  |
| WED.   | Mr. Mark Hambourg's Pianoforte Recital, 3, Queen's Hall.             |
| —      | Mr. Edward Mayron's Vocal Recital, 3, Bechstein Hall.                |
| —      | The London Trio, 3.10, Queen's Hall.                                 |
| —      | Mr. Charles Williams's Orchestral Concert, 8.15, Queen's Hall.       |
| —      | Mr. Louis Arens's Concert, 8.30, Bechstein Hall.                     |
| —      | Royal Opera, Covent Garden.  |
| —      | Grand Opera, Waldorf Theatre.  |
| THURS. | Mr. Wilhelm Ganz's Concert, 3, Eolian Hall.                          |
| —      | Musie Patron's Fund Concert, 8.15, Queen's Hall.                     |
| —      | Madame Lilith and Mr. Curtis's Concert, 8.15, Eolian Hall.           |
| —      | Royal Opera, Covent Garden.  |
| —      | Grand Opera, Matinée and Evening, Waldorf Theatre.                   |
| FRI.   | Mr. Herbert Grover's Concert, 8, Bechstein Hall.                     |
| —      | Royal Opera, Covent Garden.  |
| —      | Grand Opera, Waldorf Theatre.  |
| SAT.   | Grand Opera, Matinée, Waldorf Theatre.                               |
| —      | Royal Opera, Covent Garden.  |

## DRAMA

### THE WEEK.

CORONET.—Madame Bernhardt's Season.—*Angelo, Tyran de Padoue: Drame en Trois Journées.* Par Victor Hugo.

IN the drama of Victor Hugo Madame Bernhardt first established herself in the favour of the English public. Her appearance as Doña Sol in 'Hernani' was the great feature of the famous season of the Comédie Française at the Gaiety in 1879, and her assumption of the part of La Tisbe in 'Angelo' bids fair to be the most interesting incident in her present visit to the Coronet. Of both characters Madame Mars was the original exponent, though the latter was commended to Madame Bernhardt by Rachel, who took it at the Théâtre de la République fifteen years after its first production in 1835. It is a curious fact that until its revival by Madame Bernhardt on February 7th, at the theatre bearing her name, 'Angelo' had not been seen on the French stage for fifty-five years. Even more curious is it, in view of the wave of Hugolatry that passed over us all during

the middle of the last century, that it cannot be recalled in any recognizable shape in England. Four exponents of mark in all have essayed the part of the comedian courtesan of Venice: Mlle. Mars, whose appearance took place on February 19th, 1835; Madame Dorval, née Delaunay, the Catarina of the original performance, known to fame also as Amy Robsart and as Lucy Ashton in 'La Fiancée de Lammermoor,' who appeared as La Tisbe in 1836; Rachel, who first assumed the rôle on May 18th, 1850, her sister Rebecca Félix playing Catarina; and now lastly Madame Bernhardt. Considering that Hugo himself hesitated to which of the two, Madame Mars or Rachel, to award the preference, saying that the former excelled her rival in the early scenes of finesse and the later scenes of emotion and resignation, while Rachel could only be accorded the superiority as regards the ensemble of the interpretation, one may maintain that the part of Tisbe has found exponents "fit though few." Why a preference should be awarded Tisbe over Catarina by actresses is not quite plain. By reason of its death scene Tisbe is the more tragic character, and on account of her position as the representative of the Venetian courtesan of the Renaissance she is the more showy and picturesque. Catarina is, however, the more tender, and it may be doubted whether any scene allotted the mistress of the Podestà is more touching and harrowing than that in which the wife pleads for mercy to the stranger whose interference in her affairs seems so gratuitous and so woeful.

Had we to treat 'Angelo' as a novelty, it would be difficult to apply to it any qualification except melodrama. As such it was branded on its first production, and the critics of to-day are careful to recall that their predecessors of a couple of generations ago were wont to allude to Pixérécourt, a prose Heywood of the epoch, who was responsible for over a hundred pieces, sentimental, violent, and lachrymose. 'Angelo' is certainly in the full sense grandiose, and, though written in prose, as was no other piece contributed by Hugo to the Théâtre Français, magnificent in phrase. It is, however, futile to awaken old controversies. With all its Udolpho-like mysteries, 'Angelo' is a powerful and a stirring drama, and one that merits its resuscitation, or, so far as England is concerned, its production. It will be received with delight by a public that recalls 'Hernani,' 'Ruy Blas,' and 'Le Roi s'Amuse,' and chafes at the restrictions which prevent it from remembering with satisfaction 'Marion de l'Orme' or 'Lucrece Borgia,' without the music of Donizetti. The selection by Madame Bernhardt is in the full sense judicious, and the part she chooses, though it displays no unrecognized facets of her genius, recalls the best of her purely romantic creations. As treated by Hugo, the character of La Tisbe has more in common with Esmeralda than with Doña Sol, but it has a measure of the seduction of both, especially as it is played by its latest exponent, who is careful to leave out the most sensual aspects. Surprising as such a statement may seem, Madame Bernhardt's performance was inferior in no respect of



witchery and power to anything she has previously exhibited, and was received with highest favour. Mlle. Blanche Dufresne as Catarina, M. Decœur as Angelo, and M. Deneubourg as Rodolfo were all good. For the benefit of M. de Max, who, as Homodei, reached the pinnacle of popularity, a scene which does not appear previously to have been played was interpolated. It presents the death of the spy, wounded by Rodolfo, who in the original tells Catarina that he has slain him, under circumstances told also by Angelo to Tisbe. What purpose this action serves, except to reconcile the actor to a small part, it is not easy to say.

#### TWO SHAKSPEARE QUARTOS.

Two Shakspeare quartos of unusual rarity and interest will be sold by Messrs. Sotheby, Wilkinson & Hodge during next month, the first on July 5th, and the second on July 12th. The first of these is "The true Chronicle History of King Leir and his three daughters, Gonorill, Ragan, and Cordelia. As it hath been divers and sundry Times lately acted," 1605. This play is one of the sources of Shakspeare's 'King Lear,' of which the first quarto edition appeared in 1608. This is a comparatively common quarto, for six copies have come into the market during the last eighteen years. The 'King Leir' of 1605, on the other hand, is excessively rare, and there is no record of a copy having been sold under the hammer. There is one in the British Museum, and this seems to be the only specimen hitherto known; it is reprinted by Steevens in the fourth volume of his 'Twenty Plays of Shakspeare,' and by Nichols in the second volume of his 'Six Old Plays,' 1779.

The second Shakspeare quarto is an excellent copy of the fourth issue of 'The Tragedie of King Richard the Third,' printed by Thomas Creede, 1605. The only two other copies known are those in the British Museum and the Bodleian, so that it is more than probable that the price of the example about to be sold will run well into four figures. The recent history of this particular copy illustrates the curious and accidental vitality of very rare books. It has been for many years in the possession of the family of the vendor, and its importance was only realized a few weeks ago, when Messrs. Sotheby were consulted as to its probable value. With characteristic haste, one of the morning papers proclaimed its discovery, with the additions, first that it was the first edition of the play, and secondly that Messrs. Sotheby had offered 800*l.* for it and had been refused. Both statements hardly need contradiction.

#### Dramatic Gossip.

ON Monday evening Mr. Charles Hawtrey reappeared at the Avenue Theatre as Horace Parker in Mr. Richard Ganthony's 'A Message from Mars,' a part which he has long been playing in America. Miss Lydia Rachel was once more the poor woman, and Mr. Arthur Williams the Tramp. The general cast had, however, been almost entirely changed. 'Miss Bramshott's Engagement,' a one-act play by Mr. G. E. Street, first produced at the Prince of Wales's on April 30th, 1902, was also given.

ON Wednesday Signora Duse appeared for the first time in England in 'Odette,' and on Friday reappeared as Gioconda.

MADAME LEBLANC MAETERLINCK has begun at the Criterion a series of musical and dramatic recitals, in the course of which she delivers a *causerie* upon the plays of her husband, M. Maurice Maeterlinck, and sings songs of his which have been set to music by M. Gabriel Fabre. Her repertory is not, however, confined

to the works of M. Maeterlinck, but includes arrangements of Chinese and Japanese music. Endowed with a good voice, the new-comer sings effectively, and recites with much limpidity of style.

MR. TREE will appear on July 10th at His Majesty's Theatre as Fagin in 'Oliver Twist,' adapted by Mr. J. Comyns Carr. Miss Constance Collier will be the Nancy.

'HER OWN WAY' has been withdrawn from the Savoy, and Miss Maxine Elliott will in the autumn return to New York, in order to appear in a new play by Mr. Clyde Fitch.

MR. ARTHUR BOURCHIER is preparing an adaptation of 'Le Duel' of M. Henri Lavedan, in which he will next appear. The original was given at the Théâtre Français in April.

DURING her present visit to the Coronet Madame Bernhardt will appear in a play by herself on the subject of Adrienne Lecouvreur, differing wholly, it is said, from that by Scribe and Legouvé.

M. TARRIDE has joined M. Ginisty in the management of the Odéon, with the result that the second Théâtre Français, as regards the class of piece produced, is now a species of Théâtre de l'Œuvre. 'Le Portefeuille' of M. Octave Mirbeau may be accepted as a specimen of the kind of piece in favour. A commissioner of police takes a fancy to a street-walker who has been arrested while plying her vocation. A man brings in a well-stocked pocket-book which he has picked up. At first the new-comer is praised for his honesty. As the man is homeless, however, professional instinct is allowed by the commissioner to prevail, and the finder is sent to gaol as a vagrant. Protesting against this cruelty, the street-walker finds herself compelled to join him.

'CŒUR DE MOINEAU,' a four-act piece by M. Louis Artus, produced at the Théâtre de l'Athénée with complete success, has been translated by Mr. Cosmo Gordon Lennox, and will be produced in the autumn, presumably by Miss Marie Tempest.

#### MISCELLANEA

##### "INWARA" AND "UTWARA."

The College, Llandoverly.

A GOOD example of this interesting pair of words occurs in the Register of Worksof Priory, Nottinghamshire. Although published in so familiar a collection of material as Dugdale's 'Monasticon' (vi. 118), this instance does not seem to be known generally, and a note on the subject may therefore not be superfluous. In his foundation charter William de Luvetot grants to the priory "in campo de Wirkesop unam carucatam terræ ad Inwara" (*sic*), and this grant is repeated in a charter of the founder's son, Richard de Luvetot, who, however, adds to his gift "duas bovatas in Herthewik ad Utwara" (*sic*). These phrases are repeated in a confirmation charter of Henry II., the "Herthewik" of these documents representing the modern Hardwick Grange, near Clumber. Probably the most natural interpretation of these words would be that the original carucate at Worksof was reserved for the service of the canons, the two bovates at Hardwick Grange being intended to meet the responsibilities of the priory towards the king, the "forense servitium" of Domesday Book and Bracton. In any case, it is interesting to find the pre-Conquest terms "Inwaru" and "Utwaru" surviving in actual use in the Midlands in the Angevin period.

F. M. STENTON.

TO CORRESPONDENTS.—R. R. M.—W. H. J.—F. J. F. J.—R. B.—received. T. H.—P. G.—Many thanks. No notice can be taken of anonymous communications.

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